



Local Plan for Music Education

1st September 2024 to 31st August 2025

V.2b Updated document for Easter submission: April 2025

Hub Lead Organisation:

Northamptonshire Music and Performing Arts Trust



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1. Executive Summary

Introduction

This document has been updated to reflect the status of NMPAT as the newly appointed Hub Lead Organisation of the Northamptonshire and Rutland Music Hub, following the Hub Investment programme of 2023-24.

The past year has brought challenges on a number of fronts, with financial strain, application for Hub Lead status, reporting associated with the new Hub structure, implementation of new programmes, and overstretched leadership capacity, all being significant factors affecting the last eighteen months.

We remain proud of the achievements of our young people, and the musical outcomes of our programmes of work. We hold children and young people at the heart of everything we do, and every programme, every action, and every decision that we take, is taken with their best interests at heart. They are the reason we exist, and they give us the energy we need to deliver the opportunities they deserve.

Executive Summary

The Northamptonshire and Rutland Music Hub seeks to deliver the promises of **The Power of Music to Change Lives: The National Plan for Music Education** for the Children and Young People of the local authority areas of North Northamptonshire, West Northamptonshire and Rutland, the historic counties of Northamptonshire and Rutland.

The core values of the Hub Lead Organisation are to Inspire, Nurture and Excel. We aim that these values underpin every activity we undertake and every interaction with students, parents, stakeholders and reporters. They also inform our approach to Quality and Impact, and every lesson, rehearsal, performance, activity and interaction that we undertake.

The work of the Hub is governed by the new National Plan for Music Education, published in 2022, which is expressed in terms of a Vision, three Aims and five Strategic Functions. This structure has been used to create a Needs Analysis and Programme of Activity, and this Local Plan for Music Education has been based on the delivery of those activities.

SMART Targets against the delivery of the National Plan have been developed and are appended as a separate Excel spreadsheet. These should be regarded as being a part of this document. Progress against these, and the outcome of last year's activity, are used as the basis of reporting to the Trust Board and Hub Board. We await the publication of an updated Performance Framework, noting that this is still under development.

Much of the activity delivered by the Hub Lead organisation is driven by an annual Service Level Agreement with schools, in which schools request the delivery of services: vocal and instrumental teaching in school, whole class projects, curriculum music support, ensemble support, SEND music support and a host of other activities. The ongoing national financial crisis, a period of higher inflation and continually rising costs, has contributed to an anticipated fall in demand for services for this academic year. This, combined with a frozen National Music Grant and rising employment costs, removal of the staff from the Teachers' Pension Scheme, and a pay rise for employees of just 2.2% has contributed to an extremely challenging financial climate for the Trust as HLO. The addition of increased Employers' National Insurance Contributions at the Autumn Budget will cost the HLO £100k annually, from the point of introduction.

The unexpected departure of the Senior Leader with responsibility for: Curriculum Music, liaison with schools on the development of School Music Development Plans, and the provision of CPD for Hub staff, has left a hole in the strategic leadership of the organisation. This post will be advertised in the new year, with the desire to have a new post holder in situ from Easter. In the meantime, there has been a scaling back of support for school liaison and support in the area of curriculum music, and planning for the appointment of Lead Schools. The Hub Lead Organisation acknowledges this shortcoming and is rectifying the situation and to engage external support in the interim period.

At the heart of the concept of Music Hubs is partnership, and NMPAT works in partnership with a wide range of organisations, starting with the schools, academies and colleges of Northamptonshire and Rutland, to provide a music education infrastructure for the children and young people of Northamptonshire and Rutland. Partners also include:

- **Education Partners:** Schools, Colleges, Early Years Centres, Pupil Referral Units, Hospital Schools, Universities.
- **Delivery Partners:** Those actually engaged in front line delivery with students and all local and national NPOs operating in the county.
- **Community Partners:** Orchestras, Brass Bands, Wind Bands, Choral Societies, and other community music making opportunities.
- **Commercial Partners:** Shops, suppliers, retailers and wholesalers with whom NMPAT has had a particular relationship.
- **National Partners:** Examination Boards, National Youth Music Ensembles, Music for Youth, National Concert Band Festival, Brass Bands England, Music Mark etc.

Contact with partners and stakeholders is governed by a comprehensive Communication Strategy, ensuring that appropriate communications are shared with different client groups, appropriate to their needs and interests. An important part of the Communication Strategy is the use of social media and the NMPAT website. The website was re-written with accessibility at the heart of the design. Ongoing work with navigation is planned to make browsing more intuitive.

NMPAT has always been committed to the concept of Music for All, and supports a number of strands of work which contribute to inclusive music making: Y-Not Arts for students with additional needs, fully funded Music Production lessons in school, Early Years sessions, Musical Inclusion Programme for Children and Young People in Challenging Circumstances. Through Youth Music funded MEHEM UpRising! project, the MEHEM consortium engaged Ben Sellers to lead this project. Now entering its third iteration as UpRising! 360, this project seeks to co-ordinate and grow inclusive practice across the whole of the East Midlands. Our EDI strategy is also included in this document.

NMPAT is governed by a charity Trust Board, which is the oversight group for the Charity and all of its activity. They are advised by an independent Hub Board, which functions as a sub-committee of the Trust Board, operating under an independent Chair. The Hub Board meets quarterly to scrutinise the reporting of the Hub to ACE, and advise the main Board on progress against Targets. The main Board meets six times a year. A second sub-committee of the Board has particular responsibility for oversight of Finance and Risk, and an additional Board for Pay, Performance and Remuneration is to assume responsibility for HR in the coming year. Included in this document are Risk Registers for both the Music Hub and NMPAT as a charity.

NMPAT was delighted to be invited to continue operating as Hub Lead Organisation for Northamptonshire and Rutland, as a result of last year's Hub Investment Programme. It is without question that the uncertainties and challenges of the last year, coupled with the additional financial strain experienced by NMPAT as Hub Lead Organisation, the removal of ongoing government support for Teachers' Pensions, and now increased National Insurance costs, have provided some of the most significant challenges experienced by the organisation. However, the Trust and the Hub remain ready to face the challenges of the future and look forward to continuing to provide musical and educational opportunities for the children and young people of the Hub area.

This document has been updated in response to feedback in March 2025.

Peter Smalley
Chief Executive Officer, NMPAT
Chief Operating Officer, NRMH

02/04/2025

2. Understanding Needs and Objective Setting

Northamptonshire and Rutland Music Hub context

The Northamptonshire and Rutland Music Hub is a partnership led by the Northamptonshire Music and Performing Arts Trust (NMPAT). It serves the historic county of Northamptonshire which, since 2021, comprises the local authority areas of North Northamptonshire and West Northamptonshire, with a total school population of: 119,795 and Rutland, total school population: 6,039. (*Source DfE School census State Schools and AP 26/9/24*) Northamptonshire is characterised as a rural shire county with former manufacturing towns and a large county town. Rutland is a small rural shire county with two market towns.

The Hub Lead Organisation for the Northamptonshire and Rutland Music Hub is the Northamptonshire Music and Performing Arts Trust (NMPAT), which is a company limited by guarantee and registered charity. The Hub is overseen by the NMPAT Trust Board which, in turn, is advised by a Hub Board, made up of partners and local stakeholders, and chaired by a local leader in Music Education.

Historical Perspective

For fifty-five years, the Northamptonshire Music and Performing Arts Trust, formerly the Northamptonshire Music Service, has provided musical and educational opportunities for the children and young people of Northamptonshire. It grew out of an earlier private venture, the Northampton Music School, originally founded in 1897. It has gained a reputation for the quality of performance of its county bands and ensembles, at a national level, and is well regarded for the breadth and scale of its activity.

In 2012, with the encouragement and support of Northamptonshire County Council, the organisation became independent of the Local Authority, becoming a company limited by guarantee and registered charity. Independence distanced the organisation from swings in the political climate, cuts in local government finance, and enabled business and operational freedoms unknown within local government. Charitable status has enabled the organisation to access areas of funding previously out of reach of a Local Authority body.

The objects of the charity are:

- To advance education within the framework of the arts for the benefit of the public of Northamptonshire and elsewhere
- To advance the arts and culture for the benefit of the public, particularly, but not exclusively, by promoting and facilitating access to and performances of music and other art forms
- To provide for the recreation of children, young people and adults for the benefit of the public by providing facilities and services to them in the interests of social welfare with the object of improving conditions of life.

Hub Lead Organisation Status

In 2012, the newly formed Northamptonshire Music and Performing Arts Trust, became the lead partner of the new Northamptonshire Music Education Hub. In 2013, at the invitation of Arts Council England, NMPAT took responsibility for the Music Education Hub in Rutland, running it as a separate and independent Hub for the local community, for the next nine years.

With the publication of the new National Plan for Music Education in 2021 (The Power of Music to Change Lives), the plan for a reduced number of Hubs, now called “Music Hubs”, covering larger geographic areas was unveiled. It was immediately clear that an independent Hub for Rutland - the smallest Hub in the country - would be unlikely to be retained under any proposal for new geographies. The boards of NMPAT and Rutland Music both agreed that a formal merger should be proposed. This was agreed in the Spring of 2022, with a formal merger enacted from April 2022.

The publication of intended Hub geographies, in June 2022, confirmed the retention of Northamptonshire and Rutland as a single geographic area for the 2023-4 Hub Investment Process. NMPAT is proud to have been invited to continue in the Hub Lead Organisation (HLO) role.

Demographic Context

The former county of Northamptonshire is well situated in the heart of the UK and to the south of the East Midlands region, now two authority areas: West Northamptonshire and North Northamptonshire. Rutland sits adjacently to the north. The area includes a mixture of urban and rural areas, covering significant social, cultural and environmental diversity. The communities in Northamptonshire and Rutland are growing and changing. There has been above (national) average population growth in recent decades.

A summary of the demography of the counties, drawn from the 2021 Census, is included as [appendix M](#).

Vision, Mission and Values

Goals of the Northamptonshire and Rutland Music Hub

Northamptonshire and Rutland Music Hub will deliver the promises of the National Plan for Music Education by aspiring to:

- Provide high quality music education and support for children and young people in the diverse communities of Northamptonshire and Rutland
- Inspire all children and young people to sing and play a musical instrument, developing their talent through progressive pathways
- Promote high achievement through diverse partnerships
- Transform lives through music
- Provide opportunities for musical excellence to flourish
- Reach all sectors of children and young people, including the hard to reach and those in challenging circumstances, inspiring and enriching their lives through music
- Reflect the musical diversity of the community in Northamptonshire and Rutland through engagement with highly skilled and experienced partners
- Build sustainable pathways to nurture musical talent
- Promote innovation, creativity and achievement in music and the arts

NMPAT is committed to ensuring that all its actions and activities underpin the seven quality principles of Arts Council England:

- Striving for excellence and innovation
- Being authentic
- Being exciting, inspiring and engaging
- Ensuring a positive and inclusive experience
- Actively involving children and young people
- Enabling personal progression
- Developing belonging and ownership

The core values of NMPAT as the Hub Lead Organisation are to Inspire, Nurture and Excel. It is the aim of the HLO that these core values underpin every action, interaction, and activity of its work and that of the Hub.

The roles of the Music Hub, as set out in the National Plan 2022, can be found at [Appendix A](#)

Music Hub Delivery Plan

National Plan 2022 – Vision, Aims and Functions

The publication of the new National Plan for Music Education saw the old Core and Extension roles replaced with a Vision, three Aims, and five Strategic Functions. Activity for 2023-24 onwards will be expressed in these terms:

Vision:

The Vision for Hub Partnerships is to enable **all children** and young people to **learn to sing, play an instrument and create music together**, and have the **opportunity to progress** their musical interests and talents, including professionally.

Music Hub Partnerships will focus on three **Aims**:

- **Support schools** and other education settings to deliver **high-quality** music education
- Support young people to **develop** their **musical interests** and talent further, including into employment
- Support all children and young people to **engage with** a range of **musical opportunities** in and out of school

Hub Lead Organisations have responsibility to lead on five Strategic **Functions**:

- **Partnerships:** build a sustainable local infrastructure for high-quality music education
- **Schools:** offer curriculum music support, specialist tuition, instruments and ensembles
- **Progression and Musical Development:** support access to the wider world of music
- **Inclusion:** broad access to music education
- **Sustainability:** workforce, funding, accountability. Environmental responsibility

Whilst we are aware that the 2022 National Plan was produced by the Johnson Conservative Government, and is not the policy of the current administration, much of what was in the document remains “baked into” the design of Hubs in the 2023-24 Hub Investment Programme.

There is some uncertainty about which components of the Plan will be retained, and which will be lost. We await further guidance from the new administration.

Needs Analysis

This Needs Analysis has been developed, based on the Three Aims and Five Strategic Functions of the 2022 National Plan for Music Education. Updated for September 2024.

The Needs Analysis process is informed in three ways, each responding to local need:

- Demand from schools and parents for traded services
- Feedback from children and young people, and their parents
- Identified areas of activity for fully funded, or intervention work

Services requested by schools and parents are identified through a process of **Service Level Agreements**, which are issued to schools in late April / May each year, for an annual Service Level Agreement running from September to July the following Academic Year. These include support for the Vision and each of the three aims of the National Plan. In addition to being a booking process for purchased delivery services from the HLO, the SLA invites:

- feedback from schools on the quality of its provision (Customer Satisfaction Data)
- suggestions of other products, services and areas of support that the HLO could provide.

This process provides important Needs Analysis feedback from schools on an annual basis, coupled with the daily work of Heads of Department and the Senior Leaders, working with our key Hub partners: the schools, colleges, academies and settings of the Hub area.

Parents choosing to engage with the HLO directly through individual lessons, Saturday Centres, County Ensembles, day and residential courses, and attendance at concerts and events, are regularly polled for opinions and suggestions. These come in the form of regular prompts for feedback and an ongoing electronic “open comments box”, and feedback opportunities following one off events like concerts, courses, and workshops.

The HLO is committed to a perpetual cycle of self-reflection and assessment of relevance for the activities it provides. For those, not regularly engaging with Hub activities, objective 8 of the [Communication Strategy](#) states: “Highlight projects and opportunities to children and young people who we have not been reaching to date”, to ensure that we are considering how best to communicate with those schools, individuals and parents who don’t currently engage with us.

The Needs Analysis cycle informs the annual identification of SMART Targets, which in turn shapes the Programme of Delivery, leading to feedback from participants, and open opportunities for those who chose not to participate to offer suggestions for alternative provision.

		<u>PART A: 'What should be'</u>	<u>PART B: 'What is'</u>	<u>PART C: 'What are the gaps?'</u>	<u>Next steps: Actions,</u>
1. Partnerships	Local Hub Partners	Partnerships are formed with local musicians and organisations which operate in the local area, to enhance and broaden the range of the Hub.	Local delivery agents and commercial organisations, support the work of the Hub, particularly, but not exclusively, in delivery of Inclusion work, contemporary music, and support roles such as instrument repair, but also support for the infrastructure of the HLO	Unknown individuals and organisations which can support in areas not yet known by the Hub.	Seek new potential partnerships through participation in local networking opportunities, eg CEP: particularly in areas of world musics and contemporary genres.
	National Hub Partners	Partnerships are formed with national organisations whose work includes the Hub area, enhancing and broadening the range of the Hub.	The Hub has links with many of the National Organisations supporting Music Education in the country, enhancing work that can be delivered locally and offering wider experiences to young musicians.	Gaps are for partnership with organisations who could support with activities and funding not yet imagined by the Hub: the unknown unknowns.	The Hub will seek a partnership from any National Organisation who could enhance the offer for Children and Young People in the Hub area.
	Delivery Partners	Local Delivery organisations enhance the Hub by delivering elements of NPME in the local schools, academies and colleges. They are members of the Hub through Partnership agreements and membership of the Delivery Partners Forum.	Local delivery groups working in the region supporting music the cultural sector collaborate to support elements of the plan and enhance each other's work through collaboration in the Hubs work.	There are few delivery organisations in the area which do not already work with the Hub. There is a particular need in Rutland to support out of school ensemble opportunities.	Active steps are being taken to support the growth of Rutland Youth Choir, under the direction of an external partner, through the provision of financial support for venue hire.

2. Schools	School Music Development Plans	All schools deliver their curriculum responsibilities in music as envisaged in the National Plan for Music Education.	The best schools deliver a high quality music curriculum to all pupils, up to y9, of not less than 1 hour per week, enhanced by meaningful co-curricular and enrichment music. They are aware of their responsibilities under the new National Plan for Music Education.	Not all schools access the provision of Curriculum Support, CPD, resources, attend Forum meetings, or request individual consultation and advice.	Further strengthen support of schools in the Development of their SMEPs, under the direction of the Director of Curriculum Music, working with key MATs to develop a training and development plan to benefit all schools.
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2. Schools	Whole Class Ensemble Teaching	<p>100% of Primary Schools providing WCET experience in their school.</p> <p>Every child gets a Whole Class Ensemble Teaching experience during their Primary school years</p>	<p>Requests from 91.5% of schools in 2023-24, delivered in 91% by NMPAT.</p>	<p>8.5% of schools did not make a request for WCET in 2023-24.</p> <p>1% of schools' requests could not be delivered.</p>	<p>Identify schools that are providing multiple year group experiences and do not need to do all the projects they are currently undertaking to create capacity to prioritise those schools who will miss a year group if provision is not delivered. Increase the available workforce if necessary for 2024-25.</p>
	Progression Routes	<p>Progression routes available to all children, through instrumental lessons in schools on a wide range of instruments.</p>	<p>1,800 hours per week of teaching delivered in schools, based on demand from schools, as a result of annual Service Level Agreement in '23-'24.</p> <p>94% of Primary Schools and 97% of Secondary Schools offer this opportunity.</p>	<p>Not all schools are able to offer the full range of instruments. Opportunities are sometime based on chance.</p> <p>Not all schools promote these opportunities widely.</p> <p>Almost all teaching costs are passed on to parents, excluding those who cannot afford to pay.</p>	<p>Work with schools through SLA process to ensure that schools are offering a sustainable offer appropriate to their school demographic.</p> <p>Encourage schools to use Pupil Premium funding to support students having lessons and advertise NMPAT fee remission schemes and Bursaries.</p>
	Singing Strategy	<p>All children sing regularly in school and have the opportunity to sing in choirs in school.</p>	<p>SLA offer: The Primary Vocal Curriculum, 12 projects delivered 8 schools.</p> <p>Support and direction for school choirs - 14 ensembles in 11 schools. Let's Sing 12 projects in 8 schools.</p> <p>CPD support: Vocal Health for Essential Voice users - 6 schools.</p> <p>Big Sing '23-'24 - 50 schools 1,997 students.</p> <p>Singing lessons for individuals and small groups - 127 hours per week, 50 schools in '23-'24</p>	<p>Not all schools offer singing lessons as a progression route.</p> <p>Demand for Big Sing Projects cannot always be met.</p> <p>Capacity to meet demand for Primary Vocal Curriculum work may not be available.</p> <p>Not all schools have the expertise to support healthy singing in schools, or attend available training.</p>	<p>Develop the vocal team by the appointment of additional suitably trained staff.</p> <p>Develop other models to ensure that schools requesting large scale singing experiences can access this product.</p> <p>Continue to offer and promote CPD for non-specialists to support best practice in all school settings, and healthy voice use for adult teaching practitioners.</p>

2. Schools	CPD	<p>Training is provided by Hub Lead Organisation and key partners to upskill the specialist and non-specialist workforce.</p> <p>Resources are available to support teachers in schools.</p>	<p>A programme of CPD courses to provide support for non-specialist Primary teachers – 3 courses provided in '23-'24.</p> <p>Continual production of resources hosted on NMPAT website.</p> <p>Termly Primary and Secondary Forums bringing together the music teachers of the Hub area to share best practice, concerns and receive training.</p> <p>Collaborator in ongoing MEHEM curriculum support.</p>	<p>Not all schools support staff attending CPD course. Those attending are often the ones who need it least.</p> <p>Not all staff attend the Forum meetings.</p> <p>Not all staff are able to attend the Conferences.</p>	<p>Ensure advertising is widespread to avoid staff missing through ignorance.</p> <p>Promote the value for money of local training.</p> <p>Advertise free of charge Forum meetings and associated training opportunities. Promote the free of charge resources available on the website.</p> <p>Work with MATs to develop the Lead Schools concept and tap into MAT training for music specialists.</p>
	Provision of Instruments	<p>Instruments are available for all children who need them to access WCET sessions or progression route lessons.</p>	<p>NMPAT holds a large stock of instruments which exceeds current need to supply WCET sessions and progression routes. These are provided as part of the offer to schools for projects delivered by the HLO, or to parents with the provision of lessons.</p>	<p>Some of the stock – particularly WCET stock - is aging and was of cheap quality when purchased. Some of this, and the cases in which it is supplied, could be described as a disincentive to playing.</p>	<p>Use the forthcoming Capital grant to address identified issues with the WCET stock, and the general stock, to ensure that instruments remain available and are never a disincentive to participation.</p> <p>Continue rolling programme of instrument repairs with local providers.</p>
	Music Production / Music Technology	<p>Music Production and Music Technology are seen as equal disciplines to established instrumental opportunities.</p>	<p>Music Production Team continue to deliver some core, fully funded, activity in schools which do not usually access traditional music making progression routes.</p> <p>Music Production is also delivered as a traded service, driven by SLA demand.</p> <p>Out of hours Music Production courses and clubs have equal prominence with traditional ensembles.</p>	<p>Music Production will need to become income generating, to ensure a continued presence in schools.</p> <p>Many of the students accessing Music Production are from more disadvantaged communities where funding is not readily available.</p> <p>Music Production is continuing to establish itself as a “real” product of equal value to traditional instrumental disciplines.</p>	<p>Available funding to be exploited, to provide a core of fully funded projects in schools not yet reached.</p> <p>All SLA requests for funded provision to be met.</p> <p>Further funding to be explored, to support the continued roll out of Music Production opportunities.</p> <p>The profile of Music Production to be raised, so that more schools and students are aware of it.</p> <p>New Lead Teacher for Music Production in post.</p>

3. Progression and Musical Development	Progression Routes	<p>Progression routes are available to all children, through ensembles in regional centres and centrally at Kettering Road.</p> <p>Advanced pupils have access to specialist teachers capable of taking pupils to the highest levels.</p>	<p>Individual out of school hours lessons are available to students, usually targeted at advanced, or specialist instrumental lessons.</p>	<p>Almost all teaching costs are passed on to parents, excluding those who cannot afford to pay.</p>	<p>Encourage schools to use Pupil Premium funding to support students having lessons and advertise NMPAT fee remission schemes and Bursaries.</p>
	Regional Music Centres	<p>A network of Regional Music Centres, and ensemble opportunities, covering every major community area in the county.</p>	<p>Eight Saturday Music Centres will operate across Northamptonshire in 2024-25, covering most of the major communities.</p> <p>Beyond the regional Centres is the Y-Not Arts for CYP with SEND.</p>	<p>It has not been possible to retain Music Centres in all the major communities in Northamptonshire, nor start one in Rutland.</p> <p>Numbers attending do not begin to support the current structure financially</p>	<p>Begin a process of reimagining the Saturday Centres for the current financial environment. Seed new models in under-represented areas.</p> <p>Promotion and recruitment to the remaining Centres to retain and grow membership numbers so that this network can be retained, providing invaluable first opportunities for young people to experience group music making</p>
	County Ensembles	<p>A range of age and standard appropriate Ensembles is available to all young musicians from Northamptonshire and Rutland, to allow them to perform with others to a high standard.</p>	<p>26 auditioned Northamptonshire County Ensembles rehearse weekly at Kettering Road Music and Arts Centres and are open to applications from all Hub students.</p> <p>Auditions are held in July, but applications will be considered at any time.</p>	<p>The composition and number of the groups reflects the range and number of students applying. Any gaps in genre, or age specific groups, reflects the age and standard of students available.</p> <p>There are current identified shortages of French Horn, Trombone, Saxophone, Oboe, and Bassoon players.</p>	<p>Deliver an exciting programme of concerts and events, ensuring that rehearsals are enjoyable experiences and that students are enthused to want to progress and continue membership next.</p> <p>Success and self-achievement is the best form of promotion.</p>
	Ensembles for students with SEND	<p>Specific ensemble and performance opportunities for children with additional needs are provided to allow them to rehearse and perform together.</p> <p>Barriers to participation within existing ensembles are broken down for those with appropriate skill levels.</p>	<p>YNOT - Saturday Centre for CYP with SEND.</p> <p>Musical Stars – Mid week session for younger children with SEND.</p> <p>Relaxed Singalong – Inclusive monthly activity for CYP with SEND and their families in Kettering.</p> <p>Inclusive Ensemble – ensemble activity under Industrious banner for all students including PMLD.</p>	<p>Provision is limited by funding. Relaxed Singalong and Inclusive Ensemble are part of the Musical Inclusion Programme, previously funded by Youth Music, programme, so only guaranteed for one further year.</p>	<p>Seek new and additional grant funds to permit a growth in the provision for music for children with additional needs, so that the network can be grown, not shrunk.</p>

3. Progression and Musical Development	Concerts and performance events	All young musicians have the opportunity to perform as individuals and as part of ensembles.	A range of performance events ('23-'24 - 43 County events, over 60 Centre events) enabling all young people to perform as individuals and as part of high quality, age and standard appropriate groups.	Opportunities for soloists and individuals, or for privately initiated ensembles, is more limited.	Maintain current range of performance opportunities, and advertise privately initiated events.
	Large Scale and / or High-Quality Music Experiences	A programme of large scale and high-quality musical experiences is provided, with a range of partner organisations, to allow young musicians to experience the joy of collective music making, performance in significant high-profile venues, and performing with their peers and inspirational adults.	<p>A range of partnership opportunities with local and national partners, arranged on an annual basis. 2024 - 22 Northamptonshire groups performed at the Music for Youth National Festival - out of 145 from across the country (15%)</p> <p>NYO Inspire Day in Northampton.</p> <p>NYPE performed at RCM Festival of percussion and with the World Percussion Group.</p> <p>RBC Leap Ensemble project at Kettering Road.</p> <p>CYBB workshop and performance with Fodens Band</p> <p>GUS Band performed as part of Brass Band Spectacular.</p> <p>Visiting Spanish Guitar Ensemble from Castellbisbal performed with Guitarlactica and Tarrega</p> <p>RBC supported Horn Day</p> <p>Corby Centre performing with Deep Roots Tall Trees and Sinfonia Viva</p> <p>CYO and CYCh toured to Northern Spain</p> <p>A live music programme in schools, enabling weekly performances by Strings, Wind, Brass and Contemporary Band to Primary children across all schools.</p>	<p>It is not possible to provide an exhaustive range of experiences for every group and child.</p> <p>Seek a range of activities for a wide range of students, continuing to beware of repetition and duplication.</p>	<p>Search for opportunities which will enhance the Hub offer for individuals, groups and schools.</p> <p>Embrace those which fit into the ethos and year plan of the Trust, whilst avoiding those which would lead to overcrowding and burnout for individual students.</p> <p>Explore opportunities arising from the refreshed partnership with RNCM.</p>

3. Progression and Musical Development	Workshops and One-Off Events	A range of regular and one-off workshop days are provided to allow likeminded musicians to work together on a particular discipline or instrument.	<ul style="list-style-type: none"> • OcTubaFest • Horn Day • Ukulele Day • Keyboard Day • NMPAT Family Band 	It is not possible to support additional activities for every instrumental group, or every child.	Schedule and support self-sustaining activities initiated and delivered by Head of Department and Senior Leaders.
	Careers Fair	Students have the opportunity to meet Alumni and representatives of partner organisations, working professionally, to learn about and discuss career options and routes into the profession.	Biennial Career's Fair hosted at Kettering Road Music and Arts Centre, inviting partner organisations, and Alumni to talk to students about Career options in Music and the Performing Arts. 2024 – 22 delegates, including 10 alumni. Presented to existing students	Range of contributors limited by individual availability.	Begin planning for 2026 Careers' Fair to ensure a broad range of contributors covering a wide range of activities.

4. Inclusion	Equity, Diversity and Inclusion	Music across the Hub region is accessible by all students without concern or reference to race, gender, religion, demographics or any protected characteristic.	<p>NMPAT has adopted a policy on EDI which aims to ensure that all barriers to participation should be removed, and all unconscious biases eradicated.</p> <p>An EDI Lead has been appointed - a member of the Senior Leadership Team.</p> <p>EDI Champions have been appointed as part of the MEHEM UpRising! Programme.</p> <p>An EDI Council has been established and is a standard agenda item for all management and Board meetings.</p> <p>EDI is a component of planning for all projects and activities to ensure that we are moving towards the aspiration.</p>	<p>Unconscious biases remain in the NMPAT Community: staff, students, parents and supporters.</p> <p>Barriers to participation are real and affect certain demographics disproportionately.</p> <p>The need to pay will always be an issue - particularly for children from particular demographics.</p> <p>The loss of Youth Music funding for the Musical Inclusion Programme has reduced opportunities for Inclusive practice.</p> <p>There are genres of music in which the Hub has no expertise.</p> <p>There will always be more that can be done ...</p>	<p>EDI council to meet regularly.</p> <p>EDI Lead sits on SLT, MT and reports to Trustees.</p> <p>EDI Champions sit on MEHEM UpRising! Consultative group.</p> <p>EDI has become and must remain at the heart of every development in the organisation.</p> <p>EDI was a key component of the staff training programme for 2023-24, and remains an ongoing priority.</p> <p>EDI and all elements of Inclusive practice - is at the centre of an ongoing bid - unsuccessful in 2024 - to Youth Music, for funding to bring together an oversight of all areas of activity particularly associated with EDI.</p>
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4. Inclusion	SEND	<p>There should be targeted programmes for children with additional needs, tailored to their specific needs and settings.</p> <p>Access to other services should be open to CYP with additional needs, with extra support provided for individuals to enable access.</p>	<p>The Reach the Stars team delivers support for individuals and schools, on the basis of SLA requests, and a rolling programme of projects bespoke to each setting and group of children.</p> <p>Music Therapy is offered as a chargeable clinical intervention.</p> <p>Out of school offers are available through Musical Stars & Y-Not Arts. Funding secured for Y-Not Arts.</p> <p>Programmes for CYP in challenging circumstances, including SEND are delivered through Musical Inclusion Programme, formerly Youth Music funded.</p>	<p>Demand for fully funded support projects will always outstrip supply and capacity to deliver.</p> <p>Specialist staff, with skills and experience in the sector, are in short supply, but are particularly needed for this area of work.</p>	<p>All work requested through SLAs to be scheduled and timetabled for September. Remaining capacity to be allocated to schools as fully funded Reach the Stars work – covering as many schools as possible on a “fair shares” basis throughout the year.</p>
	Children and Young People in Challenging Circumstances	<p>Children and Young People who experience additional barriers to engagement due to a variety of reasons, including, but not limited to, SEND, school refusers, school exclusions, home educated, students in PRUs or Complementary Education, should have access to targeted programmes to enable them to experience and develop as musicians.</p> <p>Access to other services should be open to CYPCC with extra support provided for individuals to enable access.</p>	<p>The Youth Music funded Industrious Programme, has been supporting Children and Young People in Challenging Circumstances in various iterations for 11 years.</p> <p>This funding has reached the end of its funding cycle and an application for future funding from Youth Music remains unsuccessful. Interim funding for 24-25 received from Gordon Robinson Trust.</p>	<p>All elements of unfunded activity are now under threat, and are potentially unable to continue.</p> <p>Programmes funded by Grants from other sources are protected.</p> <p>Fully funded, traded activity is protected.</p>	<p>The HLO has undertaken to protect the infrastructure and leadership of the Inclusion programme for CYPCC whilst alternative and additional funding is sought.</p> <p>Some areas of activity, where there is no potential for alternative funding, will cease.</p> <p>A reframed application to Youth Music will be submitted in 2024-25 to secure project funding for the programme.</p>

5. Sustain-ability	Workforce	A talented and committed professional workforce enables the delivery of high quality music education opportunities, driven by local need.	<p>There is a strong existing team which is being strengthened by new appointments, in summer 2024.</p> <p>There are some identified potential recruitment gaps for September 24.</p> <p>There is likely to be a change of Chief Executive in the next 18 months.</p>	<p>New appointments will need to be inducted into their roles and will take time to settle in.</p> <p>There is an urgent need to establish plans to cover areas of work without staff in post.</p>	<p>On going advertising and recruitment from the local community and beyond. Identification of partner Organisations who could cover this work.</p> <p>NMPAT Teacher Training, and Induction Programmes, to support workforce growth.</p> <p>Recruitment to confirmed vacancies.</p> <p>Begin planning for recruitment of new Chief Executive.</p>
	Funding	Funding, including income from sales of services, donations, and grants from Trusts and Foundations, is procured beyond the National Music Grant to a support rich tapestry of delivery and activity in the Hub area.	<p>The Trust has had a good track record of sourcing additional funding from Trusts and Foundations beyond the National Music Grant and parental contributions.</p> <p>The 2024 Internal review was prompted by an identified weakness in the financial reporting model, resulting in the need to drastically cut costs.</p>	The unsuccessful application to Youth Music for further funding for Inclusion work with CYP in challenging circumstances is a blow to this programme.	<p>A reframed application to Youth Music will be submitted. Applications for funding from other sources will continue to be submitted. Charges to schools and Parents have risen by 9% this year. It is anticipated that a further increase next year will be inevitable.</p> <p>New Pension provider identified for 2024-25 – transition to be managed.</p> <p>Ongoing financial prudence. Future programmes will remove all activity which is not funded by grants of offered as a fully traded service.</p>
	Environmental	The Hub Lead Organisation and its partners are aware of their environmental responsibility and seek to minimise impact on the environment through adherence to the NMPAT Environmental Policy.	The Hub Lead Organisation has developed an Environmental Policy designed to raise awareness of its environmental impact and begin to seek ways to mitigate against.	<p>Initiatives in the Policy will contribute towards, but not alleviate, environmental impact.</p> <p>Awareness of all employees is important for the Policy to be meaningful.</p>	<p>Staff and Students to be made aware of environmental considerations continually.</p> <p>Implementation of initiatives in the Policy.</p> <p>Introduce additional environmental challenge.</p>

Other areas of Activity	Early Years	<p>There should be a comprehensive programme of activity for preschool children at Kettering Road and in the Music Centres.</p> <p>NMPAT should provide support and advice to community settings to improve the understanding of music in the development of Early Years provision.</p> <p>A programme of activities for KS1 children should be available as a traded service for schools with Foundation Stage and KS1 children.</p>	<p>Youth Music funded Little Stars programme of funded work in community settings has not been renewed. The focus is now on revenue earning strands of work.</p> <p>NMPAT EY offer in Centres and Kettering Road continues, under the guidance of Little Stars Lead Teacher.</p> <p>KS1 curriculum offer, Let's Get Playing, continues to grow in KS1 settings.</p> <p>Work developing music delivery in community settings continues.</p>	<p>Numbers attending weekly groups has stabilised but at lower levels than previously. Attendance is often limited to free trial periods.</p> <p>Demand for KS1 curriculum work is growing. Let's Get Playing projects remain in strong demand.</p> <p>Work with community settings is on hold without additional funding.</p>	<p>Promotion and growth of Early Years music at Kettering Road under new Little Stars Lead Teacher.</p> <p>Build and expand KS1 curriculum offer developing further work in schools.</p> <p>Seek funding for work in the community.</p>
	Governance	<p>Management and Governance enables robust leadership and monitoring of all Hub activity.</p>	<p>The Trust Board oversees and monitors the use of the National Music Grant and delivery against the aspirations of the Plan.</p> <p>The Hub Board scrutinises the delivery plan and advises Leadership and the Board of the efficacy of its actions.</p> <p>The Senior Leadership Team enables dynamic and responsive leadership of the Hub, developing strategies to deliver the challenges of the new National Plan, and ensure Financial stability.</p>	<p>The Board has a number of new members who will need to be inducted to allow them to have meaningful roles within the Trust.</p> <p>The Hub Board will have regular scheduled meetings which will advise the Board on Progress of Delivery of the implementation of the Local Plan for Music Education.</p> <p>There is a current unexpected vacancy at SLT level.</p>	<p>Board members to assume specific areas of responsibility for monitoring the work of the HLO.</p> <p>Hub Board to meet four times per year to oversee reporting and advise the Board on progress. There is a need for recruitment of further Board members</p> <p>SLT to provide dynamic leadership for the HLO and Hub, from a position of knowledge. If confirmed, the vacancy will need a future recruitment, and covering of responsibilities in the meantime.</p>

SMART Targets for the Academic Year 2024-25

SMART Targets for the delivery of the National Plan from September 2024 have been developed and are appended as a separate Excel spreadsheet. These should be regarded as being a part of this document. Progress against these, and the outcome of last year's activity, are used as the basis of reporting to the Trust Board and Hub Board

These have been based on the Needs Analysis process, and drive the Programme of Activity.

The process of monitoring the performance of the Hub against the SMART Targets has defined the meeting pattern for the Hub Board, which will meet four times annually:

- September - to agree and approve SMART Targets and Programme of Activity for the Year
- December - to review Term 1 and plans for Term 2
- March - to review Term 2 and plans for Term 3
- July - to review outcome for the year, and set priorities for the next academic year

Specific factors for 2024-25

Concerns for the new academic year remain centred around the rising cost of living, and the potential impact on parental discretionary spend. Since the vast majority of income received for lessons – including that passported through schools – come from parents, this has the potential to significantly impact on demand and parental ability to pay. Targets for 2024-25 have been set against the background of a continuing cost of living crisis, an increase in NMPAT charges, and reduced financial support for lessons from school budgets. It is inevitable that there will be a reduction in musical activity for 2024/25. Targets have been set accordingly.

3. Programme of Activity: Key Strategies and Plans

Northamptonshire and Rutland Music Hub Programme of activity 2024-25

This Programme of activity is framed within the Strategic Functions of Music Hub Lead Organisations and is driven by the Needs Analysis above. It was approved by the Hub Board at their September '24 meeting. This is a programme of activity for the year, with updates for the Spring Term as appropriate, discussed and overseen by the Hub Board at their December '24 meeting.

Targets for the Academic Year 2024-25, set against this programme of activity, are expressed in the SMART Targets: See separate document.

The Work of the Northamptonshire and Rutland Music Hub

To recognise the government's vision that "*all children and young people have the opportunity to learn to sing, play an instrument and create music together, and to progress their musical interests and talents, including professionally*", NMPAT has devised and will implement a programme of activity which will deliver the promises of the National Plan for Music Education for the children and young people of Northamptonshire and Rutland, working with schools, colleges and academies, and a range of partners within the Hub area and beyond, including nationally.

Strategic Functions:

1. Partnerships

- **Local Hub Partners**
Form links with local organisations who demonstrate, through their values and actions, a commitment to children and young people, and who are committed to delivering the promises of the National Plan for the communities of Northamptonshire and Rutland. Enter into formal partnership agreements as appropriate. Local partners include all the schools, colleges and academies of Northamptonshire and Rutland, for whom the Service Level Agreement constitutes a partnership document.
- **National Hub Partners**
Form links with National organisations, who demonstrate through their values and actions, a commitment to children and young people, and who are committed to delivering the promises of the National Plan for the children and young people of Northamptonshire and Rutland. Enter into formal partnership agreements as appropriate.

- **Delivery Partners**
Work closely with all the local, regional and national organisations who demonstrate, through their values and actions, a commitment to children and young people, who can deliver elements of Hub activity in Northamptonshire and Rutland, ensuring that work is co-ordinated, complementary, well signposted, and monitored, to ensure that the integrity of the Hub brand is maintained. Enter into formal partnership agreements as appropriate.

2. Schools: Support schools and other education settings to deliver high-quality music education

- **School Music Development Plans (SMDPs)**
Provide support for schools in the development of their individual School Music Development Plans, through training, consultancy and Continuing Professional Development (CPD).
- **Whole Class Ensemble Teaching**
Support schools in the delivery of their Whole Class Ensemble Teaching obligations, to ensure that every child in Northamptonshire and Rutland receives a whole class ensemble experience during their Primary School years.
- **Progression Routes**
Provide teaching in schools to SLA demand, meeting the aspirations of schools and parents that specific children should have access to vocal and instrumental music lessons hosted within school: Small group and individual instrumental, vocal and creative composition tuition programmes.
- **Singing Strategy**
Support schools in the delivery of a Singing Strategy to ensure that every child has the opportunity to sing in school. Provide teaching for individual and group lessons and support for school choirs, where requested. Provide CPD, advice and consultancy, where requested.
- **Music Production / Music Technology**
Offer Music Technology and Music Production lessons as an alternative to traditional instrumental lessons. Using specific grant funding support, offer interventions in secondary schools where access to traditional music making is limited.
- **School Music Curriculum Support**
Support for school music curriculum leads in the delivery of their work, including, consultancy, advice, introductions to National partners and resource banks, training, network meetings, and development of School Music Development Plans. The HLO also has a small team of curriculum specialists who can be deployed to deliver curriculum music activity in schools.
- **CPD**
Provide training opportunities for staff in schools, to support the delivery of Curriculum Music and Co-Curricular Music in schools, especially for non-specialists. Provide network meetings for school-based staff through Primary and Secondary Network Forums.

- **Provision of Instruments**
Provide a stock of instruments for deployment in Whole Class Ensemble Tuition projects, lessons, and for use in ensembles. Ensure maintenance, stock control, repair and hygiene of shared instruments.

3. Progression and Musical Development:

Support young people to develop their musical interests and talent further, including into employment

Support all young people to engage with a range of musical opportunities in and out of school

- **Progression Routes:**

Provide teaching in schools to SLA demand, meeting the aspirations of schools and parents that specific children should have access to vocal and instrumental music lessons hosted within school.

Provide opportunities for lessons outside of the school day, meeting the aspirations of students and parents to progress their musical learning further through longer, or specialist lessons.

Information, advice and guidance for children and young people and their parents / carers and support organisations, which will enable them to sustain their engagement in music education, for example supporting connection to other opportunities and initiatives, mentoring programmes, signposting and support for self-directed learning

- **Co-Curricular and Extra-Curricular activities**

Offer a range of Hub wide Ensemble opportunities for students outside school time: at evenings, weekends and during school holidays.

- **Regional Music Centres**
Provide regional open access music making opportunities on Saturday, mornings in all the main communities of Northamptonshire, enabling young musicians and aspiring musicians to come together to make music.
- **Northamptonshire County Groups**
Provide differentiated opportunities for all Hub young musicians to sing and play in ensembles, rehearsing weekly in Northampton. Provide coaching, rehearsal and performance opportunities throughout the year.
- **Community Music Making**
Signpost opportunities for rehearsing and performing in the community, with the full range of styles and genres available represented and encouraged.

- **NMPAT Contemporary Ensembles**
Provide opportunities through the regional Music Centres for young contemporary musicians to meet specifically to collaborate on music in contemporary genres, in a less formal setting, with expert professional guidance.
- **Ensembles for students with SEND**
Provide specific opportunities for children with additional needs, to meet, rehearse and perform together, in a supportive environment, as well as removing barriers for those with additional needs to perform alongside their peers within mainstream ensembles.
- **Concerts and performance events**
Provide a comprehensive programme of concerts and performance opportunities for those attending ensemble activities, to showcase their work and allow them and others to experience the work of their peers.
- **Large Scale and / or High-Quality Music Experiences with partners**
In addition to the programme of concerts, devise opportunities with partner organisations to allow young people to experience work with professional musicians, perform in professional venues, or collaborate with other young artists, perhaps from different geographical locations, or genres.
- **Instrument Loan Service**
To support the implementation of instrumental progression routes, provide a large stock of instruments for loan to participants in Whole Class Ensemble Teaching lessons, follow on projects, small group and individual lessons, both in and out of school, music centres and County Ensembles. (Loans are associated with ongoing participation in these activities and the vast majority are provided free of charge.)

The HLO will also retain a stock of instruments to service rehearsals and lessons at the Kettering Road Music and Arts Centre: Percussion, Double Basses, auxiliary instruments, electronic and amplification equipment, and pianos in each of the 33 rehearsal, practice and teaching rooms. There is also a stock of Music Production Equipment, for the fully funded music production programme and specialist equipment for the Musical Inclusion Programme, Reach the Stars, Musical Stars and Early Years (little Stars) programmes.
- **Workshops and One-Off Events**
Enhance the work of Music Centres, County Ensembles and those receiving instrumental lessons with a range of workshops, courses and one-off events, in response to perceived need, or particular opportunities presented by partners.
- **Biennial Careers Fair**
Provide opportunities for young musicians to meet with industry experts, from partner organisations, national organisations, or alumni to discuss opportunities and pathways for careers in music.

4. Inclusion

- Equity, Diversity and Inclusion

Ensure that all activities of the Music Hub are ever more inclusive, equitable and accessible, by removing obvious barriers to participation, and seeking solutions to those that remain. Challenge students, staff and supporters to think ever more inclusively and ensure that any overt and avoidable barriers are broken down. Recognise that the EDI journey is an on-going process.

- SEND

Provide specific, child centred, opportunities for children with additional needs, to ensure that they experience the joy of engaging with music. Balance key interventions for SEND with breaking down barriers to participation with other students.

- Children and Young People in Challenging Circumstances

Provide key interventions for Children and Young People in Challenging Circumstances to experience the joy of engaging with music. Seek grant funding, to support activities which take place on a fully funded basis, outside of the formal education sector, to enable ongoing activity.

5. Sustainability

- Workforce

Maintain a skilled local workforce, able to deliver the promises of the National Plan for Music Education to the children and young people of the Hub area. Provide job security, reasonable levels of remuneration and conditions of service, to enable these key professionals to remain working in the area and providing professional levels of instruction and tuition.

Provide regular workforce development through a comprehensive annual CPD programme.

- NMPAT Teacher Training Programme

Maintain a training programme for new entrants to the profession, supporting their first experiences as a professional teacher, providing training, observation, support, and access to the Certificate of Music Educators qualification, through MEHEM.

- Funding

Seek sources of funding beyond the National Music Grant and traded activity, to enable the provision of services to broaden the offer, with enrichment opportunities for young musicians on their musical journey, and support those unable to fund themselves.

Ensure the regrowth of HLO reserves over time, to allow the HLO to operate within its reserves policy, and function as a financially sustainable organisation.

- **Accountability and Transparency**

Collect and report data on the work of the Hub: specifically on engagement, and impact, both on individuals and the local educational environment. Maintain a strong visible presence in the communities.

- **Environmental**

Consider and be aware of the environmental impact of all Hub activity. Seek to reduce unnecessary waste. Increase awareness of recycling, and seek more environmentally friendly ways of operating, or off-setting impact.

Other Areas of Activity

- **Early Years**

Provide opportunities for pre-school children to experience the joys of music making at Kettering Road and through Saturday Centres. Develop further opportunities for music making in Foundation Stage and Key Stage One settings, building on current offer. Seek funding to support community Early Years settings to improve their musical provision through CPD.

- **Governance**

Ensure that the work of the Hub is thoroughly and effectively managed by the independent Hub Board.
Ensure that all reporting to Arts Council and DfE is completed in a comprehensive and timely manner.
Ensure that the work of the Hub Lead Organisation is thoroughly and effectively managed by the Board of Trustees, advised by the Hub Board.
Ensure that all statutory reporting: Charities Commission, Companies House, etc. Is completed in a comprehensive and timely manner.

Updated 3rd December 2024

Workforce Plan

The Local Music Education Workforce

NMPAT has a commitment to providing secure employment opportunities to attract music educators to live and work in the East Midlands region, specifically Northamptonshire and Rutland. It is committed to offering permanent contracts of employment, with access to Pension Schemes for its employees, offering full and part time contracts with flexible working patterns for those who desire them.

NMPAT is the principal employer of music education professionals in Northamptonshire. Whilst there are private individuals who offer some teaching locally, most of the teachers operating in the county work with the HLO as staff members: either employed or as self-employed delivery partners.

In Rutland there has never been a locally employed workforce of teachers supported by the Council, so the opposite is true. Most of the teaching delivered is done by individuals selling their services directly to parents through schools. Some of these also work in the Independent sector, particularly at Oakham and Uppingham Schools.

The staff of the Hub Lead Organisation, NMPAT, are primarily concerned with offering delivery in instrumental and vocal teaching, both in and outside of school, ensemble leadership, curriculum support, and a host of co-curricular and extra-curricular activities. Additionally, NMPAT provide music education activity to mother-and-baby groups, Early Years, Musical Inclusion Programme, SEND specific programmes, youth centres and community groups including inclusion and hospital outreach work. NMPAT also employs a small team of registered Music Therapists. Some musicians may fall into more than one category: for example, music service tutors may also work with community groups.

Beyond the core staff with regular scheduled weekly work, there is a team of delivery partners, particularly supporting the Musical Inclusion Programme, drawn from the community and deployed because of their particular skills and interests.

The permanently employed staff of the Hub Lead organisation, NMPAT, work alongside a team of self-employed Delivery Partners, offering their services to work in partnership with NMPAT. No distinction, in terms of status and outward appearance, is drawn between those who are employed by the Trust, and those who work as self-employed contractors. Their employment status and relationship with NMPAT are different, but they are outwardly indistinguishable to service users. Together, they provide a sustainable workforce to deliver Music Education opportunities to the Children and Young People of Northamptonshire and Rutland.

A team of support staff employed by the Hub Lead organisation, provides financial and administrative support for the whole Hub, alongside a Director of Fundraising and Development, Events Co-ordinator, Communications Co-ordinator and Librarian.

All staff employed by, or contracted to work for, the Hub Lead Organisation are DBS cleared and undergo annual safeguarding training. All work commissioned by the HLO is regarded as the responsibility of the HLO and deliverers are expected to abide by the Policies and expectations of the HLO. All staff, contractors, delivery partners and volunteers have access to an intranet site with current handbooks and policies.

In 2024, the Trust negotiated with the employed Teaching Staff, to remove them from the Teachers' Pension Scheme, and contracted with Royal London to provide a workplace pension for employed teaching staff, with contributions of 6% Employees, 12% Employers. Whilst making the organisation more financially sustainable, this change impacted directly on the group of people who enable the vast majority of instrumental and vocal delivery in the county, and in doing so, weakened the sustainability of the Hub.

The Hub Lead Organisation has broken its links with National Pay Scales, (Teachers' Pay Scales and National Joint Council for Local Authority employees) and salary rises are determined by the Board's Pay and Performance Committee. This ensures that all salaries offered under the Trust's Pay Policy are compliant with government legislation, including the National Minimum Wage.

The 2024 Budget increase of 2% on Employers' National Insurance contributions represented an un-budgeted additional employment cost for the Hub Lead Organisation. Costing the HLO around £35,000 in the year of implementation, the impact will cost around £100,000 in a full academic year. This is a direct drain on the finances of the HLO which will reduce Hub activity with children and young people by a corresponding value. It has also come at a time when the charitable sector is hit particularly hard by a reduction in available grants, and increased needs from across the sector.

Professional Development

All teaching staff

Northamptonshire and Rutland Music Hub provides an extensive programme of CPD planned over 5 days throughout the year for NMPAT tutors and staff. Delivery for this training is undertaken by National Partners, individuals and organisations with a pedigree in the field of Professional Development for education professionals. Recent training has included: Benedetti Foundation, Young Sounds UK, Royal Opera House Create and Sing, pBone Music, Royal Birmingham Conservatoire. The INSET programme is designed in response to identified need, suggested by staff, line managers, or arising from new areas of work.

CPD sessions are delivered in our base at the Kettering Road music and Arts Centre, which is only partially accessible to those with mobility issues. Sessions are carefully planned to ensure that those with mobility issues are only required to access the accessible, ground floor, parts of the building.

Hub staff also have access to training by external providers, particularly through Music Mark, and MEHEM, conferences, on-going CPD events and training.

This is complemented by a comprehensive induction programme to settle new team members into the role and ensure that they are fully aware of expectations of quality and the required administrative procedures.

NMPAT is a provider of the Certificate for Music Educators in partnership with MEHEM. New and experienced tutors can apply to this course, which is fully funded by the Trust for employees. In 2024-25 there are six first year learners on the CME course. Three learners completed the course in the summer of 2024.

Performance Development

A new Performance Development process has been introduced for all contracted staff, to replace the former Performance Management system. This has moved from a “judgemental” to a “developmental” process, intended to give agency to all staff, including self-employed Delivery Partners who can elect to be included. The process starts with staff self-defining targets for the review cycle. Reflection is built into the process and feedback is sought at all stages, to assess progression against the targets and the performance of the organisation as supportive employers.

The timescale has moved, from an annual or biennial process, to one which can extend over 18 months, to ensure that staff are observed at different points in the year and the organisation learns more about individuals by seeing them at different points in the academic calendar, based on feedback from staff.

The new process has been devised to enhance the wellbeing of all employees, responding to feedback from employees and line managers on the previous system.

Teacher Training Programme for staff entering the profession

NMPAT has offered a flexible, guided and supported induction to instrumental, vocal, ensemble and classroom practice to new staff through its Teacher Training Programme [TTP]. NMPAT TTP offers staff entering the profession an opportunity to experience different aspects of working within the music teaching sector.

This gives the opportunity for new staff to:

- develop understanding of high-quality music pedagogy through focused observation, mentor guidance and discussions, to support development and understanding of good teaching practice.
- explore teaching scenarios following an agreed personalised schedule to meet their needs. This will allow flexibility to learn and try new areas within NMPAT offer.
- explore work in different areas such as Early Years, SEND, children and young people in challenging situations, or develop ensemble leadership skills.
- be part of the TTP team as well as a department team. Have a line manager and a TTP mentor for support, help and guidance, to have an opportunity to be involved in Groups and / or Saturday Centre Ensembles

- learn about partnership working with key stakeholders such as parents / carers / schools as well as national links and to be given opportunities to work with colleagues from across the East Midlands: MEHEM.
- attend NMPAT and MEHEM training sessions. Be given support to gain CME qualification from Trinity.

The TTP is a flexible, personalised learning approach, over 12-24 months. In 2024-25 NMPAT will support four members of staff on the second year of its two-year Teacher Training Programme.

NMPAT has indicated an interest in utilising the Music Educator apprenticeship standard if / when it becomes available.

Certificate of Music Educators

All TTP staff and other staff without formal qualifications in teaching are invited to enrol on the MEHEM Certificate of Music Educators – CME Course. Designed to be a Level 4 Qualification for staff without formal qualifications, to learn on the job, the CME is run by the MEHEM Consortium, under the direction of Lucy Reid, Nottingham Inspire Music.

For most candidates, this is a two-year programme, undertaken whilst in post. For NMPAT TTP students, this is an obligatory part of the programme, resulting in an increased salary position in recognition of formal training in teaching. There are currently seven candidates on the second year of their TTP.

Essential training for all

All employed and engaged tutors are required to undertake Child Protection and Safeguarding Training, every year. This is delivered online for maximum accessibility. This enhances the requirement to read and act on part 1 of Keeping Children Safe in Education.

All tutors are expected to model the agreed professional behaviours, as defined by the leadership team of NMPAT, which are: “Respectful communication is practiced, staff are supportive and approachable, listen, and seek feedback. Decisions and activities have a student-centred approach, that is flexible, empathetic, caring, and inclusive.”

Observation of teaching delivery is a regular feature of the performance development process. Quality assurance observations of staff teaching in a second discipline, and self-employed staff who have not opted to be included in the full performance development process, are also part

of the performance development cycle. The observation process enables identification of ongoing training needs for all staff. Also, staff are asked to identify, or suggest training needs they or the organisation would benefit from as part of the annual staff check-in form.

Teachers and training assistance in schools

Training and CPD are offered to teachers by NMPAT working in partnership with local schools, MATs and external providers. This is devised and co-ordinated by the Director with responsibility for Curriculum Music and Teaching and Learning Development. (Post vacant December 2024). The full programme will be advertised on our website: [Resources for Teachers - NMPAT](#). CPD is available both for specialist musicians, and teachers without previous specific musical training. All sessions can be adapted to take account of the confidence of trainees.

We actively encourage school-based teachers to participate in networking and TeachMeet events offered by Music Mark, which take place termly. We also publicise Music Mark's regular Ofsted updates, which are valued highly by schools, through our schools' newsletters.

NMPAT are supporting schools to create their School Music Development Plans. [See Approach to School Engagement](#). As the Lead Schools programme is instigated and becomes embedded, the Hub Lead Organisation will highlight the role that they and other partners can play in supporting the delivery of the Nation Plan for Music Education.

NMPAT continue to offer curriculum development. This includes continuing support for the Model Music Curriculum through training sessions, briefings and one-to-one conversations with schools. We plan to link with the local Teaching School Hub to explore linking our training for teachers with TSH provision.

Wider music education workforce

NMPAT's training programme is open to all self-employed and hourly paid colleagues, free of charge. It is available on request to external colleagues, on a full cost recovery basis.

NMPAT's school training programme is open to all members of the local music education workforce at a subsidised cost. It will be devised based on identified need, as a result of school audits, and perceived sector needs. It will include access to training provided by individual schools and MATs, and potential future Lead Schools.

Networking

NMPAT will run termly Primary and Secondary Music Network for music leads, music practitioners and Teaching Assistants delivering music. We work closely with local Music Directors and Heads of Department. These will be co-ordinated and facilitated by the new Director of Curriculum Music and Learning Development, in partnership with the yet to be appointed, Lead Schools. Meetings will primarily be online to maximise accessibility.

A Special Schools Music Network is also convened in partnership with MEHEM under the leadership of the Head of the Reach the Stars Programme and Lead Music Therapist. This aims to share best practice and provide a community of practice for colleagues working in these settings.

Networking opportunities will be advertised through our website, schools' newsletters and social media communications channels. The schedule will be viewable on our website. www.NMPAT.co.uk/CPD

Workforce recruitment

NMPAT recognises recruitment challenges in the following areas of the workforce for the Hub:

- Secondary Music teachers
- Curriculum Music Support
- Early Years Specialists

NMPAT will be actively recruiting for some key posts commencing in the new year (Spring 2025):

- Director of Learning Development: Teaching and Learning in the Curriculum, CPD, and Classroom Instrumental Lessons
- Early Years practitioner and co-ordinator
- Direct Billing co-ordinator
- Director of Finance
- Chief Executive – notionally for September 2025

NMPAT is also aware that there has been considerable change in the Finance Team in the last six months, and the experienced Concerts, Events and Communications Co-ordinator has recently left to be replaced by two exciting, but less experienced colleagues. These changes will take some time and additional resource to “bed in” to the organisation.

Support for Staff with accessibility issues.

Teaching and CPD sessions delivered in our base at the Kettering Road Music and Arts Centre, is only partially accessible to those with mobility issues. Sessions are carefully planned to ensure that those with mobility issues are only required to access the accessible, ground floor, parts of the building, and within reach of accessible bathrooms.

NMPAT has been successful in attracting funding through an Access to Work Grant for a member of the keyboard team with severe mobility issues, to enable her to continue working.

The funding, totalling £67,275, Travel to work with a support assistant, special aids and equipment, a specially adapted wheel chair, and IT equipment.

School Engagement Strategy

It should be noted that the post of Director of Learning Development: Teaching and learning in the Curriculum, is currently vacant. This has temporarily reduced the Hub's capacity to support the schools in these later areas or move forward with planned developments. Recruitment has been secured for Spring 2025.

NRMH regards schools, colleges, academies and other settings as the central partners of the Hub.

The NPME emphasises schools' central roles in providing high-quality music education for children and young people. It expects schools to deliver provision across three interlinked areas:

- curriculum music: compulsory for Key Stages 1-3 for an hour a week, and then optional for examination classes KS 4-5
- instrumental and vocal lessons, and ensemble membership
- musical events and opportunities, such as singing in assembly, concerts and shows, and trips to professional concerts

NRMH aims to engage in regular two-way conversations with schools and to draw on consultation and feedback to inform this strategy. This includes identifying how schools can contribute to the wider Hub partnership.

The Hub will support schools through the provision of:

- specialist instrumental and vocal tuition
- access to musical instruments and equipment, including accessible and adapted / adaptive instruments, where possible and appropriate, for young people with SEND
- support for ensembles, choirs and group music-making opportunities
- classroom instrumental lessons (Whole Class Ensemble Teaching)
- support to improve co-curricular and extra-curricular offers, including facilitating links between in and out of school provision
- projects and performance opportunities

NRMH will support all settings to improve and continuously develop their music provision by providing a programme of high-quality, evidence-based CPD opportunities and resources for specialist and non-specialist staff.

This will include:

- school learning networks
- peer-to-peer support
- delivery and / or connection to courses, training, and resources
- opportunities to support broader musicianship through instrumental or vocal leadership or ensembles, supporting understanding of composition, or supporting musical leadership
- support and training for teachers and leaders, including those working in early years, and with underrepresented groups
- connection with opportunities, networks, and national resources including with local Teaching School Hubs

The Hub also aims to:

- support the development of School Music Development Plans, including support in evaluating and evidencing current impact
- raise awareness of high quality, carefully sequenced, coherent curriculum resources
- promote and support the Model Music Curriculum for Key Stages 1-3
- provide workforce development opportunities, CPD, resources and networking

This work has been significantly delayed during the Autumn and Spring Terms following the unexpected departure of the Director of Learning Development, whose responsibilities include teaching and learning in the Curriculum, CPD and Classroom Instrumental Lessons. With this post vacant, some work was covered by senior colleagues, and some was outsourced to external partners, but it is inevitable that the SMART Targets report the two major areas of responsibility: Little Stars Delivery and Curriculum Music Delivery are delayed and significantly delayed respectively.

The appointment of Chris Jeffs to the post of Director of Teaching and Learning from April 2025 will allow the HLO to rebuild activity on these areas and begin to address shortcomings. Chris is a local Head of Music and a current member of the Hub Board. He will commence in post on Tuesday 22nd April. The new Director will drive development of how this Strategy will be implemented and delivered.

The Hub has launched the process for appointing Lead Schools. This initiative will be overseen by the Director of Learning Development. 10 applications have been received for this important role.

Lead Schools

It should be noted that the post of Director of Learning Development: Teaching and learning in the Curriculum, is currently vacant. This has temporarily reduced the Hub's capacity to support the schools in these later areas or move forward with planned developments. Recruitment has been secured for Spring 2025.

The Hub Lead Organisation (HLO) has sought expressions of interest from schools wishing to take on the role of Lead Schools. We are seeking schools with a proven track record of high quality delivery in curricular and co-curricular music, and in developing high quality practice in other settings.

Expressions of interest have been sought from schools and Academy Chains, who will open their training programmes and resource banks to support schools across the Hub area.

Interest was anticipated from schools which are nationally regarded for the quality of their co-curricular provision, from Teaching Schools, from Academy Chains with particular strengths in promoting and supporting music, and schools with dynamic individuals, whose visionary knowledge and leadership will be an inspiration to others. It is interesting to note which have, and have not, made the decision to apply.

A process of selection is now underway to identify strong partners to take on this role, with the intention of having partners in place by April.

Schools will be appointed to the role on the basis of the contribution they can bring to the Hub, and the commitment they are able to make in the delivery of responsibilities. Together, appointed schools, representing the three Local Authority areas, will devise and deliver a programme of music specific CPD, aimed to support all professionals within the Hub, raising levels of attainment in all schools who engage with the provision, promoted and supported by the Hub Lead Organisation.

We have sought support from schools across all phases, and from mainstream and special education providers.

The work of the Lead Schools will be supported, promoted and co-ordinated by lead professionals from the HLO and, through provision of support in kind, will enable constructive, positive contribution, without draining the resources of the schools.

The Hub is seeking to appoint Lead Schools for each of the three unitary authority areas in the Hub area, at Primary and Secondary level, and will be seeking a special school or alternative provision setting to represent that sector.

The work of Lead Schools will be monitored by the Hub Board.

Expectations of schools applying to become Lead Schools

Lead schools will have:

- an OfSTED rating of Good or Outstanding (*Where a school has been inspected recently without an overall rating, the Lead School should be rated at least 'good' under leadership and management and under quality of education, and not 'inadequate' in other sub-categories.*)
- an offer of music for GCSE and A level qualifications (or equivalent) – secondary schools only
- a historic record of investing in CPD for their staff, and / or others
- a historic track record of engagement with the Hub
- a School Music Development Plan in place
- a proven track record of introducing and fully embedding music in the school curriculum
- a commitment to supporting school progression
- the potential to promote the teaching of music with schools locally, supporting CPD for music teachers and other relevant subjects
- a strong focus on inclusion within the school

March 2025 Update

The process of advertising, screening and appointing applications to become Lead Schools has been completed, with signed partnership letters in place.

The work of the Lead Schools will be coordinated by the NMPAT Director of Learning Development, Chris Jeffs. In partnership with NMPAT, Lead Schools will devise and deliver a programme of music-specific CPD, to support all schools within the Hub area. This programme will help raise levels of attainment in all schools and will be promoted and co-ordinated by the HLO.

Schools have been invited to apply for an initial one year interim appointment, with all appointments to be reviewed mutually for the commencement of the second year of the Programme.

Applications were received from eight schools, which have been approved:

Secondary

Corby Business Academy	North Northants
Malcolm Arnold Academy	West Northants
Northampton School for Boys	West Northants
Sponne School	West Northants

Primary

Cedar Road Primary School	West Northants
Croyland Primary School	North Northants
Greenfield Primary. Kettering	North Northants
Headlands Primary School	West Northants
Moulton Primary School	West Northants

These schools are well known to us, with long established musical traditions, from whom we might have expected applications. We will be delighted to work with them as Lead School Teams for the Hub.

One further Primary school, St Peter's Primary, Raunds (North Northants) applied and an appointment for a member of the Senior Leadership Team has been scheduled, to discuss what they could bring to the programme.

There were no applications from Rutland, where the intention is to invite one Secondary and one Primary to join the Lead Schools Team, to support schools across the Hub area. This work will be undertaken in consultation with Trustee and Hub Board member Peter Davis, who represents Rutland specifically. There was also no application from a SEND setting, although it should be acknowledged that Headlands has a large SEND Unit.

Progression and Musical Development

Context

The Northamptonshire and Rutland Music Education Hub progression strategy sits at the centre of several strategies and policies:

It integrates with the annual Needs Analysis, which identifies gaps in the Hub's offer and informs the search for new partnerships and opportunities.

It further connects with schools' own progression strategies as part of their School Music Development Plans, which will have a greater focus on progression through their own Music curricula.

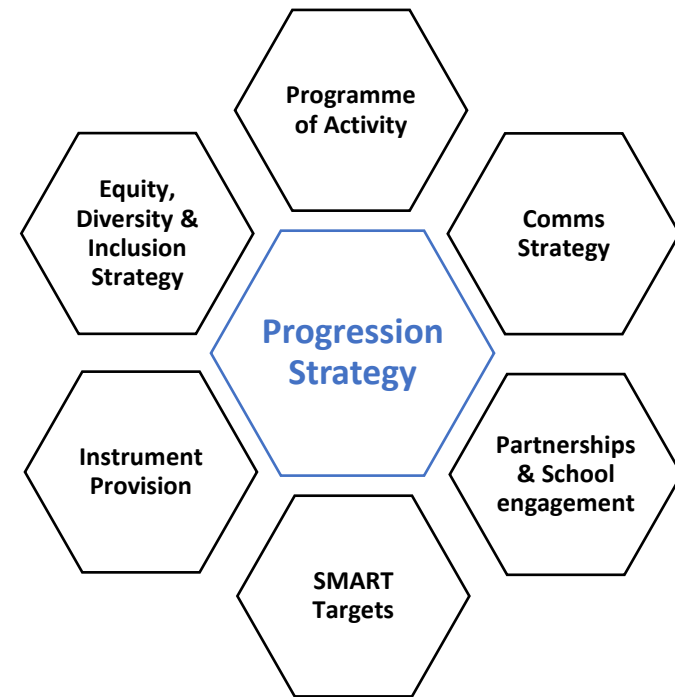
Objective

The overarching objective is **to develop in students a lasting drive to advance as musicians**, so that through the activities co-ordinated activities of the Music Hub, all students can make independent and informed choices about the music they listen to, take part in, and create throughout their lives.

We envisage a framework that supports and promotes progression, regardless of the genres and traditions that any individual student is working in. We recognise that we are developing this within the limits of our own collective musical education, experience and understanding and therefore the framework must be able to adapt over time to take account of new influences.

In working towards this overarching objective Northamptonshire and Rutland Music Hub has identified the following 12 SMART objectives for 2024-25 as contributing to supporting Progression and Musical Development:

- Ensure Whole Class Ensemble Tuition projects delivered in schools with KS2 students, in response to SLA requests, "Needs Analysis", ensuring universal delivery for all children.
- Provide small group and individual lessons in schools to enable progression routes for students in Northamptonshire and Rutland on a range of instruments, including voice.



- Support the provision of Ensemble activities in the county for children and young people playing musical instruments.
- Hub Vocal Strategy: Support schools to develop their own singing strategies. Support good vocal health. Provide ensemble opportunities for young singers. Provide opportunities for performance by choirs.
- Support for Curriculum Music delivery in school through the provision of Training, Resources, Mentoring, Support and Network meetings
- Maintain a large stock of county instruments to support WCET, progression routes, music centres, county ensembles, teaching and delivery at Kettering Road Music and Arts Centre, performances.
- Provide opportunities for students to experience large-scale, high-quality music experiences.
- Ensure that all areas of activity become ever more musically inclusive, recognising all aspects of Equity, Diversity and Inclusion
- Development of Little Stars programme, supporting Early Years, FS and KS1 music in schools and community settings
- Deliver the Communications Strategy ensuring that all communications are clear, efficient, and appropriately targeted, opportunities and Events are clearly signposted; information is targeted.
- Deliver a Fundraising and Development Plan which develops and exploits alternative sources of income to support Hub activity
- Rutland Music: Retain a delivery brand, and offer, specifically for the Community and County of Rutland. Further develop the local offer and ensure promotion of access to all Hub wide activities and opportunities.

Details of Outputs, Success measures, 2023-24 results for comparison and progress to date can be found on the SMART target excel sheet.

What musical progression means to NRMH

The Northamptonshire and Rutland Music Hub provides a progression framework that reaches from birth to the third age. This sits beyond, and separate, but intrinsically linked to, curriculum music and the co-curricular offer which is offered by schools. The Hub provides: Early Years classes commencing at 6 months, school support for all key stages, in school activities for all key stages, out of school activity for all school ages, community music making partners associated with the Hub, support for new and early career teachers, continual professional development for teaching staff, and a bespoke HLO choir for those “beyond school age”. In addition, the rich landscape of community-based music group ensures that there are pathways and opportunities beyond the formal education sector, closely associated with the Hub as Community Partners.

This progression framework is designed to enable children and young people to progress their interests and potential as far as they would like, across a range of genres and traditions. It sits alongside and is supplemental to the Equality, Diversity and Inclusion Strategy.

Whilst there are examples of musicians who have traversed this entire pyramidal structure, and are now part of the HLO staff, school-based teachers and leaders, or key figures in Hub Partner Community groups, most musicians will progress through a part of it, reflecting their opportunities and interests at the time. We also recognise that this does not work for all learners and, indeed, it is only part of the picture for most.

This vision of a progression framework sits separate to curriculum music delivery in school, but it must be acknowledged that co-curricular activity in schools is an additional essential component in the rich tapestry of progression opportunities available to young musicians.

We agree with the principles identified by the Musical Progression Roundtables run by Awards for Young Musicians:

- Young people must be given the agency to lead their own, individual, musical journeys.
- A holistic music education environment is crucial to support these journeys, with many organisations and individuals together providing the key ingredients for children to progress. No one can do this on their own.
- There are many ‘excellences’ and ‘progressions’ in music: we must not get stuck on singular or narrow definitions of either.
- Inspiring and enriching the journeys of today’s young musicians should be our focus: we should not determine their destinations for them.
- Musical adults take many forms: not just performers.

While we acknowledge its close links with children’s progression in education and in their personal and social development, we also advocate for musical progression’s own intrinsic value.

The Hub makes no provision for Higher Education Training in its progression pyramid. Most students choosing to pursue their musical studies look to move away, and benefit from the active links that the Hub has with the leading conservatoires, universities and teacher training colleges in the Country, forged by former students who have studied in them. Staff of the HLO can give advice and guidance about suitable courses for individuals, and support preparation for application and auditions.

Conservatoires and Universities are regularly featured as part of the biennial Career’s Fair, often represented by alumni. Students also experience the work of Higher Education programmes through our active association with Royal Birmingham Conservatoire and Royal Northern College of Music.

Data and Information

NRMH collects and uses a wide range of data to inform and monitor this Progression Strategy. We aim to achieve a balance of hard / soft and qualitative / quantitative data. Sources include:

- Pupil-level teaching and assessment data – used for Data Return
- Ensemble and choir memberships – used for Data Return
- Graded exam data
- School ensemble provision – used for Data Return
- Whole Class Ensemble Tuition provision: Hub-led and School-led – used for Data Return
- Whole Class Ensemble Tuition continuation rates – used for Data Return
- Provision via SLAs with schools – used for Data Return
- Financial records – used for Data Return
- Ad hoc intelligence – used in Data Return Narrative
- Annual satisfaction surveys are undertaken with students, parents and schools – School satisfaction figures used in Data Return Narrative
- Formal customer feedback (complaints and compliments)

Methods to collect additional information about pupil demographics of students engaging directly with the Hub Lead organisation are being developed to respond more completely to the requirements of the Data return. It is not deemed possible to accurately collect this information from schools.

Youth and learner voice are a central influence on our progression strategy. We consult children and young people constantly and systematically through teacher / student discussion, on-line comments / suggestions, StudentVoice@ bespoke email address and student check-in form.

HLO driven progression initiatives – drawn from Programme of Activity

Aims of the National Plan, supported by the Progression Strategy:

Support young people to develop their musical interests and talent further, including into employment.

Support all young people to engage with a range of musical opportunities in and out of school.

Young people can engage with the various activities at any point in their school and musical careers, and beyond. This strategy identifies how the various activities contribute to the overall progression map as students move to, through, and beyond each of these strands. All these opportunities are in addition to the opportunities provided within schools and Academy chain, through their own co-curricular activities.

The opportunities described in the Progression Strategy, and outlined in the Programme of Activity are publicised as part of the Communication Strategy. The “What Happens Next?” focus from 23-24 aimed to ensure that progression routes are advertised to all participants in activities, so that there is always a next step.

Whole Class Ensemble Tuition lessons:

Whole class lessons are delivered in the majority of Hub Primary schools in partnership with school staff. For most children, this will be the first encounter with a musical instrument. The projects are usually 10 weeks long, delivered to a single year group. Opportunities for follow on are offered to the school on orchestral instruments and guitar. The opportunity to attend Music Centres is promoted, to offer pathways to different types of music making. “What Happens Next?” has seen the development of a suite of resources to signpost WCET pupils to progression opportunities: follow on projects, small group and individual lessons in and out of school, Saturday Centres.

Instrumental and vocal lessons:

Teaching is provided in schools in response to SLA requests (demand led Needs Analysis), meeting the aspirations of schools and parents that specific children should have access to vocal and instrumental music lessons hosted with in school. Hub staff work in partnership with the schools to advertise and promote these lessons, which are often the first formal, choice driven, engagement with Music education. Remissions of fees are available for those in financial need.

Lessons are offered outside of the school day, meeting the aspirations of students and parents to progress their musical learning further through longer, or specialist lessons, or where lessons are not available in schools. Remissions of fees are available for those in financial need in the form of Gordon Robinson Bursaries.

Regional Music Centres

Eight Saturday morning Music Centres operate in the main communities of the Hub area, enabling young musicians and aspirant musicians from across the whole Hub to come together to make music. Some Centres have provision for Early Years classes, enabling pre-school children to attend. All have a range of activities which are genre and standard specific. All Centres have activities for those with no previous experience. In addition, Y-Not Arts is specifically for children and young people with additional needs.

Membership of Saturday Centres is free for the first term for any child receiving small group and individual lessons in school. Remissions of fees are available for those in financial need.

Provision for Contemporary Music Ensembles is enabled through the Regional Centres meeting on Saturday mornings. Growth opportunities are being considered.

Ensembles Opportunities

25 HLO Central Ensembles meet weekly in the evenings or on Saturday mornings to provide differentiated opportunities for young musicians from across the whole Hub, to sing and play in ensembles. Membership of groups is by annual audition, widely advertised and promoted through schools and teaching staff, which allows young musicians to progress through groups of their chosen genre and gives them the opportunity to express interest about being involved in different ensembles. Weekly rehearsal and coaching supports a vibrant and active performance programme throughout the year. Remissions of fees are available for those in financial need. Additional chamber music groups operate as student personnel permits.

Whilst students progress through Central Ensembles e.g.: Junior Orchestra to Training Orchestra to the Youth Orchestra, there is also the opportunity to diversify and extend their experience through membership of Community Partner Ensembles and National Youth Music Organisations, many of which are active partners with the Hub. Signposting to opportunities beyond the HLO is part of the Communication Strategy.

Activities for students with SEND

Two specific opportunities exist for children with additional needs to meet, rehearse and perform together. Musical Stars is a mid-week music group, for children with additional needs and their parents. This is a non-performing group, focussed on exploring sounds and basic musical concepts. Y-Not Arts meets as part of the network of Saturday Centres, with three distinct age groups of students, and some of the older members acting as mentors to the younger groups. They produce at least three performances annually. Remissions of fees are available for those in financial need.

Support to enable students with additional needs to participate in Whole Class Ensemble Tuition Programmes and beyond is supported through the Inclusive Access to Music Making Programme delivered in partnership with OHMI Trust. Adaptations to accommodate the needs of students with additional needs in ensembles are met as a challenge rather than a blocker. Membership of the County Junior Orchestra for a percussionist with limited sight is supported by RNIB.

Concerts and performance events

As a showcase for musical ensembles, particularly the Centres, and Y-Not, and County Ensembles, there is a comprehensive programme of concerts and performance opportunities, to showcase their work and allow others them to experience the work of their peers. This continual round of performance drives progression for each of the groups throughout an academic year.

Large Scale and / or High-Quality Music Experiences with partners

In addition to the programme of concerts, a range of projects with partner organisations allow young people to experience work with professional musicians, perform in professional venues, or collaborate with other young artists, perhaps from different geographical locations, or genres. In 2023-4, this has, or will include: Music for Youth Regional and National Festival, National Concert Band Festival, Sinfonia Viva, Royal Philharmonic Orchestra, National Youth Orchestra Inspire, Royal Opera House Create and Sing, Music for Youth Proms, Specialised Travel Concert Touring,

Each of these contributes to raising aspirations and driving progression. Remissions of fees are available for those in financial need.

Student Leadership

Opportunities provided, where appropriate, for students to take Leadership roles, as coaches and mentors younger ensembles and players, assistants at Music Centres and Musical Stars and other Inclusive activities, suggestions for repertoire, performance of student compositions, student conductors.

Three Northamptonshire students attended the first MEHEM UpRising! Great Little Orchestra Project (GLOP) residential course, training young music leaders. These three are now accessing mentoring and have offered their services to volunteer within Hub Inclusion Project activities.

Role models to be highlighted from former students now working professionally, whose first experiences of leadership were with County Ensembles or Centres.

Careers Fair

The biennial careers fair offers opportunities for young musicians to meet with industry experts, from partner organisations, national organisations, or alumni to discuss opportunities and pathways for careers in music. This includes progress to and through Higher Education, at: Conservatoires, Music courses at University, non-music courses at University, but benefitting from Ensemble opportunities.

This event is co-designed with young people and is open to all young musicians in the Hub area.

Teacher Training Programme

The Hub Lead Organisation offers a scaffolded introduction to working as a Music Education professional through a two-year TTP programme, which is individually designed to the needs of the individual and includes enrolment on the Certificate of Music Educators – CME course, accredited by Trinity College, London.

Trainees are employed on a two-year contract and are gradually offered additional responsibilities, alongside opportunities to observe, co-deliver and learn from colleagues.

Hub Lead Organisation Continual Professional Development

A comprehensive range of CPD is designed for staff of the HLO: including five days per year to ensure continual professional development for all staff. This includes revision of policies and procedures, statutory training, eg: safeguarding, department specific pedagogy, development of resources, personal health and wellbeing.

Monitoring and Review

This Progression Strategy was reviewed by representatives of the Hub Strategic Advisory Group and adopted by the Board in December 2024.

The Hub's lead officer will provide ongoing updates at Hub Board Meetings and Trust Board Meetings throughout the year.

This Strategy will be reviewed at the Board meetings in September 2025.

Equity, Diversity and Inclusion Strategy

“At a time when I was a misfit at school and at home, NMPAT was a place where I felt I had worth, I was valued, where I felt safe ... and heard.”

Former student

Introduction - Vision

NMPAT is committed to ensuring that every child and young person can engage with Music and the Arts, regardless of their background and circumstances. This Strategy sets out the mechanisms by which NMPAT aims to ensure that:

- Every child and young person will have access to musical and artistic activities
- NMPAT will be ever more musically inclusive
- Every child and young person will be enabled to be heard

What are the imperatives for this strategy?

- We recognise that access to music and the arts is the entitlement of every child and young person.
- We recognise that our organisation and our offer should strive to reflect the full diversity and interests of the local population
- We recognise that the music, arts and creative sectors are changing, and continue to change, rapidly. Through contact with partner organisations, including schools and the Music Industry, we constantly monitor needs and requirements, adjusting our organisational offer accordingly
- We recognise that due to government policies and a generally challenging economic environment, music and arts education in schools is at a critical tipping point. We need to be pro-active in our response to these changes and find new ways to ensure children and young people receive the musical and creative opportunities to which they have a right

What are the key elements of the Strategy? - Mission

The Strategy aims to ensure that the organisation is ever more musically inclusive and enables access to musical opportunities to all children and young people. Key components of that strategy include:

- A universal Whole Class Ensemble Tuition programme for all schools with KS2 children – strings, brass, wind, West African drums or samba - to ensure that all children have the opportunity to play a musical instrument during their school career funded by the National Music grant
- A fully funded live music programme in schools which ensures that all children in the county hear live music performances and interactive presentations in their schools
- A network of open access Saturday Centres, serving all the communities of the county with no prior experience necessary and no minimum standard for attendance
- A range of fee remissions, scholarships and bursaries to support those in financial need, including:
 - Support with the cost of lessons in schools
 - Assistance with membership of County Ensembles and Saturday Centres
 - Bursaries to support the cost of advanced individual lessons, or attendance at specific projects
 - Financial assistance with the cost of tours and residential experiences
 - Full scholarship bursaries covering all fees
- A culture of respect and equality which permeates to the core of the organisation, which values all individuals for their unique contribution and is strengthened, educated and enriched by the diversity that they bring

NMPAT holds an unrivalled place at the heart of the cultural and educational landscape of the county, and is a responsive organisation, able to hear messages from key partners and individuals and react to identified needs, opportunities and suggestions. For over 50 years it has served the community and has the capacity and will to be ever more musically inclusive.

Strategic Priorities - Aims

- Develop the culture of the organisation to ensure that inclusive practice is at the heart of everything we do
- Develop the staff and music leaders in relation to Musical Inclusion and its practical implementation
- Work with schools and partners to develop whole class provision to ensure that it is inclusive
- Develop the workforce to reflect the cultural diversity of the community of the County
- Expand and develop the offer to children with SEND
- Support engagement for students with social, emotional, and mental health needs
- Increase engagement for children disadvantaged by socio-economic background

- Ensure there are opportunities for students from a wide variety of backgrounds and of various standards to perform
- Engage with partners within the community, across the region and nationally to ensure the best possible practice locally
- Monitor the progress of the Hub in implementing an inclusive approach to music making across the County

As a member of the MEHEM (Music Education Hubs East Midlands) consortium, NMPAT has been a key partner in the six-year Youth Music funded MEHEM UpRising! programme, bringing all aspects of EDI to the front and centre of all our activities. This programme has just confirmed funding for a further three years as MEHEM UpRising! 360.

NMPAT is steadfast in its commitment to embrace organisational change in a quest to be evermore Equitable, Diverse and Inclusive. We recognise that this is a long journey, but we are committed to continual incremental change.

The NMPAT Equality, Diversity and Inclusion Policy is included in this document as [Appendix H](#).

The Intervention programmes

This is the framework for the identified priority areas:

- **Work in schools**
 - Reach the Stars – Specialist team developed to deliver programmes for CYP with additional needs in Special Schools and DSP units.
 - See also Live Music, Whole Class Ensemble Tuition, Instrument Loan.
- **Work outside of mainstream education**
 - Musical Inclusion Programme – project working with CYP in challenging circumstances, including Inclusive Ensembles, Open Gigs, programmes for discrete groups.
 - Music Clubs – for children with care experience, and children encountering barriers to participation (Rutland – Youth Chaos)
 - Inclusive ensemble – for students with PMLD
 - Relaxed Singalong – for students with additional needs and their families
 - Y-Not – Saturday Arts centre for children with additional needs.
 - Musical Stars – Music class for CYP with additional needs and their families.

- **Diversity and access:**
 - Embracing **ever more diverse styles and genres of music**
 - Recent initiatives
 - NMPAT Music Production
 - Creating **access** to music making
 - National Music Grant support to enable Whole Class Ensemble Tuition programmes for every child in the County.
 - Live Music programme in schools.
 - Free instrument loan for instrumental lessons.
 - Support opportunities for progression
 - Bursaries and remission of fees to enable access to group experiences and progression routes.
- **Organisational Development:**
 - In-service training for staff and music leaders – disseminating best practice
 - CPD offer for Education Partners – sharing best practice
 - Conferences: Music Education, Cross Arts. and Inclusion
 - The Modern Musician – Workforce development programme
 - The MEHEM Certificate of Educators unit on Diversity and Inclusion
 - Consulting Young People: Student Voice, Consultation with schools, Musical Inclusion Programme Youth Voice programme
 - Proven track record of Fundraising and Development – to enable activity
- **Wider Connectivity:**
 - MEHEM consortium UpRising! programme
 - Northamptonshire Cultural Education Partnership – Founder member, supported by The Mighty Creatives, Bridge Organisation
 - Music-Net East – Changing Tracks
 - OHMI (One Handed Musical Instrument Company) – Delivery Partner
 - Soundabout – Delivery Partner
 - UAL Creative Computing Institute – Rebecca Fiebrink Sound Control Project
 - WNC Diverse Communities Forum
 - NNC Youth Opportunities Network
 - Northampton Town of Sanctuary"
 - Network of Funders Trusts and Foundations – eg: Children in Need, Community Foundation Network, local trusts and foundations

Key Personnel

Hub Inclusion Lead	- Rachel Coles, Director of School Based Teaching
Head of NMPAT Musical Inclusion programme	- Simon Steptoe (formerly Youth Music Funded)
MEHEM UpRising! Champion	- Emily-May Roebuck, Lead Teacher, NMPAT Reach the Stars
MEHEM UpRising! Champion	- Gideon Malitskie, Lead Practitioner, NMPAT Music Therapy
Board support and oversight for EDI	- Morcea Walker, NMPAT Board member
Head of MEHEM UpRising! 360	- Ben Sellers
External EDI consultant	- Shonagh Reid

As Inclusion Lead Rachel Coles sits on the Senior Leadership Team, attends wider Leadership Team meetings and attends the Board meetings by rotation. She is well placed to ensure that inclusion is considered in every decision made by the organisation. She provides Leadership, support and direction for the Hub's Inclusion Strategy, focusing on equitable access and progression for children and young people from all backgrounds facing barriers to participation, in line with the Inclusion Strategy. She oversees the implementation of key decision-making for and review of the Inclusion Strategy, including:

- high-level reporting, including to the Hub board
- ensuring inclusion is embedded across the work of the Hub and maintaining a strategic overview of the Hub's EDI agenda
- ensuring monitoring and accountability of delivery
- driving cultural change across the Hub partnership through advocacy and practical support for inclusive practice and structural change
- demonstrating appropriate skills and knowledge to support the Hub team
- connecting with relevant sector networks, to support and implement best practice

Working in partnership with our colleagues within the team, the NMPAT EDI Council, and across the MEHEM UpRising! Network, she ensures the planning of accessible provision for Children and Young people:

- in specialist settings, including special schools and alternative provision
- with special educational needs and disabilities in mainstream settings
- who are looked after, including work with the Virtual School in each Local Authority area covered by the Hub

The NMPAT Equality, Diversity and Inclusion Policy is included in this document as [Appendix H](#).

Strategy updated November 2024

Agreed Principles for EDI across the MEHEM Hubs

1. To commit to creating a diverse and representative creative output and stakeholder body at all levels, which is celebratory and reflective of our nation.
2. To commit to using robust and creative methods to create and maintain an inclusive working atmosphere for all where everyone feels valued and heard.
3. To commit to providing all our staff and workforce with training which reflects our values and commitment to Equity, Diversity and Inclusion.
4. To communicate with all our stakeholders and general public with regard to our EDI journey.
5. To implement a robust monitoring, evaluation and review process which supports us to deliver on our EDI commitments.

Music Mark Talk into Action Pledge 2023-24

The Northamptonshire and Rutland Music Hub, through NMPAT, was a signatory to the 2023-24 Music Mark campaign. NMPAT remains committed to embedding this philosophy into all aspects of its work.

NMPAT Strategic EDI Plan

This Strategic Plan was developed by NMPAT to demonstrate how the Lead Organisation of the Northamptonshire and Rutland Music Hub will meet the aspirations of the MEHEM EDI targets in five priority areas:

- Communication and Community
- Evaluation and Review
- Recruitment and Retention
- Representation
- Training

Update on actions identified in the 2022 EDI Action Plan, as ongoing targets, which remain a priority:

	Targets from 2022 still ongoing in Dec 2024	Current position Dec 24	Where next ...?	Status
1	Establish and facilitate a student EDI steering group which meets at least termly, and which reports to senior leadership. This group should be facilitated by NMPATs EDI Champion(s)	<p>NMPAT set up a private server on the app 'Discord' with the assistance of a student, to facilitate a discussion forum that would be inclusive and accessible.</p> <p>This was launched, successfully on the 2023 tour, but has since fallen into disuse now that student has left the organisation.</p> <p>Annual feedback forms have been established to allow for an accessible space to hear all voices, through anonymised feedback.</p> <p>The form is distributed via the parent / carers email contact, therefore, either the form is passed on to the student, or completed by the parent / carer.</p> <p>Information on protected characteristics is sought, as is an understanding of barriers, and perceptions of inclusion within the work of the HLO</p>	<p>Conscious that using parent / carer contacts to distribute the student feedback form may limit its reach, there are other mechanisms set up to seek feedback including studentvoice@nmpat.co.uk email address, and an anonymised open feedback form.</p> <p>Going forward, student members of NMPAT County Ensembles and Centres will be invited, via social media as well as parent / carers email, to present to / meet with members of NMPAT leadership (SLT) and / or the Hub Advisory Board, to discuss issues that are pertinent to them, either in the form of a presentation or conversation.</p> <p>The invitation will also go out via rehearsals / meetings to ensure greater reach.</p> <p>Care will be taken to ensure all students taking up this offer will be consulted and invited to co-design the parameters of engaging with the invitation. An impact report will follow.</p>	Ongoing - work to be done
2	Producing 'you said, we did' feedback to be shared with stakeholders at least termly evidencing progress on suggestions made by stakeholder groups.	<p>'You said we did' has proved challenging to produce due to survey responses largely satisfied with the EDI of the activities, events and lessons that they are engaging with.</p> <p>We have published a blog, and now that we are sending out annual survey's we will gradually be able to share data on progress.</p>	<p>For transparency and accountability:</p> <ul style="list-style-type: none"> • Elements of the data from the student survey will be shared in a blogpost. <p>A summary document will be created for the staff check-in form as well, and shared directly with them through the staff newsletter.</p>	Established / ongoing

3	<p>Ensure EDI is threaded throughout the website, including:</p> <ul style="list-style-type: none"> Your journey so far Commitments to the future <p>Progress against commitments</p>	<p>NMPositiviT page has been reintroduced to signpost and to ensure the message we are giving stakeholders is inclusive of diverse groups.</p> <p>Blogpost has been published about the EDI subject of neurodiversity, to ensure that stakeholders understand the organisational stance.</p>	<p>Continually review the accessibility of all elements of the website, including structure.</p> <p>To encourage diversity in our membership we ensure we are visibly celebrating that which is already diverse.</p> <p>Use language that reflects our intentions to be fully inclusive through our policies and resources.</p> <p>For transparency and accountability, make EDI blog posts a regular feature going forward, to celebrate progress, and state objectives.</p>	Established / ongoing
4	<p>Explore how NMPAT can support informal opportunities for staff with protected characteristics to network and connect.</p>	<p>Wellbeing advocates nominated, appointed and advertised.</p> <p>Discord set up, and advertised, but didn't prove popular.</p>	<p>New Performance Development process allows staff to define their own targets with the support of a coach. Wellbeing targets are encouraged, as is peer observation.</p> <p>All new appointees have a one-to-one meeting with a member of SLT to go through the staff check-in form and ask specifically about induction, support and wellbeing</p> <p>Social media posts include wellbeing prompts particularly over the Christmas break</p>	Established / ongoing
5	<p>Ensure knowledge of disabilities and health conditions is known so that individual adjustments can be made.</p> <p>Review teacher timetables to ensure there is sufficient time for them to nourish and manage chronic health conditions.</p>	<p>Essential details information is requested on staff profiles. Reminders are sent to ensure increased engagement.</p>	<p>Line managers are asked to ensure they make themselves aware of any identified disabilities and health conditions that staff have informed us of, and that a discussion about how we can best support them has taken place that identifies:</p> <ul style="list-style-type: none"> Who needs to be aware What mitigations we need to make in timetabling What support can we offer to help manage the issue 	Established / ongoing
6	<p>Ensure trans and non-binary students and staff can take part fully in all activities offered by the music hub including residential</p>	<p>We have several Trans and non-binary students in county ensembles. Some of which have taken a full part in residential courses and tours and reported how positively they have found their experiences.</p>	<p>The student survey asks students to anonymously identify where they have a protected characteristic, including gender identity. This way, we are continuing to monitor how comfortable different groups feel when taking part in Hub activities, events and lessons.</p> <p>We will continue to consult with our trans allies to signal that we are a safe space for all, and to ensure we are pre-empting needs.</p>	Established / ongoing

7	Ensure that access to activities is not limited by the fabric of the building.	The NMPAT building is a 19 th Century build that has accessibility issues that are not possible to overcome without impairing the capacity of the building	Whilst there are rooms that are still inaccessible to some at Kettering Road, we are careful to schedule activities for outside use in the accessible areas of the building.	Established / ongoing
8	Ensure that EDI is a permanent agenda item during line management and performance development meetings.	The performance management process has been replaced by a performance development process. Reflection and feedback are built into the cycle, as is wellbeing.	The Performance Development process is launched, and will be under ongoing review and revision as we learn more.	Established / embedded
9	Develop relationships with people, societies and groups who can amplify job vacancies for people with protected characteristics.	EDI consultant advice has been sought, as a result future adverts are to be shared with Black Lives in Music and Drake Music, as well as being shared more widely by members of our community.	The EDI Council continues to grow its membership and diversity, with the intention of increasing the HLOs connection to a wider range of communities.	Established / ongoing
10	Develop rehearsal and programmed material to include music from a wider range of cultures including: <ul style="list-style-type: none"> • Black and Global majority heritages • Gender of composer • Musical genres 	The staff running the ensembles are responsible for choosing repertoire. There is a change of culture underway to increase in awareness around including repertoire from more diverse sources. It is being encouraged by using external events such as black history month, or international women's day to highlight where composers with those characteristics have been featured.	Repertoire is chosen for its standard, it's instrumentation and availability. As we already have a library full of music this work is going to be ongoing as we gradually add to that library.	Established / ongoing
11	Support and encourage student-initiated ensembles and opportunities for student ensemble leadership	County group leaders are encouraged to look for opportunities to support and encourage student directors in the spring/summer terms or on ensemble courses. MEHEM Great Little Orchestra Project sparked interest in working with students with SEN/D. Three of our students attended the first course, out of 15 that were interested. As a result, volunteering opportunities have been advertised and four of those students are volunteering with some of the HLO SEN delivery. The three students who attended GLOP will also get mentoring to support them in leading part of the work.	Reminders to group leaders to go out each January. The interest in working with students with SEN was substantial. The offer to volunteer will go out again this year, and include the offer of being a student helper with a junior county group.	Established / ongoing

12	<p>Increase representation of student participants from poorly represented groups including:</p> <ul style="list-style-type: none"> • Black and Global Majority • Males • Students on Free School Meals • Disabled <p>In line with regional data</p>	<p>We are not yet in a position where our representation of protected groups is reflective of the regional data.</p> <p>Assistance with fees is available and advertised</p> <p>Where a disabled student wishes to engage with lessons or ensembles, accommodation has been made on a case-by-case basis. (e.g. partially sighted students with adjusted notation)</p> <p>Where disability is more severe, there is specific provision. E.g. Musical Stars, inclusive ensemble – for students with PMLD and others</p>	<p>Via the student survey, we continually monitor to see if there are biases within our staff body that might lead to students with protected characteristics feeling excluded or unwelcome.</p> <p>We will use social media and publicity material to signpost to students with visible characteristics listed that we are a venue that welcomes them.</p> <p>Funding for inclusion work is ongoing, and is used to ensure access to progression is available for those from poorly represented groups.</p>	Ongoing - work to be done
13	<p>Increase the representation of all protected characteristics at Board / Trustee / Governance level, through proactive recruitment.</p>	<p>The EDI Council has a regularly attending membership of 10, over half of which have a protected characteristic and a third of which are completely external to NMPAT other than historically.</p>	<p>We will continue to seek to appoint appropriate people with lived experience of protected characteristics, and representatives who work with students with additional needs.</p>	Ongoing - work to be done
14	<p>Monitor engagement of protected characteristics for all activities on offer throughout the Hub, including instrumental lessons and other school-based activities.</p>	<p>We have mechanisms to capture this data. (iPresto, student survey) the response rate is disappointing.</p>	<p>We will continue to collect, and analyse this data with a view to it informing practice and policy going forward.</p>	Ongoing - work to be done
15	<p>Provide at least annual training for staff on specific EDI matters which are directly linked to NMPAT priorities.</p>	<p>CPD training has had an EDI element for the last 14 years and continues to do so.</p>	<p>MEHEM Inclusion leads are planning a series of online training sessions on EDI subjects selected by staff. To be launched in 2025</p> <p>Music Mark EDI training is made available to HLO staff through HLO membership of MM.</p> <p>Other external training opportunities are also shared. E.g. from Equaliteach, Music Teachers Association</p>	Established / embedded
16	<p>Provide staff with regular 'low key' EDI updates such as:</p> <ul style="list-style-type: none"> • Emails with top tips • Links to relevant blogs • Useful resources 	<p>Staff are made aware of national or international campaigns that highlight specific characteristics.</p> <p>Resource links or information around those is shared.</p>	<p>From September 2023 onwards, there will be regular mention of EDI resource / link / events / training via the newsletter.</p> <p>Recently appointed replacement Communication Co-ordinator to ensure this practice remains embedded.</p>	Ongoing - work to be done

17	Provide sufficient training and subject knowledge development to allow EDI Champions to execute their roles to a high standard.	The MEHEM EDI Champions group continues to meet regularly as a support network	NMPAT EDI Council continues to invite external visitors to meetings to broaden knowledge, support best practice, understanding and perspective. Music Mark EDI training is made available to HLO staff through HLO membership of MM. Other external training opportunities are also shared. E.g. from Equaliteach, Music Teachers Association	Established / embedded
18	Collect feedback from staff on the quality and impact of training on their ability to fulfil their duties.	Feedback is sought annually via a 'staff check-in form'. Staff may respond anonymously if desired. Feedback is also sought via the Performance Development process, both on their experience of the process, and their progress against self-defined targets. Feedback after every CPD session delivered / commissioned by the HLO is sought.	Staff feedback and the staff check-in form will continue to inform the choice of CPD Performance Development process launched, and will remain in continual review.	Established / ongoing

The NMPAT Equality, Diversity and Inclusion Policy is included in this document as [Appendix H](#).

4. Organisational Policies and Structures

Partnership and Commissioning Arrangements

NMPAT has formalised its links with partner organisations to establish an effective Music Hub for the county. It has built on existing partnerships and fostered new ones, partnering with other bodies as Core and Associate partners in five areas:

- **Education Partners:** Schools, Colleges, Early Years Centres and Pupil Referral Units within Northamptonshire and Rutland.
- **Delivery Partners:** Those actually engaged in front line delivery with students and all local and national NPOs covering the area.
- **Community Partners:** Orchestras, Brass Bands, Wind Bands, Choral Societies and other community music making opportunities.
- **Commercial Partners:** Shops, suppliers, retailers and wholesalers with whom NMPAT has a particular relationship.
- **National Partners:** Examination Boards, National Music Ensembles, Music Colleges

The Education partners form the heart of the Hub as the end users of the provision for school-based settings. Core partners are those involved in the front-line delivery of activity, including the Delivery Partners and some of the National Partners. Associate Partners are those whose work enhances the life of the Music Hub, including Commercial Partners, Community Partners and some of the National Partners, such as the examination Boards.

An important part of the offer to all potential partners is the opportunity to have their partnership acknowledged through a presence in the Music Hub section of the NMPAT website. An earlier initiative to include pages about each of the partner organisations and their specific commitment to the Hub was shelved because the volume of traffic through the pages was minimal. Partners are now shown with links to their own websites.

Beyond the scope of the Music Hub, NMPAT continues to develop its work in Early Years settings, with adults and through the mediums of the other performing and expressive arts, particularly dance and drama.

The following diagram details all current main partners in the Northamptonshire and Rutland Music Hub:

Northamptonshire Rutland Music Hub

Northamptonshire & Rutland schools, colleges, academies and settings

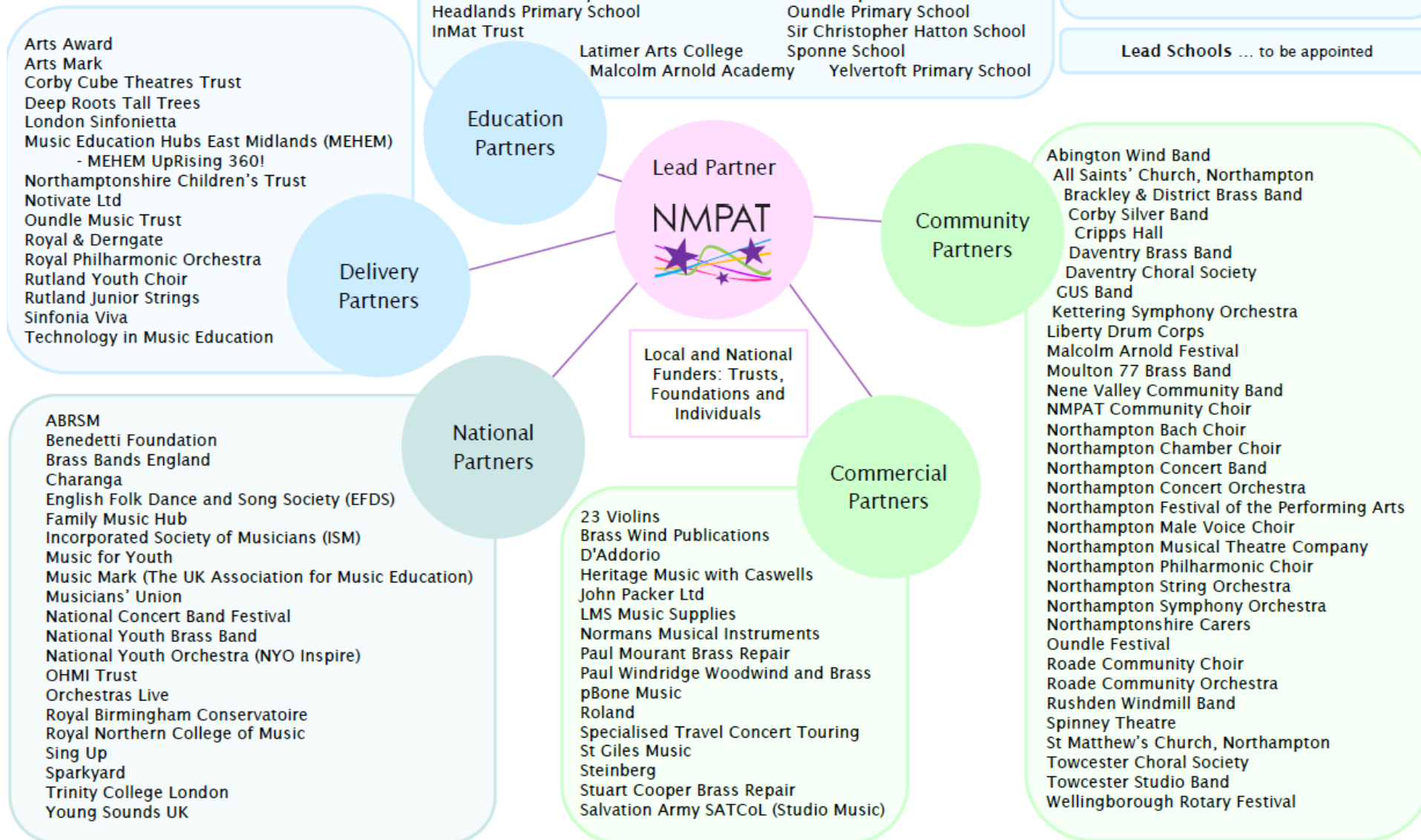
Settings with specific additional connection to the Hub:

Bracken Leas Primary School	Millway Primary School
Danetre and Southbrook Learning Village	Nicholas Hawksmoor Primary
David Ross Education Trust	Northampton School for Boys
Ecton Brook Primary School	Northampton School for Girls
Headlands Primary School	Oundle Primary School
InMat Trust	Sir Christopher Hatton School
Latimer Arts College	Sponne School
Malcolm Arnold Academy	Yelvertoft Primary School

MEHEM Partners

Derby and Derbyshire Music Partnership-HLO
Inspire Arts-Nottinghamshire HLO
LeicesterShire Music-HLO
Lincolnshire Music Service-HLO
Nottingham Music Service-Consortium Partner

Lead Schools ... to be appointed



Partnership Agreements

All partnerships have been reviewed, with the most significant partners listed in the Partnership Table, submitted on Grantium.

Partnership Agreements, with Partners who may receive elements of funding, including those directly funded by the National Music Grant, can be found at [appendix J](#).

Partners commissioned by the Hub to deliver activity using funds from the National Music Grant, will be expected to comply with the expectations the Music Hubs Standard Terms and Conditions 6.6.4, and demonstrate to the HLO that they have sound financial procedures in place, appropriate for handling public money, and are expected, by us, to fulfil their obligations to the HLO.

We have reviewed the ACE guidance on Partnership Agreements, but most of our partnerships are outside the scope of the guidance, as the partners are not involved in direct funded delivery, but rather in enrichment activities beyond the core teaching of the Hub.

The **Commissioning Policy** can be found at [appendix E](#).

Relationships with Hub Partners, the Commissioning Policy, and the use of the Hub Grant is all overseen and agreed by the Hub Board, reporting to the main Trust Board.

Governance and Management Arrangements

Northamptonshire and Rutland Music Hub is a multi-authority Hub serving three unitary authorities: Rutland, North Northamptonshire and West Northamptonshire.

As a Hub led by an independent charitable trust, receiving no Local Authority income, recent changes to both local Government and the Hub geographies have made little difference to the day-to-day operation of the Hub. Links with the countywide Northamptonshire Children's Services, and with Children's Social Care in Rutland, have been maintained and strengthened. The NMPAT Trust Board has resolved to ensure representation from Board members with connections to all three authorities. Each Local Authority area is represented at Board level.

NMPAT Trust Board - The Trustees meet six times per year – every two months - as a full Board. They are advised by sub-committees:

- the Finance Committee which has been meeting monthly, to oversee the Financial position and key performance indicators
- the Hub Board, which has four scheduled meetings per year
- and the new Pay and Performance Committee, which has met annually to set pay rates, but will be assuming a more regular role with an HR function.

Clive Gresham became Chair in 2023. The Articles of Association will allow him to remain a Trustee, and potentially Chair, until July 2029. The process of considering his replacement will be an ongoing discussion for Board members, during the next five years.

Ongoing recruitment of appropriate new Board members is a priority. Three new main Board members have recently been inducted. NMPAT has recently consulted its Charity Lawyers: Bates Wells, to revisit the Articles of Association in relation to terms of office. Bates Wells confirmed that the term of office is 2 x 3 years after which the Trustee must step down, as is consistent with best practice in the sector. The Articles allow for a second period of 2 x 3 years, but no more, which is more restrictive than allowed by law. In practice few Board members have served more than two terms, but three Trustees who subsequently became Chairs have done so using this facility.

With many of the Board members being Headteachers, school governors or former school governors, their shared experience and knowledge continues to be a regular feature of the meetings. Their advice and counsel, particularly in matters of Human Resource management, is invaluable.

NMPAT Trust Board Terms of Reference can be found within [Appendix C](#).

Conflict of Interest Policy is included as [Appendix D](#).

The NMPAT Finance Committee – is a subcommittee of the main Board and has been meeting termly to oversee the financial affairs of the charity. There are three members of the committee, who meet with the CEO and Finance Director.

NMPAT Finance Committee Terms of Reference can be found within [Appendix C](#).

Conflict of Interest Policy is included as [Appendix D](#).

The NMPAT Pay, Performance and HR Committee – is a new subcommittee of the main Board which is having its remit widened from the oversight of annual pay agreements, to include all aspects of Pay, Remuneration, Performance Development and Human Resources.

As the remit of this Board is formalised, the Terms of reference will be reviewed. The Conflict of Interest Policy will apply equally to this Board as the other committees of the HLO>

The Northamptonshire and Rutland Music Hub Board – previously referred to as the Strategic Advisory Group, is a sub-committee of the Main Board, with a specific responsibility to review the performance of the Hub Lead Organisation in the leadership of the Hub, and the implementation of the promises of the National Plan for Music Education in both counties. They will advise the main board and scrutinise the reports presented to Arts Council.

The Hub Board, who will be made up of representatives of key partners and beneficiaries of the Hub’s work, will also scrutinise and confirm the Terms of Reference for the group and agree and ratify the appointment of a Hub Chairman. Two new members have recently joined the group: Father Oliver Coss, Rector of All Saints Northampton and Erica Martin, Royal and Derngate. A third new Board member will be joining in February, Richard Shrewsbury, Head of Learning and Participation at the Royal Birmingham Conservatoire. Chris Jeffs will step down from the Board in March, following his appointment as Director for Learning Development for NMPAT. A skills audit for the Hub Board will be undertaken with the new membership.

Simon Toyne has been appointed as Chair. The Terms of Office of the Hub Board allow for two Terms of Office of three years. Simon can remain in post until the Summer of 2029.

Northamptonshire and Rutland Music Hub Board Terms of Reference can be found within [Appendix C](#).

Conflict of Interest Policy is included as [Appendix D](#).

Ambassadors - The Ambassadors group and wider group of supporters, who are often well-connected individuals within the community, provide useful support and advocacy within the musical and geographical communities of the Hub area. Support, both financial and influential, from this group cannot be underestimated.

Senior Leadership Team - The Senior Leadership Team, comprising Chief Executive, Directors of School Based Teaching, Ensembles and Projects, Curriculum Music [post currently vacant], Finance, and Fundraising and Development, meets weekly, looking at the overall strategic management of the Trust and the Hub.

A Management Restructure in 2022 increased the size of the Senior Leadership Team with three Directors of Teaching and Learning, covering all aspects of the Delivery. This change was predicated on growth, which has so far not been achieved. The Board, through the Finance Committee and Pay and Performance Committee will continue to monitor the performance of the SLT.

Chief Executive - The Chief Executive, Peter Smalley, has been in post since 2012. He has indicated a commitment to continue to serve through the Hub Investment Process and the inception of the new Hub structure. He has made no commitment beyond the summer of 2025, neither has he set a definitive date for departure.

The CEO and Chair will be working on a timeline for recruitment of a new CEO and a plan for a suitable induction period for the new post holder, at the beginning of the Spring Term 2025, with a view to Leadership change during the 2025-26 academic year. Factors affecting the final decision on the process will include the experience of the new incumbent, whether it is an internal appointment, the financial health of the organisation to support an overlap, and the on-going health of the present incumbent.

Leadership Team - formerly known as the Business Management Team, the Leadership Team comprises members of the SLT, Heads of Department, and Office Manager and key members of the admin and Finance Teams. It is responsible for the day-to-day management of the Trust and for Hub events. Members of the group meet weekly. Meeting patterns for this group will continue to be reviewed, to ensure effective and efficient management of Hub and Trust activities.

NMPAT Leadership Team Structure: 2024-25

Senior Leadership Team:

Peter Smalley	Chief Executive
Rachel Coles	Director of School Based Teaching
Iain McKnight	Director of Ensembles and Projects
Chris Jeffs	Director of Learning Development: Curriculum, CPD, WCET / CIL - Commencing April 2025
Nigel Corbett	Director of Finance
Anna Denny	Director of Fundraising and Development

Heads of Department:

John Bickerdike	Head of Brass
John Draper	Head of Guitars
Claire Anderson	Head of Keyboard
Tim Green	Head of Percussion
Beth Gifford	Head of Strings
Wendy Dawn Thompson	Head of Vocal Studies - Appointed September 2024
Andy Kirkwood	Head of Woodwind (The Director of Learning Development also line-manages the Curriculum Music team)
Simon Steptoe	Musical Inclusion Programme lead

Administrative support:

Julie Clarke	Office manager
Karen Hunt	Finance Manager
Tommy Cundell	Concerts and Events Co-ordinator
Daisy Jones	Communications Co-ordinator

A **diagram of the structure of the Leadership Team** can be found as part of [appendix B](#).

The **roles and responsibilities of the Senior Leaders** can also be found as part of [appendix B](#).

Charging, Remissions and Subsidy Policy

Charges to schools and parents, and information relating to Charging, Remissions and Subsidies are all published on the NMPAT website. Below is a summary of the key information. Direct Debit options are being developed to simplify payment options for parents.

This Policy is published on the NMPAT website and can be [downloaded here](#).

Charging, Remissions and Subsidy Policy

Introduction

A key objective of the Music Hub Grant, provided to Northamptonshire Music and Performing Arts Trust (NMPAT) by the Department for Education (DfE), is to help assist in the removal of barriers to learning and making progress for young musicians. This policy has been created to help support engagement and progress in music across the whole range of activities provided by NMPAT.

Financial Aid

NMPAT encourage parents and carers to contact the NMPAT office if they are facing financial difficulties. NMPAT has a Fee Remission reserve which can be used to subsidise any area of NMPAT activity, for children and young people who might otherwise miss out on musical opportunities because of financial hardship.

Whole Class Ensemble Tuition (now also known as Classroom Instrumental Lessons - CiL)

To support children engaging with Key Stage 2 Whole Class Ensemble Tuition Projects, support is provided to schools in the form of a financial discount, which is funded through the Music Hub Grant. All children who engage with our Whole Class provision are given an end of project performance opportunity to showcase their progress.

Instrumental Loan

All loan instruments for Whole Class and school based instrumental tuition are provided free of charge, to ensure children and young people can access the resources needed to start their musical journey, without the barrier of costly instrument hire or purchase. Loans of higher value, or “exotic”, instruments are made free of charge to members of the NMPAT County Ensembles.

NMPAT Music Centres

NMPAT Centre membership fees are subsidised by the Music Hub Grant. NMPAT operates 9 Saturday Centres in 8 venues across Northamptonshire, which provide progression routes for young musicians at any level along with providing musical classes for children with no prior music knowledge. The Centres offer ensemble playing and performance opportunities for all students. All students receiving instrumental lessons from NMPAT receive a free term of Centre membership, after which the charge to parents is subsidised, with 75% of the cost to NMPAT being covered by the Grant. Where County Ensemble members are also attending a Saturday Centre, the fee for the Centre is reduced to a nominal amount.

Musical Inclusion Programme

Our Musical Inclusion Programme is funded by a number of grant-giving organisations, the Gordon Robison Memorial Trust, the Northamptonshire Community Foundation and the Douglas Compton James Charitable Trust. It reaches a wide range of groups, including looked after children, refugees and children with SEND. NMPAT continue to apply for funding to ensure that the Musical Inclusion Programme can continue to be provided on a fully funded basis.

Individual Tuition

NMPAT can provide bursaries and scholarships to students receiving individual lessons, due to its continuing support from the Gordon Robison Memorial Trust. Each year a number of bursaries are made available which cover 50% of the cost of individual lessons. These are awarded by the Trustees of the Gordon Robison Memorial Trust following an application and audition process. In cases of severe hardship, and where a student shows high potential and talent, a full scholarship may be awarded which covers the full cost of individual lessons, County Ensemble Membership, residential courses and overseas tours.

Recital Visits

NMPAT provide recital team visits, from a range of disciplines to a large number of schools each year, at no charge, to ensure all children and young people experience live music.

Pupil Premium

NMPAT work with schools to encourage the use of Pupil Premium to subsidise music tuition.

Current Charges

For a list of current fees, charges and remissions, please see [appendix K](#).

Instrument Management and Maintenance Policy

Purpose

NMPAT maintains a stock of approximately 12,000 instruments which supports the delivery of Whole Class Ensemble Tuition (WCET), Small Group / Individual teaching and its County Ensembles programme. This helps fulfil the promotion of the study of music as a practical subject, and makes a significant contribution to school improvement.

Breadth of engagement

Through the stock of instruments held by NMPAT as the Hub Lead organisation, we aim to ensure that:

- **First Access** – Whole Class Instrumental Lesson – can be delivered in every primary school in the Hub: Wind, Brass, Strings, Guitars, Ukuleles, Samba, Djembe
- **Early years Music projects** have access to suitable instruments for work with our youngest members
- **Reach the Stars SEND programme** has access to instruments for with children with additional needs, including adaptive instruments
- **Musical Inclusion Programme**, has access to instruments for use with CYP in Challenging Circumstances, including the NMPAT Open Orchestra
- **Music Production Programme** has access to technology and equipment to resource its projects in schools, including sets of computers and iPads
- **Contemporary Music** offer in Centres, including the new **Rock-It programme**, is resourced with suitable equipment and instruments
- **School based lessons:** Every child that seeks to learn an orchestral wind, brass or string instrument, will have access to an instrument to help them in their initial steps
- A supply of **portable keyboards** are available to the keyboard team to support and enhance their work in schools
- A supply of **better quality wind brass and string instruments** are available for students who wish to progress but cannot afford to purchase
- **Auxiliary instruments** which may feature in bands and orchestras are available for use, to enable performances of complex repertoire: Contrabassoon, Contrabass clarinet, Cor Anglais, Orchestral Percussion instruments

For schools and community groups

All students embarking on the study of musical instruments at Key Stage 2 can benefit from the free loan of an instrument. This often begins with Whole Class Instrumental Tuition (Classroom Instrumental Learning), where class sets of instruments are loaned to schools, free-of-charge.

NMPAT also holds a stock of music technology equipment which is used in the delivery of tuition, projects in schools, and to support the work of our SEND specialists and music therapists.

In addition, and at the discretion of the NMPAT leadership team, certain specialist pieces of equipment can be made available to schools and community groups for short periods, particularly where NMPAT staff are involved, and it is felt the equipment will be looked after. Such loans can only be made when the equipment is not required for teaching, performance or rehearsal purposes, with County Ensembles and individual students. Where a loan is agreed, the organisation(s) concerned must make suitable transport arrangements, ensure they have insurance cover in place and that an appropriate donation is made to towards NMPAT's funds.

For students

Instruments are loaned free of charge. When pupils enter their second year of small group / individual tuition, parents / carers are invited to make a voluntary donation (suggested amount: £40.00 p.a.) for the ongoing loan of the instrument.

Instruments are allocated to teachers, who monitor the onward loan of these instruments to their pupils. Parents / carers sign for the loan of these instruments, and in doing so accept the following and conditions:

1. The instrument, including the bow or mouthpiece where applicable, and its case remains the property of NMPAT and may be recalled for inspection at any time.
2. NMPAT will withdraw the instrument and case from the pupil if instrumental tuition ceases and may do so if, in NMPAT's opinion, the instrument is not looked after adequately.
3. The instrument will be issued in good playing order. The cost of replacing strings, rosin, reeds, grease or oil as necessary must be borne by the parent / carer.
4. NMPAT will be responsible for general maintenance of the instrument, as a result of fair wear and tear.
5. The parent / carer must accept responsibility for the proper care and safeguarding of the instrument on loan. Guidance on instrument care can be found at www.NMPAT.co.uk/resources

6. In the event of damage to, or loss of, the instrument or case NMPAT must be informed immediately. Under no circumstances should a parent or guardian attempt to repair the instrument. Parents / carers will be responsible for the cost of repairs up to and including full replacement cost. NMPAT may, in its sole discretion, in individual cases waive these charges.
7. Parents / carers are advised to arrange insurance cover for instruments, on loan or arrange for them to be specifically noted on their household insurance policies.
8. Instruments should not be left in an unattended vehicle.
9. The instrument must not be used by any person other than the student to whom it is on loan.
10. All students leaving full-time education must hand their instrument in to NMPAT before the end of their final school term. Loan arrangements may be available, on application, for students who are invited to remain members of orchestras, bands and ensembles.
11. Whole Class Ensemble Tuition Projects: Instruments provided with a WCET Project are only loaned for the duration of that project.
12. Woodwind and Brass instruments: Loans are initially made for an academic year. Thereafter, students are advised to arrange to purchase their own instruments. Your NMPAT teacher will be able to give advice before you buy an instrument, and financial support is available for students in need.
13. Bowed string instruments: String Instruments are loaned on a longer time scale, particularly while a student continues to grow. Parents are encouraged to make provision for purchasing a full-sized instrument once their child reaches that stage.
14. Members of County Ensembles: Where an instrument loan is for the purpose of becoming / remaining a member of a County Ensemble, the instrument must be returned if the student leaves the ensemble in question.

Whilst NMPAT teachers keep their own detailed records of which students' instruments have been loaned to, and collect, and retain, signed loan agreements from parents / carers, this information is now being centralised. From September 2024, parents can complete the loan process electronically, using NMPAT's customer management system interface, iPresto. This allows an accurate, up-to-date picture of which instruments are in stock, on loan, or being repaired, at any given time. It will also reduce reliance on paper records which can, of course, become mislaid over time.

Specialist ensemble instruments

Specialist and high value instruments (e.g. Soprano Cornets, Contrabass Clarinets and 5-string Basses) are allocated to students in County Ensembles, and the loan is subject to the continued membership of those groups. Where it doesn't conflict with County Ensemble activity, instruments can be used by that student in schools and the community. All such loans are subject to the completion and return of an instrument loan form.

Percussion

NMPAT's stock of percussion instruments has been purchased with funding provided by our parents' association, the Friends of NMPAT (FNMPAT). It exists purely and principally to support the work of the County Ensembles and any associated teaching. These instruments are therefore not freely available for general use, either by students or the community, except with the express permission of the Head of Percussion.

High value strings

A small number of high value string instruments are available to members of County Groups. Instruments above £500 in value are loaned upon a yearly payment of £40 and included on the NMPAT insurance policy for accidental damage. Parents remain responsible for damage caused other than by accident. Fair wear and tear is excepted.

Instruments in the High Value collection valued at less than £500 are loaned without charge and parents remain responsible for damage howsoever caused.

Repairs

Repairs are undertaken by one of NMPAT's approved local repairer partners including:

- Brass: Stuart Cooper and Paul Mourant
- Woodwind: Francine Warner and Iona Walker
- Strings: Jon Spinner (Assistant to Head of Strings – Stock Manager) and 23 Violins

Where damaged is deemed to have occurred through negligence or been caused intentionally, the cost of the repair is recovered from the parent / carer.

Administration

NMPAT's building is a large facility, incorporating teaching spaces as well as storage and office areas. It is accessible to visitors during office hours Monday to Friday all year round, as well as on Saturday mornings during term time. Staff can access the building until 9pm on most weekday evenings during term time and out of hours access, if required urgently, is available via a small number of keyholders. Instruments stored at NMPAT are kept in a secure, locked space, with access limited to a small number of named personnel.

NMPAT's instrument stock is administered and managed by five members of staff – the Assistants to the Heads of Brass, Guitar, Strings and Woodwind, and the Head of Percussion – with clerical support from the NMPAT office as and when required. Collectively, these staff are responsible for the allocation of stock to staff, return of instruments to the store cupboard, liaison with repairers, and writing-off stock when it has become unusable or beyond economic repair. Additionally, the Head of Keyboard has oversight of the pianos, keyboards, harpsichord and organs at Kettering Road. Significant staff time is dedicated to the transportation of instruments to and from schools to enable teaching to be undertaken.

NMPAT's database system, Presto, details the following information about each instrument:

- NMPAT Asset ID
- Type
- Make
- Model*
- Manufacturer's Serial Number*
- Supplier*
- Date of acquisition*

*where applicable / known (e.g. date of addition may not be known for historical stock)

From September 2024, for new purchases made under the Capital Grant, additional data fields have been added, to allow for the recording of:

- Procurement method
- Date of proposed disposal of asset

This will allow data to be exported from Presto to populate the Capital Grant Register of Assets.

NMPAT does not have plans to devolve any part of the Capital Grant to any Hub partners for the purpose of purchasing instruments. All purchasing of instruments will be undertaken by NMPAT, as the Hub Lead Organisation.

Capitalisation

Instruments are usually treated as cash purchases with no inherent resale value. As such most instrument purchases have not been capitalised in the NMPAT accounts. Exceptions to this are instruments which are purchased with a value of more than £1,000 per item. These are treated as capital assets and are depreciated over 10 years. Most of the instrument stock was purchased before transfer from Northamptonshire County Council in 2012, particularly high value items. These have now all depreciated to nil.

NMPAT is aware of proposals for capitalisation of instruments purchased with the instrument capital grant. These proposals are at odds with previous financial practices, but NMPAT will apply a capital depreciation to stock purchased with this specific grant, in line with the terms and conditions of the grant.

DfE Capital Grant Purchasing Strategy

Needs analysis

Through our ongoing needs analysis processes, NMPAT will gather qualitative and mathematical evidence to provide an outline of need in Northamptonshire and Rutland. In analysing the need of Children and Young People in the area, NMPAT will undertake the following activities:

- Feedback and evaluation from those currently engaging with NMPAT, including regular student voice from members and our annual school service level agreement and survey
- Consider a new music engagement questionnaire, aimed to be completable by all school students regardless of their current level of engagement with NMPAT
- Meetings with school music leads, headteachers etc.
- Analysis of data already held on our own levels of engagement in particular geographic areas
- Discussion led by our EDI council to ensure that our offer is varied and inclusive
- Pilot projects testing different approaches or engaging with new participants
- Thorough and in-depth review of existing stock, including opportunities to dispose of and recycle aging low-budget stock
- Rigorous person-led analysis of both quality and quantity of stock available, taking consideration of the requirements of all learners as they move through the various stages of our progression strategy

The National Plan for Music Education recognises that all children and young people should have access to the instruments, equipment and technology they need to progress their musical interests and potential. This includes supporting increased access by children and young people with special educational needs and disabilities (SEND).

Tied in with our 3-5 year business planning process, NMPAT's leadership team are able to provide analysis of the need and capacity within their departments. Planning for the implementation of the Capital Grant will form an important part of this business planning process. This will include supporting increased access by children and young people with SEND.

In evaluating the impact and effectiveness of the Capital Grant, we would aim to see increased levels of engagement in terms of numbers and also equipment and instruments which reflects a more diverse musical offering. Elements already included within our spending plan include:

- The replacement of our entire metal Brass First Access stock with plastic and hybrid alternatives, giving students a more positive and engaging experience with reliable, easy-to-maintain instruments, without compromising on the musical quality of the programme
- The acquisition of music technology hardware, allowing the diversification and growth of our Music Production delivery strand
- The purchase of high-quality, easily transportable keyboards, allowing for the delivery of shared piano/keyboard lessons in schools where only one instrument is currently present
- Refreshing our central stock of percussion equipment, allowing for stock to be 'handed down' to schools and music centres as appropriate
- The acquisition of specialised instruments for use by SEND students and within our Inclusion programme
- The replacement of a small number of 'high-end' instruments, which allows us to strengthen our county ensembles offer

The launching of a new music engagement questionnaire – a large-scale and significant initiative – is planned for launch in late 2025. We intend to draw upon knowledge, skills and experience which already exists within the sector, seeking input from other HLOs who may have already devised and implemented such a survey. Through thorough analysis of the outcomes of this survey, we aim to broaden and diversify our offer, and the provision of equipment to do so will be paramount.

Partnership arrangements

NMPAT does not have plans to devolve any part of the Capital Grant to any hub partners for the purpose of purchasing instruments. All purchasing of instruments will be undertaken by NMPAT as the Hub Lead Organisation. The needs of schools – who are, of course, key stakeholders in the hub – will be regularly sought and evaluated and this will inform our purchasing strategy.

NMPAT works closely with a number of retailers, including small, independent local companies, and we have advised them on how to register as suppliers within the DfE framework – St Giles Music, based in Northampton, and Heritage Music & Caswell's Strings (Brackley) have been successful in doing this. Perpetuating these partnerships would further cement a strong, local relationship, which includes a benefit to students by way of an in-store discount.

Developing relationships with instrument manufacturers include elements of workforce development and, on occasion, input to manufacturers regarding the refinement and development of products. This may, in turn, allow NMPAT access to preferential buying arrangements (e.g. bulk purchasing) on orders as and when the need arises. We plan to work with pBone Music (formerly Warwick Music) and other framework suppliers to fully recycle any of our current stock which has reached the end of its viable lifespan. We also intend to maintain and grow our relationship with OHMI, who specialise in providing adapted musical instruments for use by students with physical disabilities. Though sitting outside of the financial purview of the Capital Grant, this allows for the adaptation, on demand, of adapted instruments for the use within our teaching programmes; the needs of schools and students are surveyed annually ahead of the start of a new academic year.

Procurement statement

With the exception of small amount of money for shelving, all purchases will be procured within the DfE's Musical Instruments, Equipment and Technology Framework. If, in exceptional circumstances, it became evident that we needed to make a purchase outside of the framework, there would be a full rationalisation process, including supporting information, and such purchases would be compliant with Public Contracts Regulations 2015, sought via competitive tender where more than £12,000 (inc. VAT). We would demonstrate that any such purchases were both necessary from a strategic perspective, that they needed to be procured outside of the framework and that the purchase provided best value for money.

We will continue to work with established, trusted suppliers with a focus on quality and cost. With other factors such as supplier deals and packages factored in, it is recognised that this may not always mean that price is the principal driving factor. Where possible and practical, we would work with local suppliers or those with strong pro-environmental practices to reduce the carbon impact of stock purchases.

Management and maintenance

NMPAT's Instrument Management and Maintenance Policy includes:

- an overview of how we oversee stock allocation,
- the terms and conditions of loans to parents / carers and schools,
- how repairs are undertaken, and by whom,
- how our inventory management system will be modified to ensure we are able to store the information required by the Capital Grant,
- how access to stock is controlled, and,
- the Trust's approach to capitalisation and depreciation.

Instruments stored at NMPAT are kept in a secure, locked space with access limited to a small number of named personnel. They are issued to staff via our asset management system, and they can then be loaned to parents / carers for use at home by students, on completion of an electronic instrument loan form. This process makes it clear that the parent / carer must insure the instrument and / or be liable for the cost of repair or replacement arising from misuse, accidental damage or loss. Where this process is not completed, instruments remain in school. It is typical for school insurance policies to extend coverage to items loaned for use on site. At other times, including whilst instruments are in transit, any claim for repair or replacement would fall back to NMPAT, via its insurance policy, as appropriate.

Communication Strategy

The NMPAT communication strategy is a plan of action to tell people about NMPAT, the Music Hub and our work, to promote participation in activities and take up of delivery, to enable sales of services and to build awareness of our impact both as a charity and as Hub lead.

Aim

To ensure NMPAT and Northamptonshire and Rutland Music Hub's communications are relevant: to children, young people and their families; to education leaders, providers and representatives with and via schools and others; and to the wider communities of Northamptonshire and Rutland; and to provide communications that our audiences welcome, notice and act on.

Objectives

1. Promote awareness of NMPAT and the NRMH's work, enabling children and young people to engage in music and performing arts opportunities for the first time.
2. Promote and highlight opportunities for children and young people to take their next steps, signposting progression routes, and enabling the development of learning and engagement with and through music and the performing arts.
3. Improve awareness and understanding of the breadth of NMPAT and Northamptonshire and Rutland Music Hub's work, within schools and educational settings, and for children, young people and their families.
4. Enable information sharing and networking with and between individuals, organisations and communities, proactively communicating about the role of music education and, in particular, the work of NMPAT and the NRMH.
5. Identify online tools which will enable us to improve communications and to further understand their impact, whilst continuing to reduce our environmental impact by minimising the use of print and postage resources.
6. Implement a variety of communications tools, to enable audiences to experience "three points of contact". (Communications received in different ways)
7. Extend the reach of our communications with schools and teachers, to include all settings, practitioners and leaders.
8. Highlight projects and opportunities to children and young people who we have not been reaching to date.
9. Ensure inclusive language in all communications, provide positive EDI models, and identify more accessible channels for priority target groups, as appropriate, promoting and enabling access for all children and young people, within the county.
10. Generate brand awareness of NMPAT and the NRMH, and promote the NMPAT core values - inspire, nurture, excel.

Checklist for all communications:

- Who is it for? (Audience)
- What's the message? ...what do we want them to know? ...what story do we want to tell? (Key messages)
- So what...? What's in it for them?
- We need to understand how our target audience segment makes the decision to get involved and who influences that decision?
- How are we going to disseminate our message to our audience? How will we get the message to them and what format shall we use? (Channels / tools)
- Feedback and evaluation - how will we know if our communication has been effective, what response are we looking to achieve and how can we measure this? (Success measures)

Audience	Obj.	Key messages	Channels / tools	Frequency	Success measures	Owner
Schools Local authority schools Maintained schools outside of Local Authority control Private schools Secondary Schools SEND schools Direct billing and non-direct billing	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	Promote NMPAT services Promote the work of NRMH partners CPD Concerts and events - featuring school pupils WCET projects - OHMI Music Makers Whole Class	SLAs Letters Emails iPresto database Social media Printed posters, fliers, postcards Inserts for parent newsletters Christmas cards MailChimp newsletter	Annually Termly Ad-hoc	Requests for services Collaboration with Partners Booked tickets Continued engagement with activity	Chief Executive Director of School Based Teaching Communications Coordinator

Audience	Obj.	Key messages	Channels / tools	Frequency	Success measures	Owner
Secondary Heads of Music	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	CPD Concerts and events Additional projects Secondary network forum meetings Opportunities from within NRMH Additional external opportunities	Emails Website Social media Network meetings	Termly Ad hoc	Attendance at courses Booked tickets Attendance at meetings Engagement with additional activities	Director of Learning Development Communications Coordinator
Primary Music Co-ordinators	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	WCET sign up Big Sing / vocal projects - Primary Vocal Curriculum CPD opportunities and conferences Primary network forum meetings Wellbeing projects Let's Get Playing projects	SLA Email Website Social media	Termly Annually Ad hoc Termly	Booked projects Attendance at courses Attendance at meetings Continued engagement with activity	Director of Learning Development Director of Ensembles and Projects Head of Vocal Studies Communications Coordinator
Non-specialist teachers	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	CPD Relevant network meetings Wellbeing projects Let's Get Playing projects	Email Website Social media	Termly Ad hoc	Response rate Bookings on courses Attendance at meetings	Director of Learning Development
SEND Schools and units	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	Reach the Stars delivery Musical Stars - extra curricular Music Therapy Offer Musical Inclusion programme WCET projects - OHMI Music Makers Whole Class	Email Face to face meetings / visits Postcards Phone call / online meetings Website Social media	Termly Ad hoc	Booked projects / services in schools Pupil attendance at Musical Stars sessions Attendance at workshops Engagement with Musical Inclusion programme	Reach the Stars lead Musical Inclusion Programme and Partnership Manager

Audience	Obj.	Key messages	Channels / tools	Frequency	Success measures	Owner
Early Years providers 0-7 Years Preschools Infants – Foundation, reception, KS1	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	Little Stars project opportunities Promotion of activities for Early Years participants CPD / support for practitioners	Email Website Social media Printed postcards / fliers	Monthly to recruit	Booked projects Pupil attendance at sessions Practitioner engagement with CPD / support	Little Stars lead
Identified client groups of children and young people in challenging circumstances	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	Musical Inclusion opportunities, bespoke delivery Access to bursaries and subsidies	Website Social media Email – where possible	Termly Ad hoc	Attendance at sessions Applications received	Musical Inclusion Programme and Partnership Manager
Parents and families	1, 2, 3, 5, 6, 8, 9, 10	Small group and individual teaching in schools Saturday Centres Delivery of WCET Progression opportunities Auditions Individual lessons Access to examinations Concerts and events Theory, aural, music production, composition, small ensemble coaching Residentials, tours, school holiday activities Transition – Yr6 to Yr7 Access to bursaries and subsidies	Direct email MailChimp Via schools and partners Stickers and certificates to participants Practice diaries Printed fliers and postcards Hub website Social media T shirts, branded clothing and merchandise School newsletters	Annually Termly Ad hoc	Interest in lessons Attendance at Centres Continued lessons following a WCET project Attendance at theory / aural / production classes Tickets booked for concerts Ongoing commitment to rehearsals / lessons Uptake of tuition from Yr6 to Yr7 Application for bursaries Examination entry numbers	Office Team Communications Coordinator County Ensemble Conductors Centre Heads Instrumental and vocal teachers

Children and Young People In schools In individual lessons In County Ensembles In Saturday Centres	1, 2, 3, 5, 6, 8, 9, 10	Concerts and events Progression opportunities Additional workshops and classes – theory, aural, composition, production Resources	NMPAT staff delivering projects / lessons Printed postcards Social media Email School newsletters YouTube	Monthly to recruit Ad-hoc to continually update	Attendance at Centres Tickets booked Projects and courses fully booked	Instrumental and vocal teachers Office Team Communications Coordinator Staff delivering projects
Partners and Networks Delivery Partners Strategic Advisory Group	1, 2, 3, 4, 5, 6, 8, 9,10			Termly		Musical Inclusion Programme and Partnership Manager Director of Fundraising and Development Chief Executive
Trustees & Ambassadors	1, 2, 3, 4, 5, 6, 8, 9, 10	Concerts and events Tours and courses Centres Update on activity	Board papers Invitation letters Ambassadors’ updates	Bimonthly Termly Annually	Visits to Centres Attendance at concerts Introductions made / contacts shared	Chief Executive Communications Coordinator Director of Fundraising and Development
Supporters	1, 2, 3, 4, 5, 6, 8, 9, 10	Update on activity Invitation to performances	Letter Email	Annually Termly	Booked tickets Further enquiries / support received	Director of Fundraising and Development Communications Coordinator

Internal Communications SLT BMT TTPs School based WCET Teachers School based instrumental and vocal teachers Staff student liaison group – Student Voice Ensemble Conductors Coaches Saturday Centre Staff Administrative Staff Site Staff	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	Meeting agendas Meeting minutes Training information Contracts Salary / pay information Events Residential courses Pupil information Renovations to the NMPAT building Changes to room availability Exams Teaching admin (registers, reports)	Staff newsletter Staff INSET Website and use of social media WhatsApp groups Email Claim forms Phone call Teams – chat and Team channels SharePoint Registers	Weekly Termly Ad hoc	Read rate / long read rate Attendance at INSET Engagement on social media Procedures followed Relationships maintained	Senior Leadership Team Wider Leadership Team Office Team All colleagues
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Website: www.NMPAT.co.uk

The website, formerly hosted by Northamptonshire County Council, was migrated to a new site, hosted independently in 2018. This site was rebuilt during the summer and autumn of 2022, relaunching in early 2023. The new site permits the use of accessibility readers and has been designed with ease of use and accessibility at the fore. The site contains embedded Facebook feeds for each of the Saturday Centres.

Social Media

Social media is an important communication tool for NMPAT and NRMH. Since creating an open Facebook page in 2012, we have seen our audience grow to over 7,100 followers. The page is predominantly used to celebrate successes, particularly in performance, and broadcast news of forthcoming events.

All comments posted on the Page are “liked” and responded to where appropriate. There have been very few unsuitable comments, and the vast majority of engagement is positive.

Each of the Saturday Centres, Youth Theatre, and Little Stars have their own pages which are used to celebrate successes, advertise events and share news from the individual Centre and more widely from the NMPAT network. There is also a page dedicated to NMPAT alumni and another entitled Music Hub, which is used to celebrate partner successes and communicate with music education professionals.

Each of the pages is embedded on the appropriate page of the NMPAT website: www.nmpat.co.uk

Active Facebook Pages:

NMPAT	www.Facebook.com/NMPAT
NMPAT Brackley and Cheney	www.Facebook.com/brackleycheney
NMPAT Daventry	www.Facebook.com/DaventryMusicCentre
NMPAT Duston	www.Facebook.com/NMPATDuston
NMPAT Holloway	www.Facebook.com/NMPATHolloway
NMPAT Kettering	www.Facebook.com/Kettering
NMPAT Nene Valley	www.Facebook.com/nvmpac
NMPAT Towcester	www.Facebook.com/TowcesterMusicandPerformingArtsCentre
NMPAT Wellingborough	www.Facebook.com/NMPATWellingborough
Y Not Arts	www.Facebook.com/YNotArts
Little Stars	www.Facebook.com/Nmpatearlyyears
NRMH	www.Facebook.com/NMEHub
Alumni	www.Facebook.com/NMPATalumni
Rutland Music	www.Facebook.com/RutlandMusicHub
Youth Theatre	www.Facebook.com/NMPATYouthTheatre

There is an NMPAT X account with over 2,300 followers: <https://x.com/NMPATrust> NMPAT is reviewing its ongoing use of X.

LinkedIn is used to highlight news and activity related to the wider sector, e.g. announcement of HLO, a recent Royal visit to the county, and to advertise vacant roles. <https://www.linkedin.com/company/northamptonshire-music-and-performing-arts-trust/>

There is also an NMPAT Instagram with over 1,600 followers: www.Instagram.com/nmpatrust

A large percentage of followers are current NMPAT students and recent alumni. The primary use of Instagram is to share current goings on – live snippets of rehearsals, performances, etc.

The NMPAT YouTube channel was re-launched in July 2019 and now has over 570 subscribers. Content is a combination of resource videos and performances by NMPAT County Ensembles. It is also used to share playlists of inspirational or educational content from other organisations. Most playlists are linked directly from the relevant section of the NMPAT website.

Members of the Leadership Team keep a close eye on all traffic on social media and in the unlikely event of negative comments being posted about the Trust or the Hub on other feeds, will not enter into those discussions. If necessary, a statement will be posted on our own site to correct any misunderstandings or misrepresentations.

Database and Email communication for NMPAT

The principal management tool for the Music and Performing Arts Trust is a bespoke database entitled Presto. This has been developed in collaboration with IT partners KP solutions to mirror and reflect the operational needs of NMPAT. Its principal functions are:

- **Members:**
 - Members of County Ensembles – name, address, email, telephone number, school
 - Further personal information – stored in a secure area
 - Recipients of Individual lessons – name, address, email, telephone number, school
 - Further personal information – stored in a secure area
 - Ensemble Membership:
 - Membership of each County Ensemble
 - By Instrument, Gender, Age, Teacher, School
- **Staff:**
 - NMPAT employees – name, address, email, telephone number
 - Further personal information – stored in a secure area
 - Staff timetables – contractual obligations to schools
- **Schools:**
 - School details - name, address, email, telephone number
 - Contractual requests for delivery of services
 - Ability to create invoices
- **Instruments:**
 - County Instrument details – make, model, serial number, date purchased
 - Staff to whom instrument issued and date
 - Audit trail

Parents, staff and schools have access to an interactive version of the database called iPresto. This allows them to edit and update their own personal information: address, phone number, email contact etc.

The database allows group emailing of staff, schools or members, filtered by any of the categories above and the ability to refine and develop all these categories further.

MailChimp is primarily used to communicate a half-termly newsletter to all schools, with the ability to segment by school type and county (Northamptonshire / Rutland).

- Possible expansion to existing parents and the wider community

Marketing Strategy Development

In January 2023, the NMPAT Leadership Team Conference facilitated discussion around key areas for progression at NMPAT, with the core values (to inspire, nurture and excel) at the centre. These goals are to:

- Provide high quality educational opportunities for children and young people
- Be inclusive and diverse
- Maximise engagement
- Communicate clearly, effectively and respectfully
- Ensure stability and sustainability of the Trust
- Support all staff, to sustain a high quality and effective workforce

Throughout 2023, further discussions were had within the Leadership Team, resulting in a Marketing Strategy. The purpose of the marketing strategy is to support overall business planning, with the six goals above integral to its makeup. The team were encouraged to think about: key audience groups, including gatekeepers / decision makers; brand perception; types of communication; existing marketing materials and processes, and what our audiences need from us, as Hub Lead Organisation of the Northamptonshire and Rutland Music Hub. The outcome of these discussions was a large number of collective thoughts and ideas, and a smaller group of volunteers prepared to refine these into a tangible plan.

This small group continues to meet 4-6 times per year, reviewing the marketing plan, ensuring continued relevance and accountability. The draft Marketing document as [Appendix G](#).

Environmental Sustainability

As part of its approach to Sustainability, NMPAT has developed an Environmental Policy, adopted by the Trustees in July 2023, to state its responsibility to Environmental considerations. This Policy will be the starting point for ensuring future decisions are all taken with a concern for Environmental considerations and for the impact of NMPAT activities on the Environment.

Environmental Policy

Introduction

One of NMPAT’s charitable objectives is “to provide for the recreation of children, young people and adults for the benefit of the public by providing facilities and services to them in the interests of social welfare with the object of improving their conditions of life.” NMPAT recognises the importance of climate and its relation to the environment. It will aim to operate in an environmentally conscious way to address this charitable objective.

The Arts Council of England has an Environmental Responsible Policy which NMPAT will use as a reference. NMPAT has a unique role in the cultural sector of Northamptonshire and Rutland and can contribute to positive environmental change. It can consider new ways to improve doing things for individuals and the environment and, as a service provider, can interpret and connect with its audiences the effects of climate change to inspire beneficial action.

Aims

- a. To understand our environmental impact by undertaking an audit and to minimise or eliminate adverse environmental impacts both at a strategic level and as individuals.
- b. To consider the effects of climate change and environmental factors in all our business decisions.
- c. To encourage and promote a more sustainable practice in all our activities.
- d. To monitor our performance each year, share evidence of this with colleagues and stakeholders and aim to achieve continuous improvement.

Objectives

1. Environmental review – undertake a review of our activities to assess our carbon footprint in various sectors, as an indicator of climate change impact (e.g., tonnes of carbon dioxide).
2. Environmental action plan – develop proposals to reduce our impacts.
3. Energy and water
 - a. use renewable energy and LED lighting where possible
 - b. use water responsibly
 - c. manage space heating to reduce emissions
 - d. minimise travel where possible
4. Resources and waste
 - a. reduce single use items and recycle all waste where possible
 - b. practice good stock control, using appropriate materials and products
 - c. reduce single paper use and minimise reproduction of hard copy music. Consider digital documentation and storage for administration and music scores
5. Biodiversity
 - a. Consider ways to improve premises for wildlife
6. Carbon offsetting
 - a. Calculate the carbon emissions of our activities and consider a practical means of offsetting our carbon footprint (e.g., establish an NMPAT Environmental Fund to contribute to an appropriate wildlife or environmental charity either financially or by volunteering)
7. Environmental themes
 - a. Consider introducing environmental themes in music and performing arts to raise awareness of climate change and environmental issues
 - b. Commission works with an environmental theme that inform players and audiences about climate change and the value of the environment
 - c. Retain partnership with local environmental charities. Eg: Nene Rivers Trust

Roles and responsibilities

This environmental policy will be implemented by management and the board. However, all staff, volunteers and beneficiaries have a responsibility to ensure that the aims and objectives of the policy are met within the scope of their own role.

Implementation

We will:

1. Undertake an environmental audit to understand our current position. Base level audit:
 - a. Waste
 - b. Energy use
 - c. Mileage
2. Prepare an action plan and review our policy
3. Engage with staff and colleagues to make changes that will reduce environmental impact
4. Provide relevant training or learning experiences for staff and colleagues

Evaluation and monitoring

To meet the commitments outlined in this policy and to achieve continuous improvement, we will:

- Provide the leadership team and board with a regular review of environmental performance
- Develop environmental targets and monitor performance regularly against those targets
- Integrate environmental objectives into our business activities and seek ways to continually improve our performance
- Provide CPD / carbon literacy training for staff
- Incorporate the effects of climate change and environmental factors into business decisions.
- Review this policy regularly in consultation with colleagues and other stakeholders, to reassess our aims for ensuring continuous improvement

Living Document

Important note. This is a living document, and the definitive version is on the [NMPAT SharePoint site](#). Updates and amendments should be expected. The Policy will be reviewed on a biennial basis, or to reflect updates in legislation. This Policy is next due for renewal in August 2025.

Sustainability in the face of the Climate Crisis: This is Not a Rehearsal

As a member of Music Mark, NMPAT and Northamptonshire and Rutland Music Hub are supporters of the Music Mark TINAR Initiative: This is Not a Rehearsal, focusing on Sustainability and the Climate Crisis, and how organisations and institutions working in music education can help to make change in this really important area.

Quality, Performance and Impact

The guiding principle for all work under the guidance of NMPAT, is that it should exemplify the core values of the organisation: **Inspire, Nurture and Excel**. We aim that these values should be exemplified in every lesson, rehearsal, activity, performance and interaction undertaken in the name of the Trust and the Hub.

By strict adherence to this expectation, we seek to be able to meet the Art's Council Quality Principles and the questions posed about the principles by the National Foundation for Education Research in its 2015 report "Using Quality Principles in work for, by and with Children and Young People".

Quality is one of the "Golden Threads" of the Lead Organisation, identified in the Business Plan 2025-2029, which are woven into all areas of activity, building on the expectations of the Core Values, and defining the expectations of the HLO and the whole Hub.

The Golden Threads are:

- A. **Child Centred:** The best interests of Children and Young People are at the heart of everything we do.
- B. **Quality:** We aspire to the highest quality of actions, delivery and output in all aspects of our work.
- C. **EDI:** We have a commitment to Equity, Diversity and Inclusion and in breaking down barriers to participation
- D. **Environmental Sustainability:** We have a commitment to consider the environmental impact of all our actions and decisions, to lessen the environmental impact of our activity.

By Threading an expectation of Quality into every lesson, every performance, every conversation and every interaction with colleagues, students, partners and supporters, the Hub aspires to exemplify the Arts Council's seven quality principles and the seven questions posed by NFER:

The seven Arts Council quality principles are:

- Striving for excellence and innovation
- Being authentic
- Being exciting, inspiring and engaging

- Ensuring a positive and inclusive experience
- Actively involving children and young people
- Enabling personal progression
- Developing belonging and ownership

The seven questions posed in the NFER report are:

- Is there a real commitment to achieving excellence by, with and for children and young people?
- Is it authentic; is it the real thing?
- Are children and young people excited, engaged and inspired?
- Does it ensure a positive and inclusive experience?
- Are children and young people actively involved?
- Do children and young people progress and know where to go next?
- Do children and young people feel they belong, and it belongs to them?

Because the Core Values are so ingrained in all the work of the Trust and the Hub, and colleagues feel free to challenge each other if the values are not being exemplified, the seven principles can be seen in practice in every hour of the day, and every day of the year across the range of activity.

This process of continual evaluation of the purpose of all activities, underpins our approach to Quality and Impact.

Finance and Financial Sustainability

2024-25 Budget

The budget for Northamptonshire and Rutland Music Hub reflects the impact of a full internal review carried out in 2023-24 and the cost saving measures implemented as a result. In 2023-24, NMPAT made a deficit of £732k. NMPAT's organisational budgeted surplus for 2024-25 of £178k reflects an increase in charge-out rates for traded activity of c.8%. There has also been a reduction in hours delivered of 9%, as a result of the increased cost to schools and parents, along with the additional employment costs resulting from the Government's October 2024 Budget, which will come into effect from April 2025.

NMPAT are planning for a further increase to traded activity charge rates in 2025-26, due to the additional costs to employers coming out of the October 2024 budget, and to continue rebuilding the organisation's reserves.

Resilience

NMPAT is working to ensure the ongoing financial resilience, **both** of itself as the Hub Lead Organisation **and** for Northamptonshire and Rutland Music Hub more widely. The priorities to address financial resilience are:

- Maintaining numbers taking paid instrumental / vocal lessons in a period of high inflation
- Maintaining and building numbers attending County Ensembles and Saturday Centres
- Securing additional, multi-year agreements to fund remissions and bursary schemes
- Seeking grant funding to permit the seeding of additional projects

In accordance with the additional conditions 11.2, the Hub seeks to meet a target of 50% of the total Hub income coming from sources other than the revenue grant. The Hub Lead Organisation currently generates nearly 400% additional funding beyond the Revenue Grant.

NMPAT's financial resources are essentially drawn from four core sources:

- Earned income in the form of sales for services to schools and sales to parents, combined, generally accounting for 70% of annual turnover
- National Music Grant from the Department for Education, distributed through Arts Council England - 20% of turnover
- Grant income from trusts, foundations and similar, for discrete project delivery
- Income achieved in the form of individual donations and related Gift Aid.

The HLO is developing a Business plan for the Period 2025-2030, focussing on Business Development and Financial Sustainability. This will be based on:

Seven Organisational Imperatives

1. **Growth:** Grow the number of students we engage with.
2. **Reputation:** Maintain standards and reputation.
3. **Diversity:** Evolve and become more diverse.
4. **Advocacy:** Raise awareness of what we do.
5. **Communication:** Continually improve internal and external comms.
6. **Finances:** Ensure financial stability of the Trust.
7. **Workforce:** Ensure performance development, pastoral care, and the welfare of the workforce

Four Golden Threads

- E. **Child Centred:** The best interests of Children and Young People are at the heart of everything we do.
- F. **Quality:** We aspire to the highest quality of actions, delivery and output in all aspects of our work.
- G. **EDI:** We have a commitment to Equity, Diversity and Inclusion and in breaking down barriers to participation
- H. **Environmental Sustainability:** We have a commitment to consider the environmental impact of all our actions and decisions, to lessen the environmental impact of our activity.

Five areas identified requiring specific focus to support and strengthen our Organisational Imperatives

- **HR: Recruitment, Retention and Remuneration**
- **Growth of alternative income generating activities**
- **Organisational Resilience**
- **Framework for Monitoring Operational and Financial Performance**
- **Optimisation of financial contribution from existing activities**

The Business Plan is designed to:

- Identify and strengthen potential income sources
- Analyse opportunities and challenges
- Consider appropriate resourcing and capacity
- Identify appropriate actions to develop the financial resilience of the Hub

The Business Plan will be presented to Arts Council England in April 2025

The Fundraising Strategy is attached as [Appendix F](#).

Business Planning

In response to the Report by People Make it Work, commissioned by Arts Council England following the realisation of unbudgeted overspends in 2022-23 and 2023-24, NMPAT was charged with creating a 3-5 year Business Plan for the Hub Lead Organisation.

This work has now been completed and the Trust's Business Plan will be submitted as part of the April 25 reporting conditions.

Timeline for completion of the HLO Business Plan – Key Dates

Significant milestones in **Bold**

SLT to meet weekly on Mondays during the Development period

Leadership Team to meet weekly on Tuesdays during the Development Period

16th September '24 **SLT and Finance Committee Planning Meeting**

19th September *Finance Committee - reporting*

24th September *Clive Gresham to meet with Heads of Department*

26th September *Board – launch of process with Board members*

8th October **Clive Gresham to meet with whole Leadership Team**

24th October **Finance Committee - reporting**

14th November **Finance Committee - reporting**

5th December *Hub Advisory Board – advise on progress*

21st November *Board - reporting*

12th December **Finance Committee - reporting**

16th January '25 *Finance Committee*

8th January **Leadership Team Conference**

23rd January *Board - reporting*

20th February **Finance Committee - reporting**

13th March *Hub Advisory Board – advise on progress with development of Business Plan*

20th March **Finance Committee – sign off on Business Plan for feedback to Board**

27th March **Board – sign off on Business Plan for reporting to ACE in April**

April '25 *Submission to ACE of finalised Business Plan*

Significant Milestones

8th October *Clive Gresham, meeting with whole Leadership Team*

To agree process and roles for the whole team in the development of a 3-5 year Business Plan. All leaders to take a share of the Business Planning Development for their areas of activity and shared ownership of the Organisational Development

Format and expected content agreed. Individuals given responsibility for developing plans for their areas of responsibility, in collaboration with colleagues.

Key reporting dates set and agreed.

24th October *Finance Committee Meeting*

- Report on progress – Agree and approve intended plan for development of Business Plan.*
- Identified areas of work to be developed by various members of the Leadership Team, with structure of the Plan to be in place by January 2025 – Wider Leadership Team Day Conference.*
- Plan to be completed by 20th March 2025 for presentation to the Finance Committee.*

14th November *Finance Committee Meeting*

- Update on progress – areas in danger of falling behind schedule identified, and support measures agreed.*
- Financial implications of any of the areas for development considered and scrutinised.*

12th December *Finance Committee Meeting*

- Update on progress – Plans for use of the Wider Leadership Team INSET Day in January formalised and agreed.*
- Preparation for January Day to be undertaken by the Senior Leadership Team to maximise the Leadership resource in the room.*

8th January 2025 *– Wider Leadership Team Day Conference*

- Day conference for all staff with Leadership responsibilities focused on fleshing out the bones of a 3-5 year Business Plan for the whole organisation – Focussing on the implications of decisions and commitments made so far.*
- Financial implications of any of the areas for development considered and scrutinised.*
- Individuals tasked with completing remaining areas of work.*

20th February Finance Committee

- *Update on progress. Identification of areas of work unlikely to meet deadlines at current rate of progress. Intervention measures agreed.*
- *Indicative Budget for 2025-26, and financial projections for the years beyond presented to the Finance Committee.*

Remaining actions

20th March Finance Committee

- Sign off on Business Plan and Budget for presentation to the Board.
- Final Budget for 2025-26, and financial projections for the years beyond presented to the Finance Committee for approval and adoption as the basis for the delivery of the Business Plan.
- Finalised Business Plan presented to Finance Committee, for presentation and recommendation to the Trust Board the following week, and submission to ACE in April.

27th March NMPAT Trust Board Meeting

- Adoption of the Business Plan for the Trust by the main Board, for submission to ACE in April.

Report on the Business Planning process – All sections below are drawn from the Plan

The development of this iteration of the NMPAT organisational Business Plan was triggered as a recommendation by “People Make It Work” as a follow up to their evaluation, report and site visit, in July 2024.

It builds on previous work which has been ongoing since the inception of the Charity in 2012, and before that as a Traded Service within the Local Authority. Much of this was captured in different documents and thinking, but not collected in a single place.

This version of the Business Plan is designed to address a particular need, to stabilise the finances of the Trust and consider future opportunities for development and growth as an independent Charitable Trust and Company Limited by Guarantee. The Plan builds on previous iterations of Business Planning, and is informed by a continual process of reflection and evaluation.

The Plan has been developed by the Board, the Executive, and the wider Leadership Team to identify and document key actions to be developed over the next three to five years. It draws upon work carried out over the previous five years: in 2020 to identify Strengths, Weaknesses, Opportunities and Threats; in 2022 with the introduction of the Post-Covid Restimulation Fund, and the parallel Leadership restructure, to strengthen and future-proof the organisation for the next period of development; and Business Planning by the new Leadership Team in 2023.

There is a consistency with previous planning, in the identified areas for development, as commented on below, however, the priority order has changed. The immediate priority was to establish financial stability and security first. The current priority is to address known key personnel changes coming in the near future, then identify areas for growth and development as resources allow.

The Business Planning process has also been influenced by significant changes within the Leadership Team. The organisation was already extremely lean, and has consequently experienced capacity constraints during the creation of this document, in addition to significant ongoing organisational reporting requirements.

Pre-existing concern about available Leadership Capital in the organisation arose from the unexpected departure of the Director of Learning Development in early September, and the subsequent hiatus following her departure.

Capacity has been further stretched, as a result of the recent unexpected announcement of a forthcoming change in Director of Finance, which will take effect during the Summer months. The Trust has also experienced a very high turnover of staff in the Finance Team, with an inevitable loss of knowledge, and awareness of routine tasks needing to be undertaken and completed.

On top of this is the uncertainty caused by the announced, and planned retirement of the Chief Executive Officer, anticipated for later in this calendar year. Whilst all the planning for this occurrence has been designed to give maximum notice to minimise potential upheaval, the cumulative effect of these things coming together, has caused additional unrest in the organisation, and taken additional time and capacity to allay.

This Business Plan will set the strategic direction for the organisation over the next period of its development, under the leadership of a refreshed Senior Team, and with the guidance of a new Chief Executive.

Organisational Imperatives

In the delivery of its responsibilities as a Charity, a Business, an Employer, a Deliverer of services and the Hub Lead Organisation for the Northamptonshire and Rutland Music Hub, the NMPAT Senior Leadership Team has identified **Seven Organisational Imperatives**:

1. **Growth:** Grow the number of paying customers we engage with
2. **Reputation:** Maintain standards and reputation
3. **Diversity:** Evolve and become more diverse
4. **Advocacy:** Raise awareness of what we do
5. **Communication:** Continually improve internal and external communications
6. **Finances:** Ensure financial stability of the Trust through growth
7. **Workforce:** Ensure performance development, pastoral care, and the welfare of the workforce

Golden Threads:

These additional imperatives run through all of our activities as **Golden Threads**:

- a. **Child Centred:** The best interests of Children and Young People are at the heart of everything we do
- b. **Quality:** We aspire to the highest quality of actions, delivery and output in all aspects of our work
- c. **EDI:** We have a commitment to Equity, Diversity and Inclusion, and in breaking down inequalities and barriers to participation
- d. **Environmental Sustainability:** We have a commitment to consider the environmental impact of all our actions and decisions, and to lessen the environmental impact of our activity

Business Plan: Areas identified requiring strategic focus to support and strengthen our Organisational Imperatives:

HR: Recruitment, Retention and Remuneration - *Addresses imperatives: 3,5,6,7*

- Recruitment for Director of Finance
- Recruitment and handover to new CEO
- Staff welfare and remuneration
- Governance
- Recruitment practices

Growth of alternative income generating activities - *Addresses imperatives: 1,2,3,6,7*

- Support for Curriculum Music
- Diversity of musical genres
- Diversity of Performing Arts genres
- Use of Kettering Road during the day

Organisational Resilience - *Addresses imperatives: 2,5,6*

- Create an Organisational Operations Manual
- Create a Financial Operations Manual
- Create a Continuity/Disaster Plan
- Address major flaws in iPresto (Bespoke CRM / database)
- Prepare for the implementation of migration away from iPresto
- Introduce a Direct Debit facility
- Preparation for transfer of Hub Fundholder responsibility

Framework for Monitoring Operational and Financial Performance - *Addresses imperatives: 4,5,6*

- Develop operational KPIs for Executive use and Board information
- Monitor and report on effective use of contracted staff hours
- Develop Financial reporting for Executive and Board
- Develop Operational reporting by the Executive to the Board
- Embed a Culture of Reflection

Optimisation of financial contribution from existing activities - *Addresses imperatives: 5,6*

- Audience Development: Reaching new participants
- Advocacy: Ensuring our voice is heard
- Implement the Marketing Strategy
- Develop attendance and participation in Saturday Centres
- Investigate differentiated charge out rates for products and services

Risk Registers

A Risk Register for the Music Hub

In addition to the risks for the main partner, there are specific risks to the effective operation and performance of the Music Hub, but there is sufficient governance in place to monitor, evaluate and respond to risks and needs as they arise. There are risks identified in these areas:

- Delivery
- Management
- Financial
- Quality
- Reputation

Red = Draw up contingency plans and aim for risk reduction

Amber = Balance need for contingency plans vs risk reduction

Green = Generally no need for action but where extremes of either disruption or likelihood occur, consider contingency plans or risk reduction as appropriate

1 Risks in Hub Delivery

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Risk Mitigation
1.1	The Hub is not developed in a way that ensures a geographical spread and equal access for all.	1	5	5	The development of the Hub programme will be informed by careful research on service provision, areas of deprivation, and meeting special needs. The CEO in collaboration with SLT, Strategic Advisory Group and Trustees will develop a robust delivery plan.
1.2	Children who are engaged at Key Stage 2 fail to access progression routes to become fully developed musicians.	3	3	9	Clear progression routes are available and will be signposted, but all will require some additional expense. Schools to be encouraged to consider the use of pupil premium money and local financing as support for specific individuals.
1.3	The partners involved in the Hub do not communicate effectively in delivery, leading to duplication of services or missed opportunities.	2	3	6	The SLT and Strategic Advisory Group will oversee provision to cut out duplication and prevent gaps. Partners will collaborate and evaluate separate areas of Hub delivery, particularly through the Delivery Partners group.
1.4	Teachers involved in delivering the programme through schools do not perform professionally or to the required standard.	2	3	6	See HLO Risk Register 4.1.2
1.5	Monitoring and Evaluation is insufficiently robust and fails to demonstrate impact.	2	4	8	Monitoring and Evaluation will be led by NMPAT Chief Executive using all members of NMPAT SLT and Leadership Team. The various Forums will work to gather information from their own areas of activity.
1.6	Hub partners do not implement robust Child Protection policies.	3	2	6	See HLO Risk Register 4.2.2
1.7	The Hub Business Plan is not fully deliverable due to the customer reaction to trading with non-LA body.	1	2	2	This has not proved to be the case after 12 years of independent trading. The growing academisation of schools further decreases the likelihood and the impact,
1.8	Reduced support from present and future users and a perceived lack of identity and vision for Music Hubs.	1	3	3	Hub identity needs to build on that of NMPAT and not replace it. Clear communication routes to be maintained with stakeholders.
1.9	Lack of clarity regarding the Hub offer.	2	3	6	Stakeholders to be informed of developments at all times. Clear communication with partners to share the vision, structure and purpose of the Hub. NRMH now established as a part of the educational landscape.

1.10	Not all schools engage with the NPME offer.	2	2	4	SLT to contact schools on an individual basis to ensure that they understand the NPME, and the offer being made by NMPAT Schools encouraged to access services covered by their free discount.
1.11	Not all schools engage with the SMDP.	2	3	6	SMDP are required by all schools, but there is a danger of lack of engagement due to the lack of statutory weight and clear guidance on the subject from OfSTED. Strong encouragement for the development of SMDP in the new National Plan for Music Education, but still no statutory weight. Expectation for public display on schools' websites welcomed.
1.12	Insufficient Musical Instruments for delivery.	1	3	3	Clear management of existing stock to ensure most efficient deployment of resources. Some money available for purchase of additional stock if not all schools can be resourced, but choice will be driven by cost not educational preference. Instrument Capital Grant welcomed
	Overall Risk in Delivery			5.3	Down from 5.7 in Summer 24

2 Risks in Hub Management

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Risk Mitigation
2.1	As Hub leader NMPAT does not work effectively with schools.	1	5	5	NMPAT has a track record of delivery to all schools in the County and will continue to fulfil that role. The role of schools in the Hub is increased through the engagement with online Forums, CPD and Conferences.
2.2	Delivery Partners are not co-ordinated effectively by the Hub lead.	2	4	8	The SLT and Musical Inclusion Programme and Partnership Manager will have a role to play in monitoring the performance of partners, and identifying key individuals and organisations with which to align ourselves, for reporting to the Hub Board.
2.3	NMPAT fails to retain appropriate skilled staff to carry out its functions effectively.	2	5	10	See HLO Risk Register 4.1.1
2.4	NRMH fails to find appropriate Delivery Partners for areas of work identified by the Inclusion Project Manager.	2	4	8	Appropriately skilled staff are key to the delivery of a quality service. The identification of appropriate Delivery Partners is an essential part of the HLO role.
2.5	Governance Model is not sufficiently robust	2	5	10	See HLO Risk Register 4.3.1
2.6	Lack of strategic planning.	4	5	20	See HLO Risk Register 3.1.1 (significantly increased risk from 2023-24)
2.7	Governance model proves to be too cumbersome.	3	3	9	Increased scrutiny of NMPAT work has led to more oversight from Trust Boards, and reporting to Arts Council. At a time when it might have been hoped that Governance would be more streamlined, there is an increase in reporting and monitoring. The risk level has therefore not reduced.
	Overall Risk in Management			11.0	Up from 8.3 in 23-24 – attributable to strain on SLT capacity.

3 Financial Risks

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Risk Mitigation
3.1	NMPAT as lead organisation becomes insolvent.	2	5	10	NMPAT has traded as an independent charity for ten years, has significant resources and no requirement to draw on loan facilities. Individuals with high level financial skills are represented on the Trustees. Internal review has identified cost savings for 2024-25, which delivers a balanced budget and contributes to rebuilding reserves.
3.2	Revenue streams from Parents, Schools and Individuals are not secured because the service is deemed as not attractive or good value.	3	3	9	See HLO Risk Register 1.1.1. Increased costs and decreased available spending in schools is resulting in a reduction in demand. The change in VAT status for Private schools is likely to further decrease demand for school based teaching.
3.2a	Attendance at Saturday Centres falls, resulting in loss of income.	5	3	15	All NMPAT staff to continue to be engaged in promotion of Saturday Centres to maintain engagement levels. 2 Centres closed and staffing rationalised. A process of “re-imagining” the Centres is underway.
3.3	The Kettering Road facility places a significant financial strain on the Hub.	3	3	9	See HLO Risk Register 1.2.2 & 3.7.1. (post mitigation risk)
		1	5	5	
3.4	Unnecessary expense and duplication of services in the East Midlands region caused by lack of co-ordination between Hubs.	1	2	2	The MEHEM consortium has resulted in considerable savings resulting from collaborative work avoiding unnecessary duplication, rather than creating duplication as initially feared. The converse benefits of working together has brought additional resource, particularly in the shape of MEHEM UpRising!
3.5	DFE withdraws funding before the end of the funding cycle.	1	5	5	NMPAT will attempt to meet all expectations of DFE and ACE, to ensure a continuation of funding throughout the agreed period. It is not believed that the Government intend to withdraw this grant, but the lack of inflationary increase is becoming a separate risk which can no longer be ignored.
3.5a	DFE Hub Grant is not increased in line with inflation, placing increasing burden on income from traded services	5	4	20	DFE Hub Grant is essentially the same as 2012, since when we have seen 12 years of inflation, a Pandemic and a Cost of Living Crisis. School populations are growing, but the global Hub Grant is unchanged. Increases in Pension costs, NI costs and annual Pay Awards are unsupported.
3.5b	DFE support for additional TPS Employer costs for “unattached teachers” are withdrawn – Now proposed for September 2023	5	5	25	The withdrawal of this grant support for “unattached teachers” removes £210k of support from September 2023. This Risk became a reality and resulted in NMPAT removing all its Teaching Staff from the Teachers’ Pension Scheme. Post Mitigation Risk would be 5 1 (5)
3.5c	DFE does not support further increases in TPS Employer contributions for “unattached teachers”	5	5	25	Additional Pension contributions for Employers, not funded for “unattached teachers” in future: £240k additional costs implemented in April 2024. This Risk became a reality and resulted in NMPAT removing all its Teaching Staff from the Teachers’ Pension Scheme.
3.6	DFE funding is not renewed at the end of the funding period. HLO role assigned to another organisation.	1	5	5	It is to be noted that all the work for the first year of the new Hub Programme is for a one year funding settlement. Whilst it is not believed that the Government will withdraw the funding, there is little certainty in a cycle of annual funding
3.7	Inflation and cost of living crisis impact on costs	4	3	12	See HLO Risk Register 1.2.1a (cost of overheads) & 1.2.1b (Increasing costs of staff) – Post mitigation Risk
		4	4	16	The reduced costs of a non-TPS Pension Scheme reduce this risk, but only at the detriment of the entire staff body; some of whom have chosen to retire and leave the Trust, earlier than they might.
	Overall Financial Risks			9.8	Risk reduced to 11.6 from 14.6, because the biggest risk came to fruition. The removal of staff from the Teachers’ Pension Scheme was an action which the Trust would have avoided, if possible, but the financial risk is reduced.

4 Risks associated with Quality

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Risk Management
4.1	The Hub focuses on quantitative outputs of provision, devoting less attention to quality.	2	2	4	All current monitoring practices to remain in place. All staff to be performance managed on quality of teaching and Learning. Standards and diversity of performance of ensembles and Saturday Centres to be maintained.
4.2	Delivery Partners' expertise are not recognised and used to best effect, with a subsequent loss in quality for the service.	2	2	4	NMPAT as HLO will collate information about the expertise and skill sets of different partners to ensure that these skill sets are best deployed to improve quality in all areas of activity.
4.3	The Hub does not keep up with developments in education provision, resulting in lost opportunities for the children and young people of Northamptonshire.	1	4	4	The SLT and Strategic Advisory Group will have prime responsibility for the Strategic direction of the Hub. They will have joint responsibility for maintaining a knowledge of current trends in Music Education to ensure the best possible offer for the client groups.
4.4	The Hub does not Quality assure the work of all Delivery Partners equally.	2	4	8	SLT and Musical Inclusion Programme and Partnership Manager to ensure that all Delivery Partners providing work for the Hub are thoroughly Quality Assured.
	Overall Quality Risks			5	No change

5 Risks associated with Reputation

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Risk Management
5.1	The quality of work done in the County fails to meet the expectations of those with historic knowledge.	1	5	5	See HLO Risk Register 3.2.5
5.2	Negative publicity on Social Media could undermine the good work of the Hub.	1	3	3	Hub staff to continually monitor Social Media, to be aware of comments and conversations. All staff to avoid obvious opportunities for negative comment. Official reaction to be posted to negative publicity, but staff to be encouraged not to engage in discussions.
5.3	Disgruntled individuals cause reputational damage by writing to Influential People in negative terms	2	4	8	See HLO Risk Register 3.2.6
	Overall Reputational Risk			5.3	No change

Overall Aggregated Risk

		2022	Aug 2023	Dec 2023	May 2024	Nov 2024
	Overall Risk in Delivery	5.8	5.8	5.8	5.7	5.3
	Overall Risk in Management	8.3	7.4	8.3	8.3	11**
	Overall Financial Risks	7	12.3	14.6	8.75*	9.8
	Overall Quality Risks	5	5	5	5	5
	Overall Reputational Risk	5.3	5.3	5.3	5.3	5.3
	Overall Aggregated Risk	6.3	7.2	7.8	6.6	7.3

* Note

The reduction in risk reported in May 2024 is almost all attributable to the actions taken by the Board and SLT in relation to reducing costs for 2024-25 to achieve a balanced budget and begin to rebuild reserves. These include decisions taken as part of the Internal Review and the decision to withdraw from the Teachers' Pension Scheme. The current position remains challenging, but the combined actions will result in a Budget surplus for 2024-25.

**Note

The additional risk in the Autumn Term of 2024 arises from the increased pressure on the SLT created by the late departure of one of the Directors in September 24. This lack of capacity at Senior Leader level has created considerable additional strain on the Leadership

A Risk Register for the Hub Lead Organisation (NMPAT) – November 2024

Areas of Risk

Specific areas of identified risk have been grouped into the following categories:

- Financial Risk – income and costs
- Regulatory Risk – all legal compliance etc
- Business Risk – macroeconomic
- Operational Risk – day to day

Scoring matrix

Likelihood	Very Rare	Unlikely	Possible	Likely	Very Likely
Impact					
Minor Disruption	1	2	3	4	5
Disruption	2	4	6	8	10
Significant Disruption	3	6	9	12	15
Major Disruption	4	8	12	16	20
Business Critical Disruption	5	10	15	20	25

Red = Draw up contingency plan and aim for risk reduction.

Amber = Balance need for contingency plans vs risk reduction.

Green = Generally no need for action but where extremes of either disruption or likelihood occur, consider contingency plans or risk reduction as appropriate.

Post mitigation risk estimates; a difference between the current risk rating and the post mitigation risk rating indicates that any action taken could be expected to further reduce risk. Where no difference is indicated, this element of risk is tending towards being inherent risk.

Likelihood descriptors

1. Very Rare; an event occurring outside the current planning timescale
2. Unlikely; a possible event but within the current planning timescale
3. Possible; an event occurring more than once within the current planning timescale; an event thought possible
4. Likely; an event occurring monthly; an event signalled as probable
5. Very Likely; an event occurring daily or weekly; an event signalled as inevitable

Impact descriptors

1. Minor disruption; <1 day combined employee effort to resolve; <£500 cost / loss of income;
2. Disruption; 1 day of senior executive time; <2 days combined employee effort to resolve; <£1000 cost / loss of income
3. Significant disruption; 1 week of combined senior executive/employee effort to resolve; up to £10,000 cost / loss of income
4. Major disruption; 2 weeks of combined senior executive / employee effort to resolve; up to £50,000 cost / loss of income
5. Business critical disruption; more than 1 month of combined senior executive / employee effort to resolve; over £50,000 cost / loss of income

1.1 Financial Risks: Income sources

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Action Taken	Owner	Post Mitigation Risk
1.1.2	Income falls due to economic factors - caused by uncertainty both domestic and internationally.	2	5	10	20	Threat to parental derived income sources. Reduced activity leading to underutilisation of staff. Increased influence of primary school bursars on decision making will adversely affect music learning.	Maintain balance of workforce, with permanently contracted and sessional staff. Utilise the schedule of contracted hours to ensure that all hours for contracted staff are used in revenue earning activity. Maintain contact at head teacher level; improve marketing impact and relationship management. Make adjustments to contracted hours where there are unused hours remaining, within the scope of the existing contractual agreement, or with the express agreement of individual staff.	PS/NC	10
1.1.3	Trust unable to meet demand for services.	3	3	9	9	Customers look to third party providers to meet demand.	Line managers continue to manage demand, utilising knowledge of suitable local workforce. Trust identifies potential growth areas and assesses its ability to meet potential demand. Identify area of demand which the Trust cannot meet and consider other options (i.e. partnerships/arrangements with third parties). Press for early SLA submission and "Expression of Interest" returns. Invest in business development time for Direct Billing teachers thereby allowing an element of unallocated time. Extend TTP program in 2023/24; keep monitoring for potential availability.	BMT	6
1.1.4	Trust no longer being able to access Arts Council England Music Hub grant funding.	2	5	10	10	Loss of income to support National Plan for Music Education.	Continue to maintain relationship with ACE, including completion of monitoring and reporting requirements, to ACE schedules. Continue to deliver ACE's development priorities, as set out in the National Plan. Maintain relationship with ACE Officer.	AD	5
1.1.6	Trust unsuccessful in securing or maintaining project grant funding.	4	5	20	5	Grant funded and subsidised project delivery cannot be resourced, or direct project costs being met from core funds.	Continue to identify grant funding opportunities for the Trust. Continue to apply for grant funds from a range of potential sources. Ensure reporting is completed to grant funder schedules, with all funder requirements satisfied. Maintaining appropriate communications and relationships with stakeholders and representatives.	AD	12
1.1.8	Trust loses hours of delivery due to increased cost passed on to schools/parents.	5	4	20	New	Less income to contribute to the Trust's overheads.	Work with schools and parents to minimise lost hours due to price increases. Control costs. Manage budget setting for 2025-26 to minimise increase in charge rates.	SLT	15

1.2 Financial Risks: Costs

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
1.2.1a	Increasing costs of overheads: fuel costs, premises, administration etc.	4	4	16	16	Additional costs increase underlying overheads of the Trust.	Ensure budget process takes account of most recent information in relation to overheads. Ensure back office functions continue to be carried out as leanly as possible.	NC	12
1.2.1b	Increasing costs of staff: pay scales/pay rises, pension costs, NI etc.	3	5	15	25	Additional costs not matched by income increases in the current year.	Ensure budget process takes account of most recent information in relation to staff costs. Review travel costs and pay policy. Pay and Performance Committee monitoring and setting of pay rates.	NC	8
1.2.1c	Impact of the TPS triennial review on employer-contribution rates.	5	5	25	New	Additional costs are unsustainable without significantly increasing charge rates or obtaining significant ongoing funding.	Review ability to continue to offer membership to TPS. Consider impact of changing pension offer to staff. Produce budget/forecast models to ensure financial sustainability. Lobby government to continue funding increased TPS contributions.	NC	25
1.2.2	Cost of maintenance of Kettering Road Music and Arts Centre.	4	4	16	12	Additional costs due to required maintenance.	Review maintenance requirements annually and budget for essential works. Consider investing in improvements to the building which will ultimately reduce running costs. Consider if new developments to the building could enable increased income streams from new sources. Consider fundraising opportunities to cover the cost of developments.	NC/AD/P S	9
1.2.3	Current IT provider falls ill - leading to increased costs and reduced service levels. (Repeated at 3.9.2)	2	4	8	8	Service not fit for purpose and/or costs of delivering IT services rise.	Continue to liaise with consultant to ensure appropriate IT delivery. Maintain IT reserve against work actually performed. Ensure system documentation is appropriate and valid and ensure disaster recovery procedure in place.	NC/IM	6
1.2.4	Potential additional tax burdens due to new Government budget.	4	5	20	New	Additional financial burden on the Trust.	Continued lobbying of Government to increase the level of funding received by Arts organisations. Strong management of budget and assess impact of changes with the Pay and Performance Committee.	NC	20

1.3 Financial Risks: Competitors

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
1.3.1	A competitor enters the market that can rival NMPAT.	1	5	5	5	Potential loss of staff and business.	Continual monitoring of other providers. On-going awareness of new competitors, locally and nationally. Maintain excellence in delivery and build loyalty with customers and staff.	PS	5
1.3.2	Competitors "nibble" at the edges.	3	3	9	6	Potential weakening of market position and potential to lose contact with schools.	Continual monitoring of other providers. On-going awareness of new competitors, locally and nationally. Maintain excellence in delivery and build loyalty with customers and staff. Develop further product offerings. Expand Direct Billing offering. Focus on relationship management with customers.	PS/SLT	6

1.4 Financial Risks: Pandemic - deleted

See Change Log for further details

2.1 Regulatory Risks: Compliance

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
2.1.1	Breach of regulations in relation to the Companies Act.	1	4	4	4	Reputational risk associated with lack of compliance. Financial consequences of non-compliance.	Ensure appropriately qualified staff and advisors with knowledge of requirements. Induct trustees as to their responsibilities. Undergo CPD training and ensure the requirements are supported by CEO and trustees. Keep appropriate records. Monitor GDPR and Charity Commission "Serious Incident Reporting" compliance on an ongoing basis. Bring HR up-to-date; utilise Strictly Education for review and refresh of HR policies. Plumsum appointed as H&S advisors; consider use of online tool e.g. Auditor (via Marsh).	NC	4
2.1.2	Breach of regulations in relation to the Charity Commission.	1	4	4	Potential loss of Charitable status and reputational risk with potential donors. Financial consequences of non-compliance.	NC		4	
2.1.3	Breach of regulations in relation to Health and Safety.	1	4	4	Financial and reputational risks.	NC		4	
2.1.4	Breach of regulations in relation to Data Protection.	2	3	6	Financial and reputational risks.	NC		3	
2.1.5	Breach of regulations in relation to Copyright.	1	3	3	Financial and reputational risks.	NC		3	
2.1.6	Breach of financial/legal regulations including Fund Raising, HMRC, TPS, LGPS and HR.	2	3	6	Financial and reputational risks.	NC		3	

3.1 Business Risks: Strategic

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
3.1.1	Lack of strategic capacity.	4	5	20	8	NMPAT less resilient in the face of changing business environment. Temporary reduced strategic capacity due to vacant posts in the leadership teams.	Recruit for the current vacant leadership posts. Revisit and implement NMPAT development priorities. Draw up 5 year business plan with appropriate SWOT analysis. Utilise SLT time generated by the staff restructure.	PS/NC	8
3.1.2	Change in the way Government funds are delivered to music education services leading to loss of Music Education Hub Framework.	2	5	10	10	Loss of grant funding from National Music Fund.	NMPAT CEO is Chair of Music Mark, the National Subject Association for Music Education, and plays a full role in the organisation, ensuring that it advocates for Music Education Hubs at the highest level, to ensure an understanding of the need for continued funding. NMPAT to continue to meet all ACE reporting requirements demonstrating the impact of Government Funding on the delivery of music education. Compliance with the latest Relationship Framework document from the Arts Council. NMPAT has a clear vision of how Government Funding supports the work of the organisation and therefore what impact the loss of this funding will have on the future of NMPAT and is able to articulate this to funders and stakeholders.	PS	10
3.1.3	Government funds for Music Education are distributed through a different route, not necessarily current Hub lead organisations, or through fewer larger hubs.	2	5	10	10	Loss of grant funding from National Music Fund.	NMPAT retains up to date knowledge of the national picture and liaises with colleagues through Music Mark to be aware of any intended changes requiring a repositioning of the organisation to retain access to central funds. NMPAT will bid to lead a Music Education Hub for the local area.	PS	5
3.1.7	National Music Grant funding from DFE distributed through Arts Council England is not renewed after 2025.	2	5	10	5	Loss of income to support National Plan for Music Education.	Keep a watching brief on ACE and DFE announcements re: future funding.	N/A	10
3.1.8	Higher ACE risk rating and intervention increasing reporting requirements and input from SLT.	5	3	15	New	Reduced strategic capacity for business operations.	Automate as much of the reporting as possible. Manage relationship with ACE. Return to sustainable levels of "free cash" to reduce ACE concerns.	SLT	6

3.2 Business Risks: Reputational

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
3.2.1	Reputational damage through Child Protection cases.	2	4	8	8	Loss of trust by stakeholders.	See section 4.2 for mitigation at National, Local and Organisational levels.	SLT	8
3.2.1a	Reputational damage through Child Protection cases of a partner organisation.	2	3	6	6	Reputation of the organisation damaged by association.	Partnership agreement allows for termination of contract in the event of perceived damage by association. Maintain protocols regarding meeting set up; room admission and recording so that these can rapidly be re-introduced.	SLT	6
3.2.2	Loss of stakeholder trust.	2	4	8	8	Reduction in demand for services.	Ensure highest standards of probity, from all aspects of the organisation, in dealing with client groups and an open and honest approach to complaints and criticisms.	SLT	8
3.2.3	Data Protection breach.	3	3	9	9	Loss of trust by stakeholders.	Maintain high expectations of all staff in relation to data protection. Ensure policies are reviewed regularly and are fit for purpose and that staff are adhering to expected standards of behaviour to keep personal data of stakeholders secure. Train staff in breach risk identification/containment.	NC	9
3.2.4	Identification of fraud.	1	5	5	5	Loss of trust by stakeholders.	See section 3.4 Business Risks: Fraud. Maintain appropriate internal controls.	SLT	5
3.2.5	Quality of work fails to meet previous standards.	1	5	5	5	Reduction in demand or engagement from stakeholders.	SLT to lead robust Performance Review of NMPAT delivery and that of Hub Partners to ensure that the quality of delivery in all areas matches expectations.	SLT	5
3.2.6	Disgruntled individuals cause reputational damage by writing to influential people in negative terms, or through online digital media platforms.	2	4	8	8	Reputational damage as a result of perceived short comings in NMPAT.	SLT to seek to avoid the root cause of any disgruntlement and work with partners and local critics to solve any issues. Influential supporters regularly invited to major events. Immediate SLT engagement with such individuals; Trustee support.	SLT	8
3.2.7	Being considered an elitist organisation, not committed to inclusion and diversity.	3	4	12	12	Some demographic groups may not engage with Trust activities because they perceive that they might not "fit".	Be overt about the desire to be an inclusive organisation which is open to all. Ensure that EDI is at the heart of all activities so that all members feel they belong. Ensure opportunities for student feedback and act on concerns from client groups about perceptions of non-inclusive practice. Use promotional photographs that reflect diversity in membership.	RC/SLT	4
3.2.8	Poor communications with stakeholders.	2	5	10	10	Poor communication gives a bad perception of the organisation to its stakeholders, leading to a lack of trust and potential disengagement.	Ensure that the core values are at the heart of all communications: Inspire, Nurture, Excel. Ensure that communications are sent in a timely manner, using agreed templates and processes, backed up by clear messages on the website and social media channels. Ensure all incoming messages are acknowledged and a course of action is set out.	BMT	5

3.3 Business Risks Fraud

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
3.3.1	Fraud perpetrated by staff member or volunteer.	2	3	6	6	Risk of financial and reputational loss.	Maintain highest standards of financial probity and control throughout the organisation, with no single person responsible for any financial transactions unsupervised. Retain an expectation of supervision and openness in all financial and transactional activities. Consider the need for periodic internal audit on key risk areas (cash, payroll, new suppliers etc.).	NC	3

3.4 Business Risks: Key Person

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
3.4.1	Key member of SLT is lost to illness or accident.	2	4	8	8	Loss of capacity and knowledge in the senior management of the organisation.	Train SLT to cover each others work and stay fully involved with the business side of the Trust. Business management team to be fully engaged in the day to day running of the trust.	SLT	6
3.4.2	Lack of succession planning.	2	4	8	8	Leadership posts difficult to fill with appropriately qualified staff. Restructure proved that this was not necessarily the case.	Posts not able to be filled internally would be advertised as necessary. Establish a formalised succession plan, to be included as part of the Business Plan.	PS	8
3.4.3	IT consultant lost to illness or accident.	2	5	10	10	Loss of knowledge of the workings of IT system and database.	Continue to work with KK to ensure disaster recovery processes are still relevant and up to date. Movement of data from KK servers to NMPAT servers.	NC	8
3.4.4	Inability to recruit a suitable replacement for the CEO.	3	5	15	New	Loss of organisational knowledge and leadership.	Ensure recruitment timeline allows for sufficient time to recruit, handle potential notice periods and handover period with PS. Ensure recruitment processes are robust to ensure the successful candidate is suitable and empowered for the role.	Board	10
3.4.5	Higher than anticipated staff turnover as a result of change in CEO.	3	4	12	New	Potential loss of staff and knowledge.	Ensure transition to new CEO is well communicated.	Board	8

3.5 Business Risks: Continuity

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
3.5.1	Catastrophic loss of Kettering Road Music and Arts Centre.	1	5	5	5	Business interruption. Loss of operational base and resources. No location for central office and administration. No venue for core activities.	Develop disaster recovery plan to include options for offsite delivery of core activities. Draw down on business interruption insurance to allow implementation of disaster recovery. Relocate main activities to remote sites to allow minimum interruption to rehearsals and lessons. Reinstate IT system using offsite backup. Retain electronic copies of all important documents.	NC	5
3.5.2	Complete loss of IT network.	1	5	5	5	Inability to communicate or access records and information.	Continual backup of network on 2 parallel servers and off-site backup. Periodic archive backup of all financial data.	NC	5

3.6 Business Risks: Organisational

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
3.6.1	Electronic alternatives to outdated paper based systems are not properly embedded.	3	4	12	12	Inefficiencies lead to impact on customer service and waste of staff time and resources.	Continual development of online communication systems reducing the need for postal and printed communication. Continual move towards online payments by other methods. Continual development of Presto and iPresto database systems to manage all aspects of the management of NMPAT. Development of interactive tools for staff to allow online claims for travel, individual teaching and school based teaching, linked directly to iPresto. Project management of important developments. Ongoing systems integration and improvement to improve efficiency and reporting. Potential to move from iPresto to commercially available software.	PS/NC/IM	6
3.6.2	Weaknesses in stock management system. Staff non-engagement post-pandemic.	3	4	12	16	Poor management of stock leads to loss of resources and poor reporting against fixed asset register.	Improve Presto database to allow greater staff interface with management of stock. Stock management to be an aspect of performance review. Focus initially on identification of existing active stock.	IM	6

3.7 Business Risks: Assets

Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
Kettering Road becomes a financial burden to the organisation, not suited for a changing purpose.	2	5	10	5	Financial drain on the trust. Premises not able to meet need. Loss of customer engagement if premises do not reflect the aims and values of the Trust.	Ongoing reassessment of the needs of the organisation, balancing running costs of the building against hire of third party premises. Continual reappraisal of the suitability of the spaces at Kettering Road, adjusting to suit needs as appropriate. Continual appraisal of the suitability of the premises in relation to the aims, values and image of the organisation.	SLT	5
Deposit with external bank or banks is lost.	1	5	5	5	Loss of cash asset.	Favour individual bank deposits with Lloyds Bank. Where bank deposits are made outside of Lloyds Bank, ensure they are covered by the Financial Services Compensation Scheme.	NC	5

3.8 Business Risks Technology

3.8.1	Current IT provider withdraws goodwill - leading to increased costs and/or reduced service levels.	1	5	5	5	Service not fit for purpose and/or costs of delivering IT service rise.	Retain positive relationship with KK. Ensure disaster recovery plans are kept up to date.	SMT	5
3.8.2	IT consultant lost to illness or accident. (Also 1.2.3)	2	4	8	8	Service not fit for purpose and/or costs of delivering IT services rise.	Continue to liaise with consultant to ensure appropriate IT delivery. Maintain IT reserve against work actually performed. Ensure system documentation is appropriate and valid and ensure disaster recovery procedure in place.	IM	6
3.8.3	Cyber penetration; cyber criminals might target us with malware, ransomware etc.	1	4	4	4	Risk of financial and reputational loss.	Retain external support from Paradise. Maintain single point access to system; login/password systems; server redundancy and backup arrangements. Maintain close relationship to Kris Kuczera. Maintain cyber risk insurance cover at £0.5m (reviewed from time to time). Increase use of multi factor authentication where possible.	NC/IM	4
3.8.4	Instability of iPresto system creates staff lack of faith and stakeholder frustrations.	5	4	20	New	Reputational loss and system not being fit for purpose.	Continue to work with IT provider to make systems more robust. Review alternative software solutions.	IM	8
3.8.5	Inconsistency of information and difficulty to extract information from iPresto leading to incorrect information to schools and parents, and incorrect invoices being raised.	5	4	20	New	Financial loss and additional administrative burden in collating information required for business operations and ACE reporting.	Continue to robustly challenge information extracted from iPresto. Review alternative software solutions.	NC/IM	8

4.1 Organisational Risks: Staffing

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
4.1.1	Problems with recruitment and retention of suitable staff.	2	5	10	10	Loss of quality amongst staff could compromise quality and standard of teaching and county ensembles leading to reduced demand for services from stakeholders and increased competition from third party providers.	Continue to invest in training and development of staff. Continue to offer an attractive employment package which mirrors teachers' pay and conditions as closely as market forces allow, which offers additional staff benefits and which gives security and which is more attractive for individuals than freelance work outside of a large organisation. Retain a national reputation as a leading centre of music education excellence, offering security and career prospects for its staff.	PS	10
4.1.2	Improve on previously ineffective performance review.	2	3	6	9	Underperforming staff not identified with consequent impact on customer satisfaction and reputation.	All staff subject to new Performance Development with interim monitoring focussed on delivery of teaching and learning. Embed newly designed Performance Development process.	BMT	6
4.1.3	Job descriptions and contracts of employment are not fit for purpose.	1	4	4	4	Expectations of staff and conditions under which they are employed are not clearly expressed leading to low expectations, loss of morale and underperformance.	Monitor all roles - line managers to be trained in staff management and SLT to ensure roles are developed and supported with training. Continual review of job descriptions against an ever changing background of responsibilities. Continual review of contracts of employment with HR advisors to ensure they are legally fit for purpose and reflect the needs of the Trust.	PS/NC	4
4.1.4	Budgetary constraints limiting ability to recruit suitable staff.	3	4	12	12	Inability to reward staff appropriately leads to loss of morale, reduction in ability to attract and retain staff and increase in numbers of free-lance competitors.	Continue to monitor and, where possible, pay awards to National Pay Scales so that staff at least retain a percentage parity with school based colleagues. Review additional responsibility payments made to promoted staff members to ensure that these are being awarded appropriately and limited funds are used effectively.	PS/NC	9
4.1.5	Unexpected HR costs: maternity/paternity pay, long term illness/cover, disciplinary.	3	3	9	9	Financial drain on the Trust of unexpected HR costs.	Ensure all policies relating to employment practice and conditions of service document are up to date and legally compliant. SSP procedures in particular need to be reviewed. Ensure that any potential HR issues are dealt with appropriately from the outset to avoid escalation of costs. Ensure Health and Safety procedures are followed to avoid accidents and consequent absence from work.	NC	9

NB: 4.1.6 – 4.1.8 deleted

4.1.9	Internal review, implementation of cost saving measures, and removal staff from TPS, has caused negative reactions from staff. Disengagement between employees and employer.	5	3	15	New	Loss of staff. Divide between leadership and disenfranchised staff.	Make leadership support available to all employees. Ensure strong communication about current policy and any future changes. Give staff at all levels the opportunity to input on managing changes in the organisation.	SLT	4
4.1.10	Higher than anticipated staff turnover as a result of change in CEO.	3	3	9	New	Potential loss of staff and knowledge.	Ensure transition to new CEO is well communicated.	Board	4

4.2 Organisational Risks: Child Protection

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
4.2.1	Child protection issues on a National stage damage the credibility of Music Education practitioners.	3	2	6	6	Loss of trust in the sector by stakeholders. A perceived mistrust of "music teachers".	Ensure policies and procedures are in place to ensure best practice in Northamptonshire and insulate the organisation from National Child Protection issues. Be prepared to be open about NMPAT practices that would insulate us from high profile cases on the national stage.	PS	6
4.2.2	Child protection issues on a local stage damage the credibility of Music Education practitioners and NMPAT by association.	3	2	6	6	Local loss of trust in Music Educators, damaging NMPAT by association.	Ensure that policies and procedures are in place to ensure best practice in Northamptonshire and insulate the organisation from local Child Protection issues. Be prepared to be open about NMPAT practices that would distance and insulate us from high profile local cases.	PS	6
4.2.3	Child protection issues with NMPAT or NMEH staff damage the credibility of the organisation.	2	4	8	8	Loss of trust in NMPAT by stakeholders.	Ensure that policies and procedures are in place to ensure best practice in Northamptonshire. Ensure staff training remains up to date, with annual refresher training for all staff in safeguarding awareness. Any internal Child Protection issues to be referred immediately to the Local Children's Safeguarding Board and their advice to be followed explicitly. All staff to attend online Child Protection training. Be ready with responses drawn from a range of occurrences experienced by other parties.	PS	8

4.3 Organisational Risks: Governance

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	Post Mitigation Risk
4.3.1	Governance is not sufficiently robust.	2	5	10	15	Poor oversight of the work of the Trust from the Trust Board, allowing inefficiencies, reputational damage and loss of stakeholder interaction.	Board recruitment to be considered, timetabled and actions implicated to avoid reduced numbers of active Board members. Board meets bi-monthly to review the work of the Trust. Board members are aware of the extent of their responsibility in the management of the Trust and undertake training where appropriate. Board members operate within a code of conduct and with clear lines of delegated responsibility. The balance of Board skills is reviewed periodically, especially when trustee changes are under consideration. Strategic Advisory Group advises the Board on the delivery of the National Plan and Finance Committee considers financial compliance on a regular basis.	PS	5

Overall Aggregated Risk

		Risk Rating 1 to 25	Prior Risk Rating	Increase/Decrease	Comments and Key Factors	Post Mitigation Risk
1	Financial Risk	12.0	9.6	2.4		7.1
2	Regulatory Risk	4.5	4.5	0.0	No change, risks remain static.	3.5
3	Business Risk	8.0	6.8	1.2		5.3
4	Operational Risk	7.8	7.1	0.7		6.5
	Overall Aggregated Risk	8.1	8.8	-0.7		5.6

Overall Risk by Risk Category

		Risk Rating 1 to 25	Post Mitigation Risk
Finance Risk			
1.1	Income	12.3	9.6
1.2	Costs	16.7	13.3
1.3	Competitors	7.0	5.5
Regulatory Risk			
2.1	Compliance	4.5	3.5
Business Risk			
3.1	Strategic	11.3	7.8
3.2	Reputational	7.9	6.4
3.3	Fraud	6.0	3.0
3.4	Key Person	10.6	8.0
3.5	Continuity	5.0	5.0
3.6	Organisational	12.0	6.0
3.7	Assets	7.5	5.0
3.8	Technology	11.4	6.2
Operational Risk			
4.1	Staffing	9.2	7.9
4.2	Child Protection	6.7	6.7
4.3	Governance	7.5	5.0

Change Log

Risk	Risks Identified	Likelihood 1 to 5	Impact 1 to 5	Risk Rating 1 to 25	Prior Risk Rating	Risk Impact	Risk Mitigation/Actions Taken	Owner	L	I	Post Mitigation Risk	Comments
						of changing business environment. Temporary reduced strategic capacity due to vacant posts in the leadership teams.	Revisit and implement NMPAT development priorities. Draw up 5 year business plan with appropriate SWOT analysis. Utilise SLT time generated by the staff restructure.					<i>within our wider Leadership Team have reduced our strategic capacity. The timeline for recruiting has been discussed.</i>
3.1.7	National Music Grant funding from DFE distributed through Arts Council England is not renewed after 2025.	2	5	10	5	Loss of income to support National Plan for Music Education.	Keep a watching brief on ACE and DFE announcements re: future funding.	N/A	2	5	10	<i>Increased risk due to new Government imperative to fill the national budget "black hole".</i>
3.1.8	Higher ACE risk rating and intervention increasing reporting requirements and input from SLT.	5	3	15	New	Reduced strategic capacity for business operations.	Automate as much of the reporting as possible. Manage relationship with ACE. Return to sustainable levels of "free cash" to reduce ACE concerns.	SLT	3	2	6	<i>Due to higher ACE risk rating and input from People Make It Work.</i>
3.4.4	Inability to recruit a suitable replacement for the CEO.	3	5	15	New	Loss of organisational knowledge and leadership.	Ensure recruitment timeline allows for sufficient time to recruit, handle potential notice periods and handover period with PS. Ensure recruitment processes are robust to ensure the successful candidate is suitable and empowered for the role.	Board	2	5	10	<i>Due to PS announcing retirement timeline.</i>
3.4.5	Higher than anticipated staff turnover as a result of change in CEO.	3	4	12	New	Potential loss of staff and knowledge.	Ensure transition to new CEO is well communicated.	Board	2	4	8	<i>Due to PS announcing retirement timeline.</i>
3.6.2	Weaknesses in stock management system. Staff non-engagement post-pandemic.	3	4	12	16	Poor management of stock leads to loss of resources and poor reporting against fixed asset register.	Improve Presto database to allow greater staff interface with management of stock. Stock management to be an aspect of performance review. Focus initially on identification of existing active stock.	IM	2	3	6	<i>Significant work has been undertaken in 2023-24 to improve the stock management system.</i>
3.8.4	Instability of iPresto system creates staff lack of faith and stakeholder frustrations.	5	4	20	New	Reputational loss and system not being fit for purpose.	Continue to work with IT provider to make systems more robust. Review alternative software solutions.	IM	2	4	8	<i>Instability of iPresto is causing friction with staff, parents and schools. Has been cited as a significant reason for a staff member leaving.</i>
3.8.5	Inconsistency of information and difficulty to extract information from iPresto leading to incorrect information to schools and parents, and incorrect invoices being raised.	5	4	20	New	Financial loss and additional administrative burden in collating information required for business operations and ACE reporting.	Continue to robustly challenge information extracted from iPresto. Review alternative software solutions.	NC/IM	2	4	8	<i>Without manual intervention, significant amounts chargeable to schools would not have been billed. Significant time is spent scrutinising and challenging iPresto outputs, and a significant amount of information is still analysed in spreadsheets.</i>
4.1.2	Improve on previously ineffective performance review.	2	3	6	9	Underperforming staff not identified with consequent impact on customer satisfaction and reputation.	All staff subject to new Performance Development with interim monitoring focussed on delivery of teaching and learning. Embed newly designed Performance Development process.	BMT	2	3	6	<i>Reduced risk as significant work was undertaken to improve our Performance Development processes.</i>
4.1.9	Internal review, implementation of cost saving measures, and removal staff from TPS, has caused negative reactions from staff. Disengagement between employees and employer.	5	3	15	New	Loss of staff. Divide between leadership and disenfranchised staff.	Make leadership support available to all employees. Ensure strong communication about current policy and any future changes. Give staff at all levels the opportunity to input on managing changes in the organisation.	SLT	2	2	4	<i>The changes necessary to stabilise the Trust have negatively impacted staff, leading to some staff resignations or retirements.</i>

3.4.4	Inability to recruit a suitable replacement for the CEO.	3	5	15	New	Loss of organisational knowledge and leadership.	Ensure recruitment timeline allows for sufficient time to recruit, handle potential notice periods and handover period with PS. Ensure recruitment processes are robust to ensure the successful candidate is suitable and empowered for the role.	Board	2	5	10	Due to PS announcing retirement timeline.
3.4.5	Higher than anticipated staff turnover as a result of change in CEO.	3	4	12	New	Potential loss of staff and knowledge.	Ensure transition to new CEO is well communicated.	Board	2	4	8	Due to PS announcing retirement timeline.
3.6.2	Weaknesses in stock management system. Staff non-engagement post-pandemic.	3	4	12	16	Poor management of stock leads to loss of resources and poor reporting against fixed asset register.	Improve Presto database to allow greater staff interface with management of stock. Stock management to be an aspect of performance review. Focus initially on identification of existing active stock.	IM	2	3	6	Significant work has been undertaken in 2023-24 to improve the stock management system.
3.8.4	Instability of iPresto system creates staff lack of faith and stakeholder frustrations.	5	4	20	New	Reputational loss and system not being fit for purpose.	Continue to work with IT provider to make systems more robust. Review alternative software solutions.	IM	2	4	8	Instability of iPresto is causing friction with staff, parents and schools. Has been cited as a significant reason for a staff member leaving.
3.8.5	Inconsistency of information and difficulty to extract information from iPresto leading to incorrect information to schools and parents, and incorrect invoices being raised.	5	4	20	New	Financial loss and additional administrative burden in collating information required for business operations and ACE reporting.	Continue to robustly challenge information extracted from iPresto. Review alternative software solutions.	NC/IM	2	4	8	Without manual intervention, significant amounts chargeable to schools would not have been billed. Significant time is spent scrutinising and challenging iPresto outputs, and a significant amount of information is still analysed in spreadsheets.
4.1.2	Improve on previously ineffective performance review.	2	3	6	9	Underperforming staff not identified with consequent impact on customer satisfaction and reputation.	All staff subject to new Performance Development with interim monitoring focussed on delivery of teaching and learning. Embed newly designed Performance Development process.	BMT	2	3	6	Reduced risk as significant work was undertaken to improve our Performance Development processes.
4.1.9	Internal review, implementation of cost saving measures, and removal staff from TPS, has caused negative reactions from staff. Disengagement between employees and employer.	5	3	15	New	Loss of staff. Divide between leadership and disenfranchised staff.	Make leadership support available to all employees. Ensure strong communication about current policy and any future changes. Give staff at all levels the opportunity to input on managing changes in the organisation.	SLT	2	2	4	The changes necessary to stabilise the Trust have negatively impacted staff leading to some staff resignations or retirements.
4.1.10	Higher than anticipated staff turnover as a result of change in CEO.	3	3	9	New	Potential loss of staff and knowledge.	Ensure transition to new CEO is well communicated.	Board	2	2	4	As 3.4.5.

5. Appendices

Appendix A - Music Hub roles

The Power of Music: To Change Lives – National Plan 2022

Although this document was introduced by the Johnson Conservative Government, the National Plan 2022 remains the only guiding document for Music Hubs.

It replaces the concept of Core and Extension roles, introduced in 2011 in “The Importance of Music” with:

A Vision

- To enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally

Three Aims

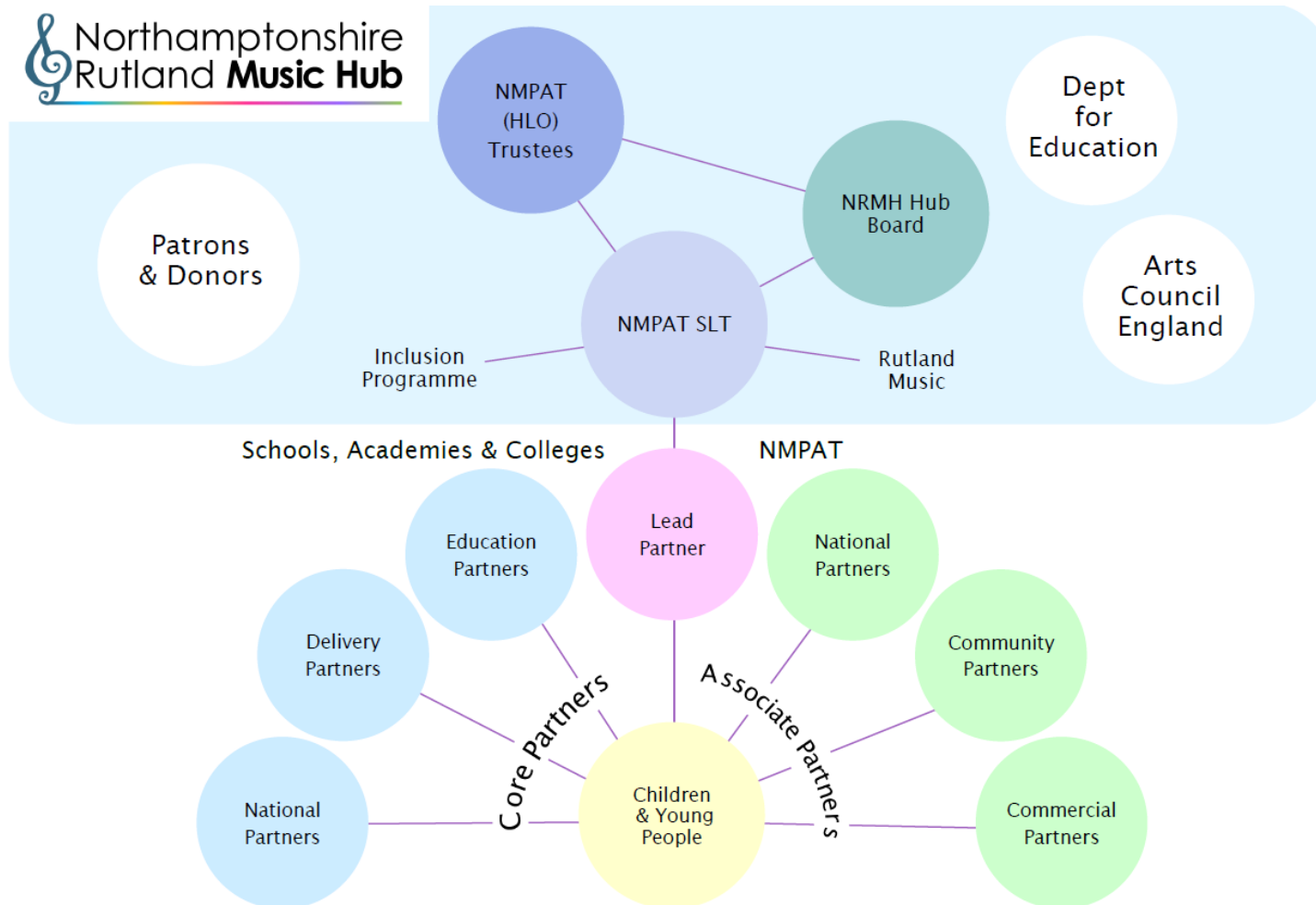
- Support schools and other education settings to deliver high-quality music education
- Support young people to develop their musical interests and talent further, including into employment
- Support all children and young people to engage with a range of musical opportunities in and out of school

Five Strategic Functions

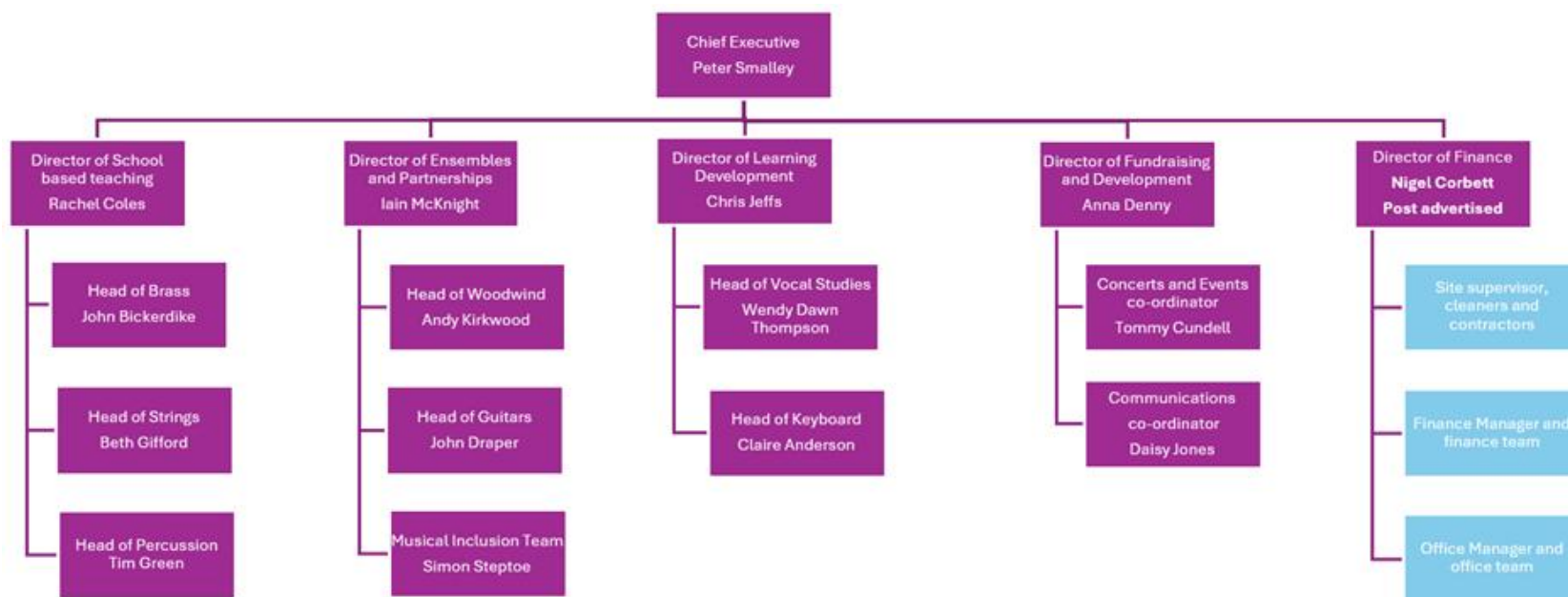
- **Partnerships** – Take a leading role in building a sustainable, local infrastructure for high quality music education, in partnership with schools, Early Years and other education providers, community music organisations, and other regional and national youth music organisations and industry. Capture this in a Local Plan for music Education.
- **Schools** - Support all state funded schools in their area, through ongoing relationships, to help them deliver high quality music education, including a quality curriculum support offer, specialist tuition, instruments and ensembles; and a broad range of progression routes and musical experiences for all pupils.
- **Progression and musical development** - Support children and young people to develop and progress with music, including into national or specialist opportunities, higher education and employment, so that the chance to be involved in high-quality music-making is shared more widely in our society. Support children and young people to access the wider world of music, including live performance and community music.
- **Inclusion** – Drive broad access to music education, so every child has the opportunity to participate, irrespective of their circumstances, background, where they live or their SEND.
- **Sustainability** – Ensure the strategic, financial, and operational sustainability of the Hub by:
 - Supporting a dynamic and well-trained workforce
 - leveraging DfE funding to develop wider investment into young people’s music from a range of sources and revenue streams
 - Being accountable and transparent by publishing plans, needs analysis and impact data
 - Considering and acting on the Hub’s environmental responsibilities.

Appendix B - Hub Organisational Structure

Northamptonshire and Rutland Music Hub structure diagram



Northamptonshire Music and Performing Arts Trust (NMPAT) – HLO Leadership Structure



Key Roles and Responsibilities of Directors – non exhaustive summary

- Pastoral Line Management of HODs
 - Delivery in school
 - School-based activities
 - Service Level Agreements
 - Oversight of infrastructure to support teaching in schools
 - Saturday Centres
 - Hub reporting
- Pastoral Line Management of HODs
 - County Ensembles
 - Courses
 - Concerts and Events
 - Rutland Music
 - Oversight of project delivery
 - Industrious
 - Reach the Stars
 - Little Stars
 - Youth Theatre
 - Hub reporting
- Pastoral Line Management of HODs
 - Curriculum Music in Schools
 - WCET - CIL
 - Curriculum Music Team
 - CPD
 - CME
 - Consultancy and advice
 - Hub reporting
- Pastoral line management of Events and Comms co-ordinators
 - Fundraising
 - Liaison with Grant givers
 - Communication
 - Stakeholders and supporters
 - Hub reporting
- Pastoral line management of Office, Finance and Site staff
 - Budget and financial reporting
 - Company Secretary
 - Oversight of IT
 - Finance Team
 - Hub reporting

NMPAT Senior Leadership Team Director posts: Leadership responsibilities (Oct. 2024 refresh v.3)

Director of School Based

Teaching: including NMPAT Billing, Direct Billing, Centres and EDI

Core corporate responsibilities of SLT, led by CEO

Strategic Planning and Review
Organisational Resilience monitoring
Line Management of HODs – Br, ~~CCG~~, Str
Pastoral care of Leadership Team
Safeguarding responsibility
Equity Diversity and Inclusion responsibility
Climate Change and Environmental responsibility
Health and Safety responsibility
SLT and LT participation
Liaison with stakeholders:
Customers: parents, schools, children and young people
Trust Board and Hub Advisory Board
Major account holder schools
Arts Council England
MEHEM colleagues
Music Mark
Ambassadors, funders, and supporters
Communications, customer interactions and complaints

Specific responsibilities

Quality of teaching and learning in school-based activities: Instrumental and vocal lessons, ensemble direction and Staff welfare and student voice
Oversight of Heads of Department in the deployment of teaching resources
Service Level Agreements:
Monitoring returns
Timetabling delivery
Implementation

Saturday Music and Arts Centres:

Quality of teaching and learning
Line management of Centre Heads
Youth Theatre and Young Actors

Inclusion Lead

Music Education Hub reporting

Activity undertaken by others; overseen by this post:

Reporting and Pupil Profiles
Recital Team live music delivery
Deployment of Instrument stock resources

Director of Ensembles and

Projects: including County Groups, projects and initiatives

Core corporate responsibilities of SLT, led by CEO

Strategic Planning and Review
Organisational Resilience monitoring
Line Management of HODs – ~~CCG~~, Ww, Inc.
Pastoral care of Leadership Team
Safeguarding responsibility
Equity Diversity and Inclusion responsibility
Climate Change and Environmental responsibility
Health and Safety responsibility
SLT and LT participation
Liaison with stakeholders:
Customers: parents, schools, children and young people
Trust Board and Hub Advisory Board
Major account holder schools
Arts Council England
MEHEM colleagues
Music Mark
Ambassadors, funders, and supporters
Communications, customer interactions and complaints

Specific responsibilities

Quality of teaching and learning in County Ensembles
Staff welfare and student voice
Promotion of activities
Oversight of Concerts and Events
Residential Course and Tours
Education Visits Co-ordinator
Projects with partners with County Groups, Schools and Centres – ~~CCG~~, Orch Live, etc.
First Aid Training
Friends Association liaison
Oversight of Individual teaching
External Examinations
Oversight of Rutland Music activity
Oversight of Instrument stock management
Oversight of Music Production delivery
Oversight of project delivery strategies
Reach the Stars – SEND programme
Music Therapy
Inclusion programme – CYP in CC

Music Education Hub reporting
IT system development liaison

Director of Learning Development:

Teaching and Learning in the Curriculum and First Access Projects
POST VACANT

Core corporate responsibilities of SLT, led by CEO

Strategic Planning and Review
Organisational Resilience monitoring
Line Management of HODs – ~~CCG~~, Voc.
Pastoral care of Leadership Team
Safeguarding responsibility
Equity Diversity and Inclusion responsibility
Climate Change and Environmental responsibility
Health and Safety responsibility
SLT and LT participation
Liaison with stakeholders:
Customers: parents, schools, children and young people
Trust Board and Hub Advisory Board
Major account holder schools
Arts Council England
MEHEM colleagues
Music Mark
Ambassadors, funders, and supporters
Communications, customer interactions and complaints

Specific responsibilities

Quality of teaching and learning in schools: Curriculum Music and CIL delivery
School Music Education Plans – developing music in schools
Staff welfare and student voice
Consultancy and advice for schools
Oversight of Performance Development for all Teaching Staff
Line management of Curriculum Music team, and delivery in schools
Oversight of First Access Programme delivery
Line Management of Vocal Strategy
Music and Wellbeing projects
Little Stars – EYFS programme
Staff welfare and student voice

Training:

Induction of NMPAT teaching staff
CPD for curriculum staff in schools
Oversight of CPD for NMPAT staff
Certificate of Music Educators
Teacher Training Programme
Music Education Hub reporting

Director of Finance

Core corporate responsibilities of SLT, led by CEO

Strategic Planning and Review
Organisational Resilience monitoring
Line Management of Finance Team, Office Team and support staff
Pastoral care of Leadership Team
Equity Diversity and Inclusion responsibility
Climate Change and Environmental responsibility
Health and Safety responsibility
SLT and LT participation
Liaison with stakeholders:
Customers: parents, schools, children and young people
Trust Board and Finance Committee
Major account holder schools
Arts Council England
MEHEM colleagues
Music Mark
Ambassadors, funders, and supporters
Communications, customer interactions and complaints

Activity undertaken directly by Senior Leaders

Music Education Hub reporting
Budgeting and financial reporting
Company Secretary
Filing of returns
Annual audit
Production of financial statements
Production of Trustees annual report
Board Finance Committee, reporting, agenda
Development and implementation of policies and procedures
Oversight of IT system backup and development
Pensions and health care scheme
Gift Aid. GDPR
Health and Safety lead
Debt chasing
VAT threshold review

Activity undertaken by others; overseen by this post:

Finance
Office and administration
Health and safety

Director of Fundraising and Development

Core corporate responsibilities of SLT, led by CEO

Strategic Planning and Review
Organisational Resilience monitoring
Line Management of Communications, Concerts and Events Administrator
Pastoral care of Leadership Team
Safeguarding responsibility
Equity Diversity and Inclusion responsibility
Climate Change and Environmental responsibility
Health and Safety responsibility
SLT and LT participation
Liaison with stakeholders:
Customers: parents, schools, children and young people
Trust Board and Hub Advisory Board
Major account holder schools
Arts Council England
MEHEM colleagues
Music Mark
Ambassadors, funders, and supporters
Communications, customer interactions and complaints

Activity undertaken directly by Senior Leaders

Music Education Hub reporting
Fundraising including:
Project development,
Grant applications
Grant funded project reporting
Communications
Maintaining stakeholders, supporters and influencers network:
Trustees,
Ambassadors,
VIPS,
Supporters,
Donors - existing and potential
Individual givers
Fundraising support to Friends, Centres and external colleagues
Musical Inclusion support and Delivery Partners

Activity undertaken by others; overseen by this post:

Communications – Visual identity, Look and feel
Social Media presence
Website
Administration of concerts and events

Appendix C – NMPAT Board Terms of Reference

In its role as Hub Lead Organisation of the Northamptonshire and Rutland Music Hub, the NMPAT Board is advised by its subcommittees: Finance Committee and Hub Board. Terms of Reference for all three Committees are provided here.

Northamptonshire Music and Performing Arts Trust (NMPAT)

Board Terms of Reference

Northamptonshire Music and Performing Arts Trust (NMPAT or the Charity or the Trust) is an independent charity (Charity Number 1145643) and a Company Limited by Guarantee (Company number 7738151).

The Board of Trustees is the ultimate governing body, with responsibility for:

- Oversight of the management of the Charity
- Financial probity
- Compliance with the Charity's objectives and governing documents
- Compliance with statutory responsibilities including Company law
- As Hub Lead Organisation of NRMH, implementing the National Plan for Music Education across Northamptonshire and Rutland
- The use of grant funding awarded to the Trust

NMPAT Board

Objects of the Charity - NMPAT

- To advance education within the framework of the arts for the benefit of the public of Northamptonshire and elsewhere
- To advance the arts and culture for the benefit of the public, particularly but not exclusively, by promoting and facilitating access to and performances of music and other art forms
- To provide for the recreation of children, young people and adults for the benefit of the public by providing facilities and services to them in the interests of social welfare with the object of improving their conditions of life

Constitution of the NMPAT Board

The constitution of the Board is governed by the Articles of Association, which currently state that:

- There shall be at least six and not more than twelve Trustees - Article 25
- Trustees are elected for a three-year term and can serve for up to 4 terms – Article 26.7
- After a second consecutive term, a period of one year should elapse before election for a third term - Article 26.8
- The Trustees may appoint any person as a Patron, who has the right to attend and speak at meetings, but not vote – Article 28
- The trustees may elect one of their number to be Chair for such a term of office as they determine – Article 8
- The Trustees may delegate any of their powers or functions to any person or committee - Article 9.2
- The Trustees are quorate when at least four Trustees are in attendance – Article 17.2
- The Articles of Association are the ultimate governing document for the Charity and the Board and determine its conduct and proceedings.
- In addition, the Trustees actively seek representation from each Local Authority area on the Board. To ensure representation from Rutland, the Trustees resolved in November 2022 to make an amendment to the Articles to permit a 13th Trustee.
- The Charity is not established as a grant-giving body although minor awards and bursaries may be provided in the course of its normal activities.

NMPAT Board Membership

- In addition to the Trustees, the Chief Executive, Finance Officer, members of the Senior Management Team and any visitors attend by invitation of the Board, but they are not entitled to vote on trustee matters and resolutions.

Trustees' overall responsibilities

- Reviewing and approving the strategic direction of the Charity from time to time
- Monitoring the Charity's performance against strategy; its impact upon stakeholders

and its corporate behaviour

- Acting as guardians of the Charity's tangible and intangible assets and being

accountable for the solvency of the Charity

- Appointing the Finance and HR Pay & Performance Committees of the Board and approving appropriate terms of reference and delegated powers.
- Establishing a Hub Board as a sub-committee of the Board and approving appropriate terms of reference and delegated powers.

- Ensuring effective policies and procedures exist in key areas of the Charity's business including inter-alia child protection, safeguarding, staff management, investment policy, health & safety and internal controls
- Ensuring that significant risks to the Charity are identified and monitored on a regular basis
- Monitoring the Charity's performance as HLO against the delivery criteria and financial performance agreed from time to time with Arts Council England as a condition of NRMH grant funding
- Ensuring that the requirements of any grants are met
- Employing and holding the Chief Executive Officer to account for the management and administration of the Charity
- Ensuring that the Charity has effective employment policies and processes in place to recruit, train and develop staff and volunteers
- Ensuring an appropriate mix of skills and experience in the constitution of the Board
- Approval of the charity's pay policy each year
- Reviewing and approving the Delegated Responsibilities document on an annual basis

Meetings of the NMPAT Board and Sub-Committees

- Board meetings are held six times per year, one every half term.
- The Finance Committee routinely meets in advance of the main Board meeting and more regularly as required.
- The Hub Board meetings are held four times a year
- The HR, Pay and Performance Committee meet twice a year
- Interim meetings are held if circumstances require
- All meetings are minuted in accordance with the best practice, recording all decisions and key discussions.

Financial reporting

- The Board is responsible for the completion of the annual audited accounts and production of the Trustees' report, working through the Director of Finance and appointing auditors.
- The Board is responsible for the timely submission of the accounts to Companies House and the Charities Commission.
- The Board is responsible for reviewing and approving the annual budget.
- The Board is responsible for reviewing and approving expenditure of the NRMH grant as HLO
- Financial probity is monitored by the Finance Committee, which comprises members of the Board of Trustees, the Chief Executive and the Director of Finance.

Grant Funding

- The Board has responsibility for the appropriate use, and timely reporting, of any grant made to the Charity to provide services or projects. This work is usually delegated to the Director of Finance and Director of Fundraising and Development, but responsibility remains with the Board.

Music Hub Reporting

- As HLO for NRMH, NMPAT receives grant funding to deliver the National Music Plan for Music Education. The Board serves as the governing body for the NRMH.
- In fulfilling its role, the Board takes reports, guidance and recommendations from the Chief Executive and Leadership Team of the Trust, and from the Hub Board on progress against SMART Targets and delivery of programmes for NRMH.
- One of the Trustees attends the Hub Board meetings to act as a reporting link back to the main Board.

The Northamptonshire and Rutland Music Hub (NRMH)

NRMH exists to deliver the objectives of the National Plan for Music Education for the Children and Young People of the Counties by aspiring to:

- Provide high quality music education and support for children and young people in the diverse communities of Northamptonshire and Rutland
- Inspire all children and young people to sing and play a musical instrument, developing their talent through progressive pathways
- Promote high achievement through diverse partnerships
- Transform lives through music
- Provide opportunities for musical excellence to flourish
- Reach all sectors of children and young people, including the hard to reach and those in challenging circumstances, inspiring and enriching their lives through music
- Reflect the musical diversity of Northamptonshire and Rutland's communities through engagement with highly skilled partners and experienced partners
- Build sustainable pathways to nurture musical talent
- Promote innovation, creativity and achievement in music and the arts

- To advise the Board on the progress of delivery against these aims and the core and extension roles of the National Plan for Music Education, the Board will receive reports from:
 - the Chief Executive at each meeting, on delivery against the Core, Extension roles and agreed targets,
 - the Hub Board's assessments and observations on the Hub's progress against delivery objectives and targets.
 - The Finance Director to monitor compliance with agreed expenditure profiles of the Hub grant.

Review

These terms of reference were approved by the Board October 2024

The next review date October 2026

NMPAT Finance Committee Terms of Reference

<p>PURPOSE: To review, and hold the Senior Management Team to account for, financial and operational performance and planning</p>	<p>Committee members</p>										
<p>Objectives</p> <ul style="list-style-type: none"> Review Business and financial plans, financial planning and future years' budgets. Review monthly management accounts, including in-year budgets and forecast year ends; consider remedial options and recommend actions. Review Key Performance Indicators (KPIs) and investigate adverse trends. Review and verify financial reporting against Arts Council grant requirements and consider and comment on financial implications of Hub Board recommendations. Review the company's annual report, accounting policies and financial accounts Review the financial and operational risks Review and assess the governance and control procedures and documents. Draw governance or performance concerns to the attention of the Board 	<table border="0"> <tr> <td>Appointed persons</td> <td>Trevor Shipman (committee chair) George Bruce Clive Gresham</td> </tr> <tr> <td>CEO</td> <td>Peter Smalley</td> </tr> <tr> <td>Finance Director</td> <td>Nigel Corbett</td> </tr> <tr> <td>Quorum</td> <td>The meeting shall be quorate with 2 appointed persons plus 1 of either the CEO or the Financial Officer</td> </tr> <tr> <td>Term of Appointment</td> <td>Committee members should serve for three years following which, they may be re-appointed if the Board so approve</td> </tr> </table>	Appointed persons	Trevor Shipman (committee chair) George Bruce Clive Gresham	CEO	Peter Smalley	Finance Director	Nigel Corbett	Quorum	The meeting shall be quorate with 2 appointed persons plus 1 of either the CEO or the Financial Officer	Term of Appointment	Committee members should serve for three years following which, they may be re-appointed if the Board so approve
Appointed persons	Trevor Shipman (committee chair) George Bruce Clive Gresham										
CEO	Peter Smalley										
Finance Director	Nigel Corbett										
Quorum	The meeting shall be quorate with 2 appointed persons plus 1 of either the CEO or the Financial Officer										
Term of Appointment	Committee members should serve for three years following which, they may be re-appointed if the Board so approve										
<p>Inputs/outputs</p> <table border="0"> <tr> <td>Inputs</td> <td>Management accounts and end-of year forecasts (minimum bi-monthly) Finance and operational reporting Draft annual report and financial accounts (annually) Financial plans, budgets and forecasts (as appropriate) Risk reviews and the risk register HLO reporting to ACE and recommendations of the Hub Board</td> </tr> <tr> <td>Outputs</td> <td>Reports to the next Board meeting.</td> </tr> </table>	Inputs	Management accounts and end-of year forecasts (minimum bi-monthly) Finance and operational reporting Draft annual report and financial accounts (annually) Financial plans, budgets and forecasts (as appropriate) Risk reviews and the risk register HLO reporting to ACE and recommendations of the Hub Board	Outputs	Reports to the next Board meeting.	<p>Meetings</p> <p>The Committee will normally meet in person or virtually a minimum of every two months up to one week prior to the Board meeting. Papers will be circulated to Committee members at least 5 working days before the Committee meeting. Minutes and Agreed actions will be circulated to Committee members within 5 working days of the meeting taking place.</p> <p>Ad-hoc meetings of the Committee may be called by the chairman of the committee or by the CEO by giving suitable notice.</p> <p>These terms of reference should be reviewed every two years. They were reviewed in October 2024. The next scheduled review is October 2026</p>						
Inputs	Management accounts and end-of year forecasts (minimum bi-monthly) Finance and operational reporting Draft annual report and financial accounts (annually) Financial plans, budgets and forecasts (as appropriate) Risk reviews and the risk register HLO reporting to ACE and recommendations of the Hub Board										
Outputs	Reports to the next Board meeting.										
<p>Decision-making authority</p> <ul style="list-style-type: none"> Approval and recommendation to the Board of the monthly management accounts, cashflows and required management actions for adverse variance to plan, including compliance with Arts Council financial reporting requirements. Approval and recommendation to the Board of the annual budget Approval and recommendation to the Board of governance documents and controls. Recommendation to the Board of the adoption of annual audited accounts. 											

These terms of reference were approved by the Board October 2024, The next review date October 2026

Northamptonshire and Rutland Music Hub Board

Terms of Reference

- The Hub Board is a sub-committee of the Northamptonshire Music and Performing Arts Trust (NMPAT) Board.

Purpose of the Hub Board:

- To work strategically with and advise NMPAT, the Hub Lead Organisation (the “HLO”), to promote and support high quality and inclusive music education for children and young people in Northamptonshire and Rutland.
- To hold the HLO responsible for the Northamptonshire and Rutland Music Hub (the “Hub”) to account with regards to the delivery of the National Plan for Music Education (the “NPME”), reviewing and constructively challenging progress and advising on and championing strategic Hub decisions and direction.

Responsibilities

1. Support the implementation of the NPME in Northamptonshire and Rutland through providing support and critical challenge for NMPAT as HLO.
2. Review and scrutinise the work of the Hub in meeting the requirements of its Funding Agreement and making fair and transparent decisions.
3. Help to set and monitor key performance indicators / SMART Targets included in the Local Plan for Music Education (“LPME”).
4. Advocate for the needs and priorities of the sector they represent and develop an understanding with colleagues about the wider needs of all stakeholders.
5. Provide feedback on Hub performance to ensure stakeholder satisfaction and engagement with the services and opportunities being offered by the Hub.
6. Monitor performance against Hub budgets and ensure that Hub grant is being used effectively and appropriately, offering value for money and addressing musical integrity, access and equity.
7. Facilitate cross-sector ideas, sharing and encouraging best practice within and across Hub activities.
8. Meet at least four times per year to receive reports from the CEO of NMPAT and partners as necessary.
9. Apply knowledge and experience to offer strategic advice and support to inform future planning, prioritisation and investment of Hub funding.
10. Proactively promote and advocate for the work of the Music Hub and the benefits of music education to associations, other schools and professionals and children and young people across Northamptonshire and Rutland.

Relationships of the Hub Board to NMPAT

- The accountable legal entity for the Hub is the HLO, NMPAT. Rutland Music is a delivery brand of NMPAT for bespoke delivery in the County of Rutland.
- The Hub Board is concerned with the activity and development of the Hub, and functions as a Sub-Committee of the NMPAT Main Board, with additional membership representing partners and the community.
- The Hub Board is not empowered in matters which NMPAT is legally responsible, such as statutory duties, financial management of the Hub grant, content of partnership agreements, procurement policy and employees' engagement (e.g. pay and conditions or performance review).
- The role of all Hub Board members is to contribute to strategic discussions and decisions about the role of the Hub and not to act as representatives for themselves or others. While NMPAT is a distinct entity with its own governance arrangements, the Hub Board may seek assurances about the financial sustainability of NMPAT in view of its role as HLO and appropriate succession planning of key HLO officers.
- The Hub Board recognises that NMPAT, as a key provider of peripatetic staff supporting the music curriculum, must also ensure a cadre of well-trained staff with access to Continuous Professional Development (CPD).

Membership of the Hub Board

- There shall be at least six and not more than twelve Board Members
- Members of the Hub Board will be drawn from the wider Music Hub Network and will include a trustee of NMPAT and representatives from key stakeholder groups including educational settings, arts / cultural organisations or charities, music education providers and beneficiaries, including young people. This diverse membership will account for the interests and strategic priorities for music education of both Northamptonshire and Rutland and Arts Council England.
- Members of the Hub Board will serve a maximum of two terms of office of three years each. Board membership is not definitive but open to those identified to have a responsibility or interest in the strategic development of the musical opportunities for the young people of Northamptonshire and Rutland. Any member can resign by giving written notification to the Chair.
- Membership to be reviewed three yearly to assess the skills and experience, representation and diversity to meet the needs of the community it serves, addressing any gaps and areas for improvement as required
- Membership of the Hub Board is voluntary. Members cannot claim expenses and they are not paid to attend board meetings. Everyone who attends Board meetings must declare any actual or potential conflicts of interest; these shall be recorded in the minutes. Anyone

with a relevant material interest in a matter under consideration must be excluded from the discussion; this shall also be recorded in the minutes.

- The ACE Relationship Manager is invited to all Hub Board meetings, which are also attended by the NMPAT Directors and invited NMPAT Trustees as observers.
- Members of the Hub Board to be approved by NMPAT Board, such approval not to be unreasonably withheld.

Chair and Vice-Chair

- The Chair is the individual charged with providing the Hub Board with leadership, and harnessing the talents and energy contributed by the HLO and Hub Board members. The Chair is required to retain an objective viewpoint of all aspects of Hub Board management and delivery.
- The Chair may not be the chief executive or senior management of the HLO. The Chair and Vice Chair will be elected for a period of 3 years, with the opportunity to be elected for a second term.

Conduct of the Hub Board

- The group will elect an independent Chair from amongst their numbers.
- A quorum for meetings will consist of a minimum of 4 members to include the Chair or Vice Chair and the CEO of the HLO or nominated deputy.
- The Chair will ensure that agendas and a summary of key decisions and actions are circulated to members at least a week in advance of meetings.
- The purpose of the meetings will be to review the strategic direction and progress of the Hub and advise the HLO on priorities and direction.
- The Hub Board will meet no fewer than four times per year to correspond with key points in the planning year. They will advise the NMPAT Trustees on progress and delivery against the Hub SMART Targets. Additional meetings or sub-groups may be convened for specific purposes.
- Individual members bring their personal experience to the meeting but also represent particular stakeholder groups and may, on occasions, wish to poll further opinion from colleagues.
- The Hub Board can recommend additional provisions to these terms of reference to the NMPAT Board as required.

Delegated Authority

- The Chair has express authority to discuss any aspects of the Hub performance directly with representatives of the Arts Council of England.

Frequency of meetings

The Hub Board will meet at least four times a year, to dovetail with the academic year and reporting requirements:

September	to review and recommend Hub plans for the academic year.
December	to review term 1 and plans for Term 2.
March	to review term 2 and plans for Term 3.
July	to review the outcome of the year

Dissolution

The group will absolve its responsibility for the monitoring of the Hub if:

- NMPAT ceases to be the HLO of the Hub.
- The structure and / or funding of Music Hubs changes substantially.
- The Hub Board, NMPAT and Arts Council England agree on alternative arrangements for the governance of the Hub.

Review

Approved by NMPAT Main Board October 2024.

The next review date October 2026

Appendix D – Conflict of Interest Policy

A conflict of interest is any situation in which an individual's personal interests or loyalties could, or could be seen to, prevent them from making a decision only in the best interests of the Charity.

1. Purpose

- 1.1 All members of staff, or volunteers of the Charity, have an obligation to act in the best interest of the Charity. They therefore need to avoid situations where there may be real, potential, or perceived conflicts of interest that may arise where a member's personal or family interests' could conflict with those of the Charity.
- 1.2 Such conflicts may give rise to situations that may result in the following:
 - a. cause damage to the Charity's reputation, which may lead to its inability to sustain operations;
 - b. influence the members' judgment and compromise objectivity when conducting the Charity's affairs;
 - c. restrict free discussion, thus resulting in decisions or actions that are not in the interest of the Charity; and
 - d. risk the impression that the Charity has acted improperly.
- 1.3 This policy aims to protect both the Charity and its members from any appearance of impropriety.

2. Definitions

- 2.1 "Charity" refers to the charity named as the issuer of this document.
- 2.2 "Member" refers to a board member, management, staff member, or volunteer of the charity.
- 2.3 "Policy" refers to the Conflict-of-Interest Policy.
- 2.4 "Interest" means any commitment, investment, relationship, obligation, or involvement, financial or otherwise, that may influence a person's judgement. This would include:
 - a. **Direct interest:** ownership in the name of the member or staff;
 - b. **Indirect interest:** ownership beneficially held through another investment, an estate, a trust, or other intermediary;
 - c. **Vested interest:** personal stake or involvement, which may or may not include an expectation of financial gain; and
 - d. **Deemed interest:** a member or staff is deemed to have an interest in which his or her spouse, or domestic partner has an interest.

- 2.5 “Conflict of interest” refers to any situation in which an individual, such as a board member, staff, or any other person, or a corporation, is in a position to exploit or is at odds with a professional, or official capacity in some way for their personal or corporate benefit, which impedes the best interest of the Charity.
- 2.6 A conflict of interest arises when the personal interests of the Board member, management, staff, or volunteer may potentially interfere with the performance of their duties for the charity. When an actual, potential, or perceived conflict of interest arises, the integrity, fairness, accountability, independence, and objectivity of the person in the discharge of his or her responsibilities and duties to the Charity may be affected, which could impede the best interest of the charity.

3. Declaration of Interests

3.1 Given the stated purpose of this policy:

The **board members** and **line managers** (Members of the NMPAT Leadership Team and Centre Heads) are required to declare their interests, and /or any gifts or hospitality received in connection with their roles in the Charity.

3.2 A “declaration of interests” form is provided for this purpose. The types of interest to be declared will include, but not be limited to, the following:

- a. Members who have friends or other personal or business relationships must carefully consider whether those relationships create conflicts of interest with their entrusted role in the Charity. Examples include:
 - i. hiring a relative or friend as an employee or vendor,
 - ii. buying or selling goods or services from / to a family business for which others might compete,
 - iii. having a personal relationship where there is an immediate reporting relationship,
 - iv. volunteering and / or having memberships in any other charities,
 - v. receiving goods / services as beneficiaries.
- b. Board members and staff with line management responsibility must disclose any outside activities, financial interests, or relationships that may pose a real, potential, or perceived conflict of interest via the Declaration of Interests form attached to this document.

3.3 For the declaration of interests to be effective, it needs to be updated in written form at least annually and whenever any changes occur.

3.4 In situations where members are not sure what to declare, or whether / when their declaration needs to be updated, they are strongly encouraged to err on the side of caution or seek advice from the Board, or senior management.

- 3.5 All disclosures of interest made by members and decisions made by the Board, or senior management of the charity on such matters must be recorded, updated, and filed with the Director of Finance (or their designee).
- 3.6 **Employed staff, self-employed contractors and volunteers** should also **declare to their line managers if there is a conflict of interest which is pertinent to their role**. They should alert their line manager to any change in their potential conflict of interest.

4. Operating Procedures

- 4.1 If the Board must make a decision on any issue where the Board member(s) has / have an interest, the Board must:
- Determine the potential conflict of interest;
 - The concerned Board member(s) should not participate in discussion of the program, topic, or motion being considered; and
 - The concerned Board member(s) should not vote on the issue.
- 4.2 If the Board must make a decision on an issue in which the Board member(s) has / have an interest, it is the Board's responsibility to ensure that:
- All decisions are made by vote, with a two-thirds majority required based on the presence of a quorum; and
 - The Board member(s) with a potential conflict of interest must not participate in voting on matters affecting their own interests.
- 4.3 It is the responsibility of the Board to exercise its judgement independently and:
- Only decide to hire or contract with the Board member if they are the best-qualified individuals available and willing to provide the goods or services needed at the best price. The Board must ensure that its decision is not influenced in any way by the fact that a Board member has an interest in the contract.
 - Record in the minutes of the Board meeting the potential conflict of interest and clearly indicate the decision-making process related to it.
- 4.4 It is the sole responsibility of the member of the Charity to report any possible real, potential, or perceived conflict of interest as and when the situation arises. If it is an oversight of the Charity, the member shall promptly inform the Charity that they have been put in a position of conflict of interest.
- 4.5 No member of the Charity may profit or gain personally, either directly or indirectly, by reason of his or her participation in the Charity. Each individual shall disclose to the Charity any personal interest that they may have in any matter pending before the organization and

shall refrain from participation in any decision on such a matter.

- 4.6 Any member of the Charity or of a client organization or vendor of the Charity shall identify their affiliation with such agency or agencies; further, they shall not participate in the decision affecting that agency.
- 4.7 Any member of the Charity or its consultants / business partners shall refrain from obtaining any list of clients for personal or private solicitation purposes at any time during the term of their affiliation.
- 4.8 Any member who is also a user of the Charity's services or the caregiver of someone who uses the charity's services shall not be involved in decisions that directly affect the service received by the person they care for. They shall declare their interest at the earliest opportunity and withdraw from any subsequent discussion. The same applies if the conflict concerns any other reason(s).
- 4.9 A member of the Charity may, however, participate in discussions from which they may indirectly benefit, for example, if the benefits are universal to all users.
- 4.10 The Board of the charity shall have the right to suspend any involvement of any member, staff, or volunteer when it comes to their attention that a potential, actual, or perceived conflict has arisen but has not been voluntarily disclosed by the relevant member.

5. Violations

- 5.1 Any violation of the above-mentioned points may result in action, up to and including disciplinary action, termination of employment, removal from the Board, or offers of voluntary work for the Charity being declined.

This document is due for review in September 2025

Conflict of Interest Disclosure Statement

Board Members and staff with line management responsibility have an obligation to act in the best interest of Northamptonshire Music and Performing Arts Trust (NMPAT). Hence, it is pertinent that they avoid situations where a member's personal or family interest conflicts with those of NMPAT.

The information collected will be held in confidence.

Data Protection:

- This form asks for some personal information. This information will be held securely and will be used for the purpose defined.
- Any processing will be performed in line with the requirements of the Data Protection Act 2018 and the General Data Protection Regulation.

NMPAT is registered as a Data Controller with the Information Commissioner's Office under the reference number Z3016160. Further details about how we process personal data can be found in our Privacy Policy: www.nmpat.co.uk/privacy

Declaration

Period of Declaration: Academic Year commencing date of signature,

With regard to my service as board member / line manager for NMPAT, this is to certify that I, except as described below, am not now, nor at any time during the past year have been:

- A participant, directly or indirectly, in any arrangement, agreement, investment, or other activity with any vendor, supplier, or other party doing business with the NMPAT which has resulted or could result in personal benefit to me.
- A recipient, directly or indirectly, of any salary payments or loans or gifts of any kind or any free service or discounts or other fees from or on behalf of any person or organization engaged in any transaction with the NMPAT.
- I do not know of any potential or actual conflict of interest situations between myself, including persons affiliated¹ to me and NMPAT.

Any exceptions to 1, 2 or 3 above is stated below with a full description of the transactions and of the interest, whether direct or indirect, which I have (or have had during the past year) in the person or organisations have transactions with NMPAT.

- I have the following potential conflict of interest to declare (see over):

¹ Affiliated refers to the following:

- Spouse, domestic partner, child, mother, father, brother, or sister or close associates;
- any corporation, business, or non-profit organization of which you are a staff, officer, Board Member, partner, or participate in the management or are employed by;
- any trust or other estate in which you have substantial interest or as to which you serve as a trustee or in a similar capacity.

S/n	Area of Conflict	Details
1	Affiliation to another charity / organisation	
2	Affiliation to any vendor, supplier, or any other party providing or bidding for providing services with the NMPAT], having a direct or indirect interest in any business transaction(s), agreement, or investment	
3	Having any business dealings or transactions with a vendor, supplier or any other party which could result in benefit to me. I or person(s) I have affiliation with have interest in purchasing services from the NMPAT.	
4	Affiliated to any staff or Board Members of the NMPAT.	
5	Affiliated to any person(s) who is involved in / is a party to or have an interest in any pending legal proceedings involving the NMPAT.	
6	Other interests:	

**Please attach a separate sheet if space is insufficient*

Please elaborate on the potential conflict arising from the above situation with regards to the transaction concerned (e.g., nature of service/ transaction, if affiliated person involved, the identity of the affiliated person and your relationship with that person):

I hereby confirm that:

- The disclosure made above are complete and correct to the best of my knowledge and belief.
- I agree that should any conflict-of-interest situation arise in the course of my service, will abstain from participating in the discussion, decision making and / or voting (where applicable) on the said matter.
- I will notify the Board Chair or Vice Chair or Senior Management / Supervisor /Head of HR immediately if I become aware of any information that might indicate that this disclosure is inaccurate or that I have not complied with the conflict-of-interest policy.

Signature	Name and Designation	Date

Appendix E – Commissioning Policy

Northamptonshire and Rutland Music Hub Commissioning Policy



The appointment of Hub partners, individuals and organisations, is the responsibility of the Hub Lead Organisation, ratified by the Hub Board, who will also review and approve this Policy. Partnerships may be sought with organisations which will enhance the offer of the Hub, by offering skills knowledge and capacity that enhances and broadens the musical reach of the Hub. Many of these will be based on long association and collaboration. Others may be opportunistic, ad hoc, and / or short term for a specific project.

Where there is a need to recruit a partner to cover a new or specific area of work, the HLO will advertise the opportunity through an open tendering / competitive bidding application process.

All individuals and organisations invited to work in partnership within the Hub, are expected to agree and model the Core, Values and ethos of the HLO: Inspire, Nurture, Excel, enabling Child Centred Learning.

Partnership Agreements will be drawn up and signed with any Partners where there is a formal agreement that the Partner will deliver an element of work directed by the HLO.

It is the responsibility of all Hub Partners to ensure that all children and young people participating in music education activities as part of the Hub are inspired, experience enjoyment and take meaningful value from the music education they participate in, so that they are motivated and supported to continue along their chosen progression pathway.

The quality of all Hub activity is the responsibility of all partners overseen by the Hub Lead Organisation, which has the responsibility to ensure quality of all delivery within the Hub. Representatives of the HLO have the right to attend and observe activity carried out for or on behalf of the Hub.

1.0 Purpose & Aim

- 1.1 This Policy exists to outline how partners and services will be appointed and secured by Northamptonshire Music and Performing Arts Trust, Hub Lead Organisation for the Northamptonshire and Rutland Music Hub, to deliver the promises of the National Plan for Music Education for the children, young people, and communities, of Northamptonshire and Rutland.

1.2 This Policy aims to:

- Clearly outline how partners and services will be appointed and secured by the Hub Lead Organisation (HLO), and / or overseen by the Hub board
- Outline how our partners are varied, diverse and representative
- Set out the Hub board's role in approving and reviewing this policy, at least annually
- Ensure an appropriate range of partners are commissioned / procured to support and deliver the Hub's programme of activity and strategic functions
- Set out how quality and performance will be monitored, and how funding will be distributed and monitored to support the delivery of the Music Hub's Local Plan for Music Education (LPME)
- Give information on how opportunities to join the partnership and / or deliver Hub activity will be promoted to ensure the Hub evolves in response to the developing needs and context of the Hub area

2.0 Scope

2.1 This Policy applies to all partners working with the Northamptonshire and Rutland Music Hub.

2.2 This Policy does not form part of a partner's Service Level Agreement or Partnership agreement and may be amended from time to time.

3.0 What is Commissioning?

3.1 The HLO accepts the definition of commissioning as 'the process of specifying, securing and monitoring partners to meet people's needs'. Commissioning is more commonly used to describe the strategic, long-term process by which this takes place, as opposed to the short-term operational purchasing process.

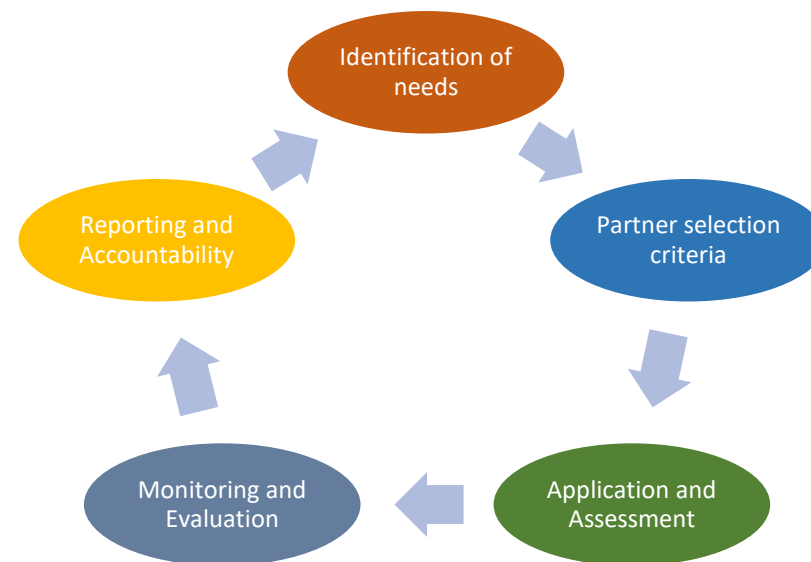
3.2 The process of commissioning relates to ensuring the best use of resources (time, money, people and premises) to secure services of the appropriate quality to meet the identified needs.

4.0 Our Approach to Commissioning

4.1 The following commissioning principles have been identified to define our approach to commissioning:

1. **Quality and Excellence:** Commission partners that demonstrate a commitment to delivering high-quality music education that aligns with national standards.
2. **Inclusivity and Accessibility:** Prioritise partners who can engage diverse and underrepresented groups, ensuring equitable access to music education.
3. **Collaboration and Partnership:** Foster a collaborative approach where commissioned partners work together to enhance the overall impact of the Music Hub.
4. **Innovation and Creativity:** Encourage innovative approaches to music education that inspire creativity and engage students in new and exciting ways.
5. **Sustainability and Impact:** Ensure that commissioned activities are sustainable and have a measurable impact on the musical development of children and young people.

5.0 The Commissioning Cycle



5.1 Identification of Needs

- Conduct a needs analysis to identify gaps and priorities in music education provision.
- Engage with stakeholders, including schools, parents, and young people, to gather insights and feedback.

5.2 Partner Selection Criteria

Potential partners will be evaluated based on the following criteria:

- **Experience and Track Record:** Demonstrated experience in delivering music education programs.
- **Quality of Provision:** Evidence of high-quality, impactful music education initiatives.
- **Inclusivity and Diversity:** Commitment to proactively supporting and improving representation, equity, diversity, and inclusion across all protected characteristics within their work.
- **Innovation:** Ability to deliver innovative and creative music education projects.
- **Capacity and Sustainability:** Capacity to deliver sustainable and scalable programs.
- **Safeguarding:** Commitment to Child Protection / Safeguarding best-practice, with robust policies in place and regular training for all staff.

5.3 Application and Assessment

- Open call for proposals outlining specific priorities and objectives.
- Provide clear guidance on application requirements and evaluation criteria.
- Establish a transparent assessment process involving a panel of experts and stakeholders.

5.4 Monitoring and Evaluation

- Develop a robust monitoring and evaluation framework to assess the impact and effectiveness of commissioned activities.
- Set clear targets and outcomes for commissioned partners.
- Conduct regular reviews and feedback sessions with partners to ensure continuous improvement.

5.5 Reporting and Accountability

- Require commissioned partners to submit regular progress reports.
- Conduct observations of activity to ensure compliance and quality.
- Provide feedback and support to partners to enhance delivery and outcomes.

5.6 To ensure transparency in accountability, the HLO, as key delivery partner for West Northamptonshire, North Northamptonshire and Rutland, will be commissioned through this policy as per other partners.

6.0 Funding and Resource Allocation

- 6.1 Funding will be allocated based on the type of activity being delivered.
- 6.2 The HLO will ensure a fair and transparent distribution of resources to commissioned partners, and partnership agreements will include the relevant Additional Conditions and the standard Terms and Conditions.
- 6.3 The HLO will continue to explore additional funding opportunities to support and expand its programmes of activity.
- 6.4 Being a Partner of the Northamptonshire and Rutland Music Hub does not mean that there is automatic access to Hub Grant Funds.
- 6.5 Hub Grant Funds are primarily reserved for delivery of activities that meet the aims and objectives of the National Plan for Music Education as determined through the Needs Analysis. There are no guarantees that funds will be awarded to Hub Partners that are delivering activities that meet the aims of the NPME.
- 6.6 All Hub Partners must work to secure additional funding from a variety of sources to support their work, that is at least equal to the value of any grant. For example, fundraising, trading, applying for grants etc.
- 6.7 NMPAT, as HLO, is responsible, through partnership agreements, for ensuring that any partners in receipt of Revenue Grant funds, have sound financial procedures in place appropriate for handling public money, and that in accepting funds they are under an obligation to share with us, any data or information required by our ACE funding agreement.

7.0 Governance and Oversight

- 7.1 All activity of the Hub is overseen, by the Hub Lead Organisation, NMPAT, and monitored by the Hub Board, an independent sub-committee of the main Trust Board. All Hub partners will be overseen by the Director of Ensembles and Projects in collaboration with other members of the NMPAT Senior Leadership Team.
- 7.2 Delivery and strategic partners may be invited to participate in the Northamptonshire and Rutland Music Hub Board.
- 7.3 Details of the governance of the Hub Board are captured in the Terms of Reference.
- 7.4 The HLO will ensure compliance with legal and regulatory requirements.

8.0 Monitoring and Review of the Policy

- 8.1 The Hub Board will monitor the outcomes and impact of this Policy on an annual basis, to assess its effectiveness throughout the Organisation and its continuing compliance with legislation.

Version 2.1

March 2025

Update submitted to the Hub Board Chair for approval 27/03/25

Appendix F – Fundraising Strategy

NMPAT Fundraising Strategy development

Updated December 2024

Fundraising Opportunities	Objectives	Actions Measures of success	Timescales and timeframes	Lead
Trusts and Foundations	<p>Continue to develop relationships with and generate support from local trusts, foundations and similar.</p> <p>Identify potential grant giving bodies, regionally and nationally – develop relationships and secure support.</p> <p>Nurture existing network of supporters to provide information, connections, leverage and similar.</p>	<p>New contacts and potential relationships initiated.</p> <p>Further new funding / support secured from both new and existing sources.</p> <p>Philanthropic relationships secured.</p> <p>Continue to develop contact base and develop / nurture relationships – listening and responding to development priorities.</p> <p>Maximise opportunities for support and collaboration with and from existing and strategic partners – e.g., MEHEM, Orchestras Live and others.</p>	<p>Timescales relate to project activity.</p> <p>N.B. The process of applications to trusts and foundations takes time – some have deadlines which can be monthly, or just once or twice a year (annual). All have time for a process – some a month, some six months. Others have a rolling application programme but will take 3 - 6 months for a decision. Some have several stages.</p> <p>Participation in professional networks – links with Institute of Fundraisers, Cause 4, Arts Marketing Association, Audience Agency, and others.</p> <p>Engagement with VIN (Voluntary Impact Northampton) and Northamptonshire Community Foundation.</p>	<p>Director of Fundraising and Development</p> <p>Leadership Team</p> <p>Project leads – e.g. Musical Inclusion Programme and Partnership Manager</p>
Donations and individual giving	<p>To enable the marketing spectrum and develop relationships from first contact to legacy giving...</p> <p>Promote opportunities for individual donations. Maintain levels and strive to increase income achieved.</p> <p>Maximise opportunities and visibility of opportunities for small donations within NMPAT activities environments.</p> <p>Recognise, communicate, and nurture genuine relationships with existing NMPAT families, audiences and supporters, with a view to understanding and building on this support.</p>	<p>To look like a charity and to be seen to do the things that other charities do – to tell the story...</p> <p>Continue to stimulate small individual donations – NB families of current participants are not NMPAT's main potential donor opportunity segment.</p> <p>Continue to promote online donations via Local Giving. Includes use of donation QR code in publicity and at events.</p> <p>Continue to increase awareness / presence of public benefit / charitable purposes throughout the organisation and via communications.</p>	<p>Include appropriate fundraising message in all external communication</p> <p>Gather information – case studies, images, quotes, from projects, individuals, etc.</p> <p>Maintain and strive to increase annual these donations.</p> <p>Regular press and media communications highlighting projects, successes, opportunities and similar.</p> <p>Support the Friends of NMPAT.</p> <p>Support the reinvigoration of Friends of NMPAT Centres.</p>	<p>Director of Fundraising and Development</p> <p>Communications Coordinator</p> <p>Finance team</p>

<p>Audience Development</p> <p>Memberships</p> <p>Alumni</p> <p>Ambassadors</p> <p>Legacy Giving</p> <p>General</p>	<p>Continue audience development for performances and events, generating an audience outside the existing friends and family network.</p> <p>Data capture to enable implementation of research and analysis of existing participants, audiences, donors, etc. to inform targeted campaigns.</p> <p>Reinvigorate NMPAT Supporters scheme.</p> <p>Further develop network of NMPAT alumni.</p> <p>Continue to build our contact base of people that we keep in touch with - invite them to events and send them updates and reports.</p> <p>Establish communications that include potential legacy giving.</p> <p>Gift Aid reclaims on Memberships and donation income.</p>	<p>To develop familiarity and comfort with appropriate regular low level giving asks.</p> <p>Attendance of invited guests for events.</p> <p>Promote attendance at events to a wider audience - beyond friends, family and invited guests - e.g. cross selling to Centre members, inspiring progression opportunities.</p> <p>Explore opportunities for data capture of concert ticket buyers.</p> <p>“What NMPAT means to me...” “Changing lives”</p> <p>Regular thank yous to donors and supporters!</p>	<p>Consider any appropriate opportunities for collaboration with the Audience Agency / ACE / Orchestras Live and similar to pioneer audience data mapping for the Hubs.</p> <p>Invitations to Derngate events, and other, once per term.</p>	<p>Events Coordinator</p>
<p>Sponsorship</p>	<p>Continue to promote NMPAT and its representatives as being part of and contributing to the local, regional and national business network.</p> <p>Maintain and develop contact base of local professionals, and businesses, etc., that may, long term, provide leverage.</p> <p>Create outline business membership / sponsorship packages and initiate discussions with local businesses, where opportunity arises.</p>	<p>Links with Northamptonshire Chamber of Commerce (applications to be Chamber’s chosen charity have been unsuccessful, for a number of years).</p> <p>Northamptonshire Community Foundation</p> <p>Northamptonshire Suprise</p> <p>VIN</p>	<p>Local Business include:</p> <p>Travis Perkins – current grant support from the Constance Travis Charitable Trust</p> <p>Formerly, Hillards. Recent grant support received from Gay and Peter Hartley’s Hillards Charitable Trust.</p>	<p>Director of Fundraising and Development</p> <p>CEO</p> <p>SLT</p> <p>Trustees</p>

<p>Leadership</p>	<p>Continue to develop the understanding and culture of NMPAT as a charity, internally – with staff, trustees, Ambassadors, volunteers, regular users, stakeholders, etc.</p> <p>Articulate and communicate NMPAT as a (registered) charity.</p> <p>Invalidate the Ambassadors programme / network – cultivating a network of meaningful relationships with individuals that understand value NMPAT and can articulate this on our behalf.</p> <p>Promote and develop opportunities to actively support NMPAT – through financial donation and sponsorship opportunities, participating in Friends of NMPAT or of Saturday centres, and volunteering opportunities.</p>	<p>Continue to establish a culture of giving, supporting, and understanding what and why...</p> <p>For everyone involved in the delivery and activities of NMPAT to understand and be able to effectively communicate the value of our work and our core business values - to be confident in articulating NMPAT’s charitable activities.</p> <p>To continue to maintain and grow a team of Trustees drawn from the surrounding community, arts, community and business sectors.</p> <p>To engage and refresh Ambassadors, harnessing their potential input and to continue to grow and add to this network.</p> <p>Friends of NMPAT, active and reinvigorated. Student Voice – continue to develop programme of activities and interactions.</p>	<p>Current Business Plan process.</p> <p>Briefing and communication relating to fundraising proposals – on going.</p> <p>Consider training.</p> <p>Continued development and delivery of Marketing Strategy and Plan, with Marketing Focus Group.</p> <p>Board audit, in line with ACE Relationship Framework conditions.</p> <p>Ongoing recruitment.</p> <p>At least one event for cultivation of contacts and relationships per term – invite to all Derrigate events and others.</p>	<p>CEO</p> <p>Director of Fundraising and Development</p> <p>SLT / Leadership team</p> <p>Communications Coordinator</p> <p>Events Coordinator</p> <p>Trustees</p>
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Appendix G – Marketing Plan 2023-2026



NMPAT - Marketing Plan 2023-2026

Marketing Objective	Tactic	Timeline / comments	Measurement
Improve wrap-around offer supporting Recital Team visits	Updates to emails and attachments sent from office (offering, confirming, following up)	<ul style="list-style-type: none"> • Emails gradually updated throughout 23-24 academic year • New procedure to be implemented January 2025 (immediate thank you email, followed by request for data approx. 1 month after) • Physical resource packs shared with each team – effective from Sept 24 	Engagement with NMPAT – attendance at Centres / uptake at school
	Film all recital teams to facilitate cross-team learning / feedback	<ul style="list-style-type: none"> • Brass team recorded in May 2024, shared with all teams Nov 24, with a request to do the same before half term Feb 25 • Quick “thank you” video also trialled by brass team, shared with other teams • Aim for short thank you videos for each team spring 2025 	Increased social media traffic and interaction from schools
	Create a series of videos for schools, parents, ‘other’ showing how a recital visit works, possible next steps, and benefits to all involved. Share with schools and on social media <ul style="list-style-type: none"> • Short and long versions for each department • Explain benefits to schools (aimed at office staff, SLT and teachers) • Show parents what their child experienced and could go on to do • Explain what to do next – for students wanting to learn 	2025-26	Video views / engagements
	Create parent newsletter to share regular updates and opportunities from NMPAT	2026	Views / clicks in email, follow on to registering for activities etc.

Support Centre Heads with communication	Social media training for all Centre Heads	<ul style="list-style-type: none"> RC contacted Laura Graham (The Happy Hood) to plan sessions for early 2025 (Jan/Feb) Possibly two sessions, to cater for range of needs 	Improved engagement with Centre Facebook pages Increase in likes / new followers
Improve relationship with the whole school – from the CEO of the MAT to the site staff	Increase awareness of breadth of offer for students – beyond school lessons	<ul style="list-style-type: none"> 12 Days of NMPAT – Instagram campaign for December 2024 showcasing wide variety of achievements and success throughout the year 	Enquiries about lesser known areas of work
	MATs to be added to Cluster info on iPresto, to allow overview of connected schools and key senior staff	<ul style="list-style-type: none"> Office team to use SLA data to update iPresto with MATs to be added Research into CEO / Music Lead and contact info for each MAT to be added Spring 2025 Possible inclusion on concert invitation list 	Interaction with / engagement from MAT leaders
	Increase awareness of support available to schools – SMDP, CPD, projects...	<ul style="list-style-type: none"> Post-poned due to staffing restraints Changes expected in Summer / Autumn 2025 	
	Create bank of resources and templates for use by schools, promoting NMPAT	2025-26	
Equip all staff and stakeholders with the relevant skills and knowledge to support and grow the Trust	Develop a series of templates and scripts for staff to use in classrooms, assemblies, regular touchpoints with potential customers	2025-26	
	Build an induction process for Trustees (and Ambassadors)	2026	
Improve visibility and reach within our local community	Monitor event attendance and engagement in activities over time	<ul style="list-style-type: none"> Liaise with Derngate about obtaining audience data 	
	Improve content and reach of blog	<ul style="list-style-type: none"> Guest blog posts BG writing about EFDSS partnership Fellowship Finalists asked to contribute (received Nov 24, publication tbc.) James McInerney – Poetry Project – Dec 24 	

	<p>Encourage existing members (students and their parents) to publicise NMPAT within their networks - tell their friends, celebrate their personal journey / success</p>	<ul style="list-style-type: none"> • Link with Centre Heads and provide easy guides for staff / volunteers / parents / supporters to share NMPAT content in community groups etc. 	
	<p>Alumni success stories</p> <ul style="list-style-type: none"> • hosted on our website • shared in new parent newsletter • highlighted in concert programmes • available for schools / staff to reference • social media campaign • Aim to inspire existing students • Show breadth of paths available – not just music-related qualifications/careers • Also – variety of music/performing arts related careers • Maintain contact with existing students as they become alumni – don't lose touch so we get every step of the journey 	<ul style="list-style-type: none"> • Staff want to see alumni success stories (Sept 24) • Questions devised to gather stories from current, recent and former students (Oct 24) • Some current students and alumni participated in video "interviews" (Nov 24) • Not all footage is usable due to background noise • Key quotes and stories to be used in written form – across the website and as testimonials as needed • Next steps to be considered 	
	<p>Surveys:</p> <ul style="list-style-type: none"> • Current students • Current families • Schools • Wider community (i.e. open to anyone) 	<ul style="list-style-type: none"> • Feedback from students – what do they like, what else do they want from us? • Families – are we doing enough to support their young people? Do they have any suggestions? • Schools – feedback on provision, depending on what they currently have (Check in form sent to all schools Nov 24) • General open access questionnaire – gathering data/info on what is already known..? Ask if member / non-member, what do they know, what do they think lead partner of MEH should provide, etc... • For reference, Hull Music Service surveyed existing families in Sept 2024 – could we replicate this for current NMPAT users (via schools as well – not just those who come to us) Parent/Carer Survey 2024 (google.com) 	

	Public facing newsletter	<ul style="list-style-type: none"> • Start with Excel sheet of people we already know (Ambassadors, regular donors, supporters, funders, etc.) • Add to list as and when possible, with the aim of using a CRM system in the future, to allow communication preferences and targeted emails etc. • 2025-26 	
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Achieved 2023-2024:

- Supplementary recital resources (certificates, stickers, etc.)
- Email templates for Centre Heads (welcome to a new term, Centre closure, event details, etc.)
- Brand templates on Canva, for use by Centre Heads, promoting events, sharing information, etc.
- New induction process for all new staff, delivered by a small team of colleagues to ensure all areas are covered
- Continued advertising in local and national publications (Primary Times, Derngate pantomime programme, Definitive Guide to Living in Northants)
- Poetry Project collaboration displayed on road-facing display boards outside the main building
 - Potential future collaborations with James McInerney
- Advent calendar displayed in road-facing windows
- Continued updates and maintenance of new accessible website

Appendix H – Equality, Diversity and Inclusion Policy

Equity, Diversity and Inclusion Policy

Purpose

NMPAT is committed to supporting, developing and promoting equality and diversity in all of its practices and activities for all staff, supporters, children and young people engaged in musical and artistic programmes. It aims to establish an inclusive culture free from discrimination and based upon the values of dignity, courtesy and respect. NMPAT will support and develop the staff and student populations by providing everyone with access to facilities, personal and career development opportunities, employment and study on the basis of equality. NMPAT is committed to eliminating discrimination and advancing equality and to fostering good relations between different groups. This applies to all groups with recognised Protected Characteristics listed in the Equality Act 2010:

- age
- disability
- gender reassignment
- marriage and civil partnership
- pregnancy and maternity
- race
- religion and belief (including lack of belief)
- sex
- sexual orientation

Valuing Diversity

NMPAT is committed to valuing diversity and seeks to provide all staff and students with the opportunity for participation through study and employment, personal and professional development on the basis of ability, qualifications and suitability for specific positions as well as their potential to be developed into their role.

We know that people from different backgrounds can bring fresh perspectives, ideas, thinking and approaches which make the way NMPAT activities are undertaken more effective and efficient. NMPAT's aim is that the workforce and student body will be truly representative of all sections of our society and with each individual able to feel respected and give of their best.

NMPAT will not tolerate direct or indirect discrimination against any person on grounds of age, disability, gender / gender reassignment, marriage / civil partnership, pregnancy / maternity, race, religion or belief, sex, or sexual orientation whether in the field of recruitment, terms and conditions, progression, training, transfer or dismissal.

It is also the responsibility of all staff and representatives of NMPAT, in their daily actions, decisions and behaviour to endeavour to promote these concepts, to comply with all relevant legislation and to ensure that they do not discriminate against peers, colleagues, customers, suppliers or any other person associated with the Trust.

In adopting these principles NMPAT:

- will not tolerate acts that breach this policy, and all such breaches or alleged breaches will be taken seriously, be fully investigated and may be subject to disciplinary action where appropriate.
- fully recognises its obligations under all relevant legislation and codes of practice.
- will allow staff to pursue any matter through the internal procedures which they believe has exposed them to inequitable treatment within the scope of this policy.
- will ensure that all managers understand and maintain their responsibilities and those of their team under this policy.
- will offer opportunities for flexible working patterns, wherever operationally feasible, to help employees to combine a career with their domestic responsibilities.
- will provide equal opportunity to all who apply for vacancies through open competition.
- will select candidates only on the basis of their ability to carry out the job, using a clear and open process.
- will provide all employees with the training and development that they need to carry out their job effectively.
- will provide all reasonable assistance to employees who are or who become disabled, making reasonable adjustments wherever possible to provide continued employment. NMPAT will ensure an appropriate risk assessment is carried out and that appropriate specialist advice is obtained when necessary.
- will distribute and publicise this policy statement throughout the organisation.

Dignity at Work

NMPAT believes that the working environment should at all times be supportive of the dignity and respect of / for individuals. If a complaint of harassment is brought to the attention of management, it will be investigated promptly, and appropriate action will be taken.

Harassment

Harassment can be defined as conduct which is unwanted and offensive and affects the dignity of an individual or group of individuals.

Sexual harassment is defined as “unwanted conduct of a sexual nature, or other conduct based on sex, affecting the dignity of women and men at work”. This can include unwelcome physical, verbal or non-verbal conduct.

People can be subject to harassment on a wide variety of grounds including:

- race, ethnic origin, nationality or skin colour
- sex or sexual orientation
- religious or political convictions
- willingness to challenge harassment, leading to victimisation
- disabilities, sensory impairments or learning difficulties
- status as ex-offenders
- age
- real or suspected infection with a blood borne virus (e.g. AIDS / HIV)
- membership of a trade union or activities associated with membership

- proximity to a protected characteristic
- or because of socio-economic disadvantage

Forms may include:

- physical contact ranging from touching to serious assault
- verbal and written harassment through jokes, offensive language, gossip and slander, sectarian songs, letters and so on
- visual display of posters, graffiti, obscene gestures, flags and emblems
- isolation or non-cooperation at work, exclusion from social activities
- coercion ranging from pressure for sexual favours to pressure to participate in political / religious groups
- intrusion by pestering, spying, following someone
- bullying

What should I do if subject to Harassment?

If you feel you are being harassed, you are strongly encouraged to seek early advice / support from your line manager. If you feel your line manager is harassing you, then you should contact their immediate line manager.

You should also keep a written record detailing the incidents of harassment and any requests made to the harasser to stop. This written record should be made as soon as possible after the events giving rise to concern and should include dates, times, places and the circumstances of what happened. NMPAT has an 'Anti Bullying Policy' and a 'Grievance Policy' that address the formal procedures for dealing with these issues available on [NMPAT SharePoint Site](#), or from your line manager or a member of the senior leadership team.

Reporting a concern regarding a breach of this policy.

Any student or staff members may raise a complaint either formally or informally using existing complaints procedures, within NMPAT. These are detailed in the Complaints Policy, available on the [NMPAT SharePoint site](#). and the [NMPAT website Terms & Conditions & Policies - NMPAT](#)

Living Document

Important note. This is a living document, and the definitive version is on the [NMPAT SharePoint site](#). Updates and amendments should be expected. The Policy will be reviewed on a biennial basis, or to reflect updates in legislation. This Policy is next due for renewal in August 2025.

Appendix J – Partnership Letters

Partnership Agreements have been agreed with all these organisations.

- Sample Primary Schools' Service Level Agreement for 2024 - 2025
- Charanga (September 2024)
- Deep Roots Tall Trees (July 2024)
- MEHEM Terms of Reference (2024)
- Music for Youth (2024 agreement)
- Music Mark (August 2024)
- Orchestras Live (2024 - 2025)
- Royal Northern College of Music (2022 - 2027)
- Rutland Youth Choir (2024)

Headteacher
School
Address 1
Address 2
Postcode

April 2024

Dear Headteacher

Re: NMPAT Service Level Agreement 2024-2025

I am writing to introduce NMPAT services for 2024-2025, a year which will see the launch of a new national network of 43 Music Hubs. As the current lead partner in the Northamptonshire and Rutland Music Education Hub, we are excited to plan curriculum and enrichment opportunities with you, for you and your students, through four main strands of work:

- Booking form A:
 - **First Access projects** (for Key Stage 2 children, subsidised by the National Music Grant)
 - **National Curriculum Music Teaching** (available for EYFS, Key Stage 1 and Key Stage 2)
 - **Additional projects:** SEND provision, instrumental and vocal projects, wellbeing and consultancy support, including support with the creation of a School Music Development Plan
- Booking form B:
 - **Small group and individual music lessons** (minimum visit one hour)

There are two booking forms for these areas of work, which can be found on page two of this letter, and more information on the full range of services NMPAT can provide is available on our website: www.nmpat.co.uk/sla

Your allocation of funding from the National Music Grant*, to help you provide a First Access project experience for your pupils, is **£1500**. Any residual funding can be used to subsidise other NMPAT projects and services. (*subject to confirmation of continued Government funding for our Hub)

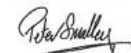
The National Plan for Music Education "The Power of Music to Change Lives" is an exciting document for schools, and the wider education sector, which introduces the concept of a School Music Development Plan. Let us help you ensure a broad and balanced curriculum for your students, by allowing us to support with the creation of this document.

Please do contact us if you need support with the completion of these booking forms or would like a discussion about opportunities for the new academic year.

We look forward to working with you in 2024-25, to help grow the resilience and creativity of your students. I really believe that, together, we are doing something special for the children and young people of Northamptonshire and Rutland.

Thank you for supporting us this academic year. Please keep talking to us about what we can do for you – we are here to help!

Yours sincerely



Peter Smalley
Chief Executive

Inspire • Nurture • Excel

What NMPAT can provide for Primary Schools...

Whole class 'First Access' programme for KS2, subsidised by the National Music Grant

National Curriculum music teaching for EYFS, KS1 and KS2

SEND projects and support, including Music Therapy (Reach the Stars)

Let's Get Playing instrumental projects for EYFS and KS1

Primary Vocal Curriculum and Let's Sing projects for KS1 and KS2

Large scale cluster singing experiences

Music for Wellbeing projects for KS1 and KS2

Bespoke consultancy for music delivery staff

Instrumental, vocal and Music Production lessons with free instrument loan

Standing alongside our
 education partners,
changing lives
 and improving outcomes
 for young people



Scan the QR code to go to our online booking form for projects and curriculum music delivery: <https://bit.ly/NMPATSLA2425>

Please submit booking requests by **Monday 20th May 2024**.

To book **small group and individual instrumental lessons**, and any other weekly provision, please use booking form B, by logging in to your school iPresto account: <https://presto.nmpat.co.uk> Requests must be made by Monday 24th June 2024.

We also offer...

Free live music visits for all schools

Bursaries, discounts and remissions for families in financial need

Teaching resources and curriculum guidance

Support for school choirs, bands and orchestras

CPD, INSET and conferences

Open access Saturday Centres

'Play and Stay' residential courses

'Little Stars' - Early Years music sessions



For more information on all that NMPAT can offer you and your students, please go to www.nmpat.co.uk/sla



Your digital education partner

Charanga Ltd.
3rd Floor, Castle Square House,
9 Castle Square,
Brighton, BN1 1EG

www.Charanga.com
markcardy@charanga.com

Arts Council England

1st September 2024

Dear Sir or Madam

Partnership Arrangement between Charanga and Northamptonshire Music and Performing Arts Trust (NMPAT). September 2024 to August 2025.

This is to verify that I have discussed our ongoing partnership with the Northamptonshire and Rutland Music Hub, led by NMPAT. We will continue to work together to support activities that might be funded by a Music Education Hub grant from the Department for Education, administered by Arts Council England.

Charanga is prepared to commit to working with NMPAT if a grant is awarded. At that time, we will enter such contractual or partnership arrangements as might be appropriate to enable NMPAT to deliver the agreed activities.

At this stage I anticipate that the support to deliver the agreed activities will be:

- *Online instrumental learning for children and young people*
- *Digital resources and CPD for instrumental teachers to support whole-class ensemble teaching*
- *Digital resources and CPD for primary classroom teachers to support music teaching in school*
- *Student Access to Yumu, the online student platform to continue learning at home*
- *Teacher and Student access to YuStudio, Charanga's new cloud-based DAW.*
- *Advice and support regarding best practice in the use of music education technology*

This support is subject always to mutual agreement with NMPAT and subject to being awarded the grant.

Yours faithfully

Mark Cardy
Head of Education Partnerships, Charanga

Registered Address: 14-15 Berners Street London W1T 3LJ, UK Company Number: 1693650 VAT Number: GB417 6918 28



Deep Roots Tall Trees
53 High Street
Corby
NN17 1UU
Reg. Charity: 1169357

Corby, provides the foundations for continuing their creative journey with our organisations, and is a model of best practice that will contribute to a resilient and sustained music education infrastructure in the area.

Yours sincerely

Neil Paris
Artistic Director
Deep Roots Tall Trees

15th July 2024

Peter Smalley
Chief Executive Officer
Northamptonshire Music and Performing Arts Trust
125 Kettering Road
Northampton
NN1 4AZ

Dear Peter

Deep Roots Tall Trees (DRTT) – MEH Partnership

We are delighted that NMPAT has been re-appointed to lead the Northamptonshire and Rutland Music Hub and we are looking forward to continuing our work together with the Trust in the new academic year, 2024-25, as well as being part of the continuing development of the Music Education Hub itself.

We have been in discussion with NMPAT colleagues about our “Generations” project, funded by the Heritage Fund, and its potential for building on the “Earthheart” project in conjunction with our own plans for Corby-based activities in 2024/25. There is a great opportunity here to draw more children and young people into arts and cultural activities through our partnership working and we anticipate moving forward with this initiative in September 2024.

DRTT will be re-applying to Arts Council England very shortly to develop our work in North Northamptonshire and we are committed to building on everything our organisations have achieved together through into the Summer Term 2025 and well beyond. Part of the application will focus on the development of a Junior Choir based in Corby and we understand there are additional opportunities here for developing our partnership working. This is an exciting development and we look forward to discussing this further with you and your team in September after the Summer break.

I am sure there will be many challenges for both NMPAT and DRTT in the year ahead, but I feel our partnership has already brought much-added value to young people in

**The Consortium of
East Midlands
Music Education
Hubs:
MEHEM
Terms of
Reference**



Background

MEHEM is the working title of the Music Services comprising the Consortium of **East Midlands Music Education Hubs**, which originally met under the banner of Music Mark, as the Music Mark: Regional Heads of Music Service, East Midlands.

The Music Services of the East Midlands MEHEM Music Hubs are:

- **Derby & Derbyshire Music Partnership** - lead partner, **Derbyshire MEH**
- **Leicestershire Music** - lead partner, **Leicestershire Music Hub**
- **Lincolnshire Music Service** - lead partner, **Lincolnshire Music Education Hub**
- **Northamptonshire Music and Performing Arts Trust** – lead partner, **Northamptonshire and Rutland Music Hub**
- **Nottingham Music Service** – consortium partner, **Notts Music Hub**
- **Inspire Music** - lead partner, **Nottinghamshire Music Hub**

MEHEM is a vehicle for closer collaboration between the lead partner organisations of the member Hubs. Each organisation retains its independence and responsibility for the delivery of the National Plan for Music Education within its own geographic area. Collaborative projects are planned for the mutual benefit of members who can elect to support or stand outside each project on a case by case basis.

Goals of MEHEM (Music Education Hubs East Midlands)

MEHEM exists as a support mechanism for the lead partners of the Music Education Hubs of the East Midlands in the delivery of the promises of the National Plan for Music Education for the children and young people of the East Midlands, by aspiring to assist member organisations to:

- Provide high quality music education and support for children and young people in the diverse East Midlands community
- Inspire all children and young people to sing and play a musical instrument, developing their talent through progressive pathways
- Promote high achievement through diverse partnerships
- Transform lives through music
- Provide opportunities for musical excellence to flourish
- Reach all sectors of children and young people, including the hard to reach and those in challenging circumstances, inspiring and enriching their lives through music
- Reflect the musical diversity of the East Midlands community through engagement with highly skilled partners and experienced partners
- Build sustainable pathways to nurture musical talent
- Promote innovation, creativity and achievement in music and the arts

MEHEM Partners

Each of the Music Education Hubs will have its own partner organisations who it will continue to work with on local projects. There are some partners with whom MEHEM will interact directly as a representative body for the region:

- **Arts Council England**
- **Department for Education**
- **OfSTED**
- **Music Mark: The UK Association for Music Education**
- **Youth Music**
- **The 2,167 schools, colleges, academies and educational settings of the East Midlands**

MEHEM Equity, Diversity and Inclusion principles

MEHEM has agreed and adopted five principles to guide the work ahead:

- To commit to creating a diverse and representative creative output and stakeholder body at all levels, which is celebratory and reflective of our nation.
- To commit to using robust and creative methods to establish and maintain an inclusive working atmosphere for all where everyone feels valued and heard.
- To commit to providing all of our staff and workforce with training which reflects our values and commitment to Equity, Diversity and Inclusion.
- To communicate with all of our stakeholders and general public with regard to our EDI journey.
- To implement a robust monitoring, evaluation and review process which supports us to deliver on our EDI commitments.

Terms of Reference

How will the MEHEM Strategy Group be established and governed?

The MEHEM Strategy Group was established from the existing Music Mark Focus Group: Heads of Service East Midlands. It continues to have a function as a Music Mark regional meeting for Music Services, with concurrent meetings.

The Purpose of the MEHEM Strategy Group

The group will:

- Support the delivery of the National Music Plan in the East Midlands
- Support the Goals and aims of MEHEM
- Report as necessary and appropriate to national strategic bodies
- Provide a Forum for networking and exchange of ideas
- Develop opportunities for collaborative working to exploit economies of scale and share expertise
- Work together to maximise the most efficient use of existing resources
- Work together to seek additional resources
- Collaborate on the delivery of specific projects
- Advocate on behalf of the Music Education Hubs of the East Midlands

The Strategy Group

Meetings will be held at least three times per year on a geographical rotation around the six host lead partner organisations. Interim meetings may also be planned online. Dates of the main meetings will be planned each summer for the following year – usually the first Friday after the half term break for the majority of members.

The host organisation will be responsible for the circulation of an Agenda and Minutes and for chairing each meeting. All members can suggest topics of discussion for inclusion in the Agenda. Guests can be invited as appropriate to the topics under discussion.

The Music Mark members of the Strategy Group will elect one of their number to represent the East Midlands as a Regional Heads of Service Representative, in accordance with the constitution of Music Mark. This person will take responsibility for ensuring that the pattern of meetings is maintained.

Requests to attend the meeting by partner organisations can be made to the appropriate chair for the meeting in question.

Membership of the meeting will normally be the Head of each member organisation. A deputy, or other colleague may also attend. It is up to each organisation to decide who is most appropriate to represent it at each of the meetings.

The Strategy Group may decide to hold a parallel meeting for representatives to discuss particular areas of activity for other representatives from each Hub.

The Strategy Group may at anytime elect a number of its members to form a sub-committee or working party to discuss particular projects and report back to the main board. There will be a lead partner for each project who will be responsible for the conduct of the working party. Where appropriate, the working party shall agree which member will act as “banker” for each individual project.

Individual organisations will be responsible for delivering against their agreed actions, following meetings and reporting progress to the group.

The Strategy Group may agree additional provisions to these terms of reference as required.

Legal Status

MEHEM is a consortium of sovereign organisations, meeting together for mutual benefit. Individuals have a reporting responsibility to Music Mark in their guise as member organisations, and to ACE as fund holders, but there is no legal entity behind the consortium.

MEHEM is not a fund holding organisation and there is no central bank account. Any project requiring funding will be in accordance with the arrangements for working parties above.

The accountable entity behind each member organisation is the individual Board of Trustees / Governors, depending on the constitution of the separate organisations.

Peter Smalley
Northamptonshire Music and Performing Arts Trust
MEHEM member

December 2024



1) This is to confirm that Music for Youth (MFY) enters into a Regional Festival Agreement with Northamptonshire Music and Performing Arts Trust

To deliver

Northamptonshire Regional Festival on

9 March 2024 at Spinney Theatre, Northampton School for Girls

23 & 24 March 2024 at Cripps Hall Theatre, Northampton School for Boys

Under this agreement, and in line with your agreed programme (see Appendix), you agree to the following:

- i. To commit to all responsibilities as outlined in the Appendix
- ii. To adhere to MFY's guidance on branding and use of festival terminology consistent with the MFY Communications and Branding Guidance;
- iii. To adhere to MFY's Regional Festival Allocation Policy
- iv. To commit to evaluating and reporting on your event as requested by MFY. Deadline for receipt of evaluation is 29.04.24. The proforma will be sent to you on completion of your festival.

2) MFY confirms to undertake responsibilities as listed in the Appendix, including financial responsibility for all costs associated with the management and administration of the online entry process for the Regional Event Series, and the provision of Music Mentors at all events.

To confirm this agreement please sign and return to Music for Youth by 07.11.2023

On behalf of MFY

Name & role: Kate Gardner, Director of Programmes

Signed: 

Date: 27.10.2023

On behalf of Partner

Name & role: Laura Bendy, Communications and Events Coordinator

Signed: L Bendy

Date: 03/11/2023

APPENDIX: ROLES, RESPONSIBILITIES & BENEFITS OF MFY & PARTNERS

i. Roles and responsibilities of MFY

Timing	Tasks	Details
In Advance	Online application process; recruitment	All management and administration of the recruitment and registration process in line with MFY's Regional Festival Allocation Policy.
	Marketing	Advanced marketing and promotion of the event, supported by the RF Partner.
		Provision of all event related collateral and merchandising; including up-to-date branded items to dress the venue on the day of the event.
	Communications	All communications regarding registrations and festival allocation in line with our Regional Festival Allocation Policy, including creation of waiting lists post-closing date.
	Event delivery	Provision of all group related information to RF Partner, including contact details, technical and logistical requirements.
At the event	Event management	n/a
	Music Mentors	Provision of two professional artists, who are endorsed by MFY and briefed to act as Music Mentors, including presenting the day from the stage on behalf of MFY and the RF Partner or Host if required, and giving verbal and written feedback to all participating groups.
		Provision of Certificates of Participation for all groups, distributed from the stage by the Music Mentors.
	Health and Safety and Safeguarding	Sharing of all appropriate health and safety documentation and policies. MFY will undertake a Risk Assessment for the series. Ensuring that our Safeguarding Policy and Procedure is appropriate and up-to-date and available to partners.
Post event	National Festival selection process	All aspects of the administration and management of the selection process for the National Festival, including all decisions on selection, and all communications to participating groups regarding those decisions after the Regional Festival in line with our Season Guidelines.
		Communication of the list of National Festival invited groups that performed at your festival.

ii. Roles and responsibilities of Partners

Timing	Tasks	Details
In Advance	Online application process	n/a
	Marketing	Display of event related collateral in the venue, and distribution of e-fliers locally if possible.
		Receipt of all event related collateral and merchandising deliveries; including branding for the purposes of advanced publicity and dressing the venue on the day of the event (see Section Three for MFY Communications and Branding Guidance).
	Audience	Where possible, to encourage attendance by parents and supporters at the Festival, ensuring that sufficient resources are in place at the event to manage any audience.
	Scheduling	Creation of a workable running order, communicated to and agreed with all participating groups (in agreement with MFY).
	Communications	Timely communications with the relevant MFY Producer on all matters relating to the Festival, including confirming available equipment, timings of the day etc.
		Direct communication with all participating groups regarding their schedule (in agreement with MFY) within a week of MFY sending invitations; technical requirements and stage plans (where necessary) in advance of the event.
	Event delivery	Provision of all equipment, set up and facilities as agreed in advance with the MFY Producer.
At the event	Event management	All aspects of event delivery, including technical and front of house staffing, as agreed in advance.
	Music Mentors	Provision of hospitality for Music Mentors, as agreed in advance with MFY Producer.
	Health and Safety and Safeguarding	Adhere to Health and Safety policies. Adhere to <u>MFY's Safeguarding Policy and Procedure</u> , ensuring that your own Safeguarding Policy and Procedure is appropriate and up-to-date and followed in the first instance but if none exists follow MFY's.

iii. Benefits for Partners

- Up to five groups for each day of their Regional Festival
- Up to 8 complimentary tickets to the Music for Youth Proms at the Royal Albert Hall in November
- Invitation to MFY National Festival private reception in July
- Data set detailing levels of participation in your Regional Festival e.g. number of groups, young people to support reporting requirements to stakeholders e.g. governmental departments/bodies
- Use of MFY Logo on promotional materials with the credit 'MFY Regional Festival Partner'
- Participation in the review of and consultation on the development of the Regional Festival Series



A Strategic Partnership Agreement

This document outlines the strategic partnership between Music Mark and Northamptonshire Music and Performing Arts Trust (NMPAT), the Hub Lead Organisation for the Northamptonshire and Rutland Music Education Hub (subsequently referred to as 'The Partnership').

The Partnership is committed to facilitating and promoting accessible and excellent musical learning and engagement in and out of school, for all children and young people, which inspires and enriches their lives. The Partnership works towards achieving this at a local, regional and national level through sharing knowledge and expertise.

Music Mark is the national membership organisation for Music Education, supporting music services and other organisations within the 43 Music Education Hub partnerships in England. It does this through advice, resources, networking opportunities and training for leaders, teaching and support teams. Through its strategic partnership with each Music Education Hub, the charity is able to champion, advocate for and share the work of each Hub across the network and at a regional, national and international level. Music Mark celebrates the work of each Hub as they deliver high-quality musical and social outcomes for all children and young people within the local context of the area they cover.

NMPAT is working in Northamptonshire and Rutland, building relationships and partnerships which will provide accessible musical learning opportunities to all children and young people in the area. By doing so, NMPAT will provide Music Mark with intelligence and advice which can support the wider network and inform the work of Music Mark.

By working together, The Partnership will fulfil the ongoing aspirations within both the 2011 and in due course the 2022 National Plans for Music Education which aim to ensure there is provision to a high quality music education in and out of school for all children and young people across the country.

Bridget Whyte
CEO Music Mark
28th August 2024

Peter Smalley
Chief Executive, NMPAT
28th August 2024

A PARTNERSHIP AGREEMENT

Between Northamptonshire MPAT and Orchestras Live

1 April 2024 to 31 March 2025

- 1 This Partnership Agreement between **Northamptonshire MPAT** and **Orchestras Live** sets out their shared commitment to promote and support professional orchestral activity Northamptonshire from April 2024 to March 2025. The quality of the partnership is underpinned by Orchestras Live's five Partnership Principles – Creative • Inclusive • Collaborative • Environmentally responsible • Forward looking – details of which are attached.
- 2 On payment of the agreed level of Partnership Investment, Northamptonshire MPAT will have access to Orchestras Live's services, which include expert advice, skills and resources, to assist it in carrying out plans for orchestral activity. The Partnership Investment will include an agreed sum as a management fee for Orchestras Live.
- 3 The balance of the Partnership Investment will be placed in a Partnership Fund, together with any unallocated balances resulting from Northamptonshire MPAT's past investments with Orchestras Live. The Partnership Fund, which is under the control of the trustees of Orchestras Live, will be designated for the support of professional orchestral activities in Northamptonshire in accordance with Orchestras Live's aims and objectives.
- 4 Northamptonshire MPAT and Orchestras Live will negotiate as soon as possible an agreed programme of orchestral activity during the period 1 April 2024 to 31 March 2025. This will set out the objectives and detailed description of the planned activities, timescales, roles and responsibilities, reporting conditions, performance indicators and financial plans (including the use of the Partnership Fund and other resources provided by Orchestras Live from its Arts Council England funding, resources provided by Northamptonshire MPAT, other contributors to the activities and the proceeds of fundraising).
- 5 Credits for Orchestras Live, Arts Council England and any other specific funders should be included in all publicity material, both printed and online. The Orchestras Live advert should be included in any printed event programme or online programme notes. Artwork can be downloaded from the Orchestras Live website <https://www.orchestraslive.org.uk/partner-resources>
- 6 A completed Event Report Form or Project Evaluation Form must be returned to Orchestras Live within four weeks of the event taking place. Receipt of this information is a condition of your partnership with Orchestras Live and payment of fund allocations may be withheld if these items become very overdue. In addition, you may be asked to distribute an audience or participant survey to help us improve our quality of service. Driving inclusion is one of our key values at Orchestras Live and integral to our business plan; reports on audience/participant demographics that we require from you enable us to monitor progress and inform the work we do with our partners to support this key value.
- 7 During the course of the agreement Northamptonshire MPAT may be asked to support sponsorship (or other funding) arrangements that Orchestras Live has secured. This could include helping us to deliver hospitality opportunities for sponsors/funders at concerts, branding opportunities for sponsors/funders at the concert venue and in concert publicity, or enabling other objectives agreed between Orchestras Live and the sponsor/funder. Orchestras Live will of course be sensitive to Northamptonshire MPAT's existing agreements with sponsors and funders.
- 8 In the event that the agreed programme of activity does not involve the allocation and expenditure of the full amount in the Partnership Fund within the period of the agreement, the unused balance will be carried forward at the year end for future use, subject to Northamptonshire MPAT's continued partnership with Orchestras Live. Orchestras Live's policy on accumulated balances states *'If there is a balance in a Partnership Fund and the partner chooses not to continue to work in partnership with Orchestras Live, after three years of inactivity – or less if the partner states explicitly that they will not be continuing their relationship with Orchestras Live – the outstanding balance in that Partnership Fund will revert to Orchestras Live's general funds.'*
- 9 If a planned event does not take place, Orchestras Live's grant for that event will usually not be payable. Partners are encouraged to consult with Orchestras Live at the earliest opportunity if this is likely, and to have appropriate insurance cover in place.

www.orchestraslive.org.uk | Chief Executive Sarah Derbyshire
General Enquiries: info@orchestraslive.org.uk | 0300 030 1160



REGISTERED CHARITY NO. 1172911 | COMPANY NO. 5869211 | REGISTERED IN ENGLAND & WALES | REGISTERED OFFICE: DUKE STUDIOS, 3 SHEAF ST, LEEDS LS10 1HD

- 10 During the year, meetings and discussions will be held to plan the implementation of activity and evaluate its outcomes, including sustainability of the partnership from April 2025.
- 11 The [Scottish Classical Music Green Guide released by Creative Carbon Scotland](#) builds on the work Orchestras Live undertook with Julie's Bicycle – <https://juliesbicycle.com/resource-green-orchestras-guide-2011/> – which has been developed for orchestral touring, concert halls, promoters and agents. Orchestras Live encourages its partners to recognise their environmental responsibilities, putting systems in place to address, monitor, improve and communicate them.
- 12 Orchestras Live has a commitment to identify and take steps to remove barriers to inclusion and diversity in all aspects of its work. As outlined in the Partnership Principles, Orchestras Live's partners are expected to reflect this commitment to equity of access and opportunity and work to embed inclusive practice and achieve measurable progress in diversifying the audience and participant base. Orchestras Live collects data from partners to monitor progress and provide evidence to its principal funders, including Arts Council England.
- 13 Orchestras Live is committed to developing and supporting best practice amongst its partners through the sharing of audience data, while complying with data protection requirements. This improves the information available to the sector and also the public's experience. We ask that you support this commitment and the sharing of data and will agree with you how you can do this most effectively.
- 14 By signing this Partnership Agreement, Northamptonshire MPAT confirms that it has appropriate policies and procedures in place for the Safeguarding of Children, Young People and Vulnerable Adults, and that agencies and organisations with whom it works on projects supported by Orchestras Live will also have such policies and procedures in place.
- 15 By signing this Partnership Agreement, Northamptonshire MPAT confirms that it and any promoter acting on its behalf will comply with child performance and activities licensing legislation and, if required, obtain the appropriate license or body of persons approval for any performance, film or live broadcast involving children under the age of 16. DfE guidance on licensing requirements can be found at: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/401345/Child_performance_and_activities_licensing_legislation_in_England_-_departmental_advice_-_final.pdf
- 16 The lead officer for Northamptonshire MPAT for the partnership will be Peter Smalley, Chief Executive.
- 17 The lead officer for Orchestras Live for the Partnership Agreement will be the Chief Executive, Sarah Derbyshire, and for the programme of activity, Sooree Pillay, Regional Producer – Midlands.
- 18 Disputes within the partnership will be resolved by negotiation between the lead officers. If necessary, the Chair of Orchestras Live will assist in reaching agreement. Failing a resolution, an external arbitrator, whose decision will be final, will be appointed by mutual agreement.

Signed for and on behalf of Northamptonshire MPAT

Date:

18th Sept '24

Signed for and on behalf of Orchestras Live

Date: September 2024

www.orchestraslive.org.uk | Chief Executive Sarah Derbyshire
General Enquiries: info@orchestraslive.org.uk | 0300 030 1160



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ROYAL NORTHERN COLLEGE OF MUSIC

MEMORANDUM OF UNDERSTANDING FOR NORTHAMPTONSHIRE MUSIC AND PERFORMING ARTS TRUST

This Memorandum of Understanding "the Memorandum" is made this day of 11 April 2022 between the Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD and the Northamptonshire Music and Performing Arts Trust (NMPAT), Kettering Road Music and Arts Centre, 125-9 Kettering Road, Northampton NN1 4AZ. The Memorandum records the intention of the two partners to collaborate in a range of targeted initiatives enhancing the music education provision of the two institutions to the mutual benefit of the partners.

1. Purpose

The Memorandum provides a framework for partners to strengthen links and share designated resources as defined under the Scope and Areas of Co-operation.

2. Scope

The Scope of the Memorandum includes partnership working and specific projects of mutual benefit, complementing and enhancing the existing music education provision of both providers.

3. Areas of Co-operation

Areas of co-operation will include:

- opportunities for incoming and outgoing mobility (staff and students);
- shared workshop/masterclass activities (live and virtual);
- careers-related or curriculum focused presentations for specific groups of school-age students;
- enhanced access /free tickets to targeted RNCM performance and training activities;
- 'side-by-side' performance opportunities for students from each partner at the RNCM or at NMPAT;
- placement and independent project opportunities for aspiring teachers;
- shared professional development opportunities for staff;
- sharing of best practice in learning and teaching;
- sharing of knowledge as it pertains to music education at pre-tertiary and tertiary levels.

4. Objectives

The Objectives of the Memorandum are to develop links between the two partners which will involve enhancing the student experience by providing facilities at either partner to engage in music-related activities that complement existing work and that each would be unable to deliver so effectively in isolation.

5. Term

The Memorandum will be for a period of 5 Years, commencing on 11 April 2022 and terminating on 11 April 2027.

6. Review

The Memorandum will be reviewed annually before the end of the summer term in each academic year.

7. Termination

The Memorandum may be terminated by either partner giving three months' notice in writing.

8. Governance and Management

The Memorandum will be managed through a small Management Committee which will ensure that the objectives of the Memorandum are met and that appropriate recommendations for further developments or new activities outside the scope of this Memorandum are proposed to the appropriate governance structures in the two partner organisations. The Management Committee will meet annually to plan and evaluate activities. Partners will propose an equal number of nominations for membership of the Management Committee.

8. Dispute Resolution

Disputes will be managed through the Management Committee.

9. Resources

The resources available to the Partners at either institution are approved access to rehearsal, performance and public spaces, and large instruments such as percussion, harps, pianos etc., as needed. Booking arrangements agreed by either partner for the resources of the other partner must be followed. Arrangements will be monitored to ensure use follows agreed procedures and within agreed maximums between the two partners. The Partner and their authorised visitors will also be granted a right to use the communal areas within the partner institution including any catering facilities, but students of Partners will not be entitled to any discounts except those applicable to their home institution.

Partner users will not be entitled to use any resources of the other partner not specified in this memorandum.

10. Services

The following services in the Royal Northern College of Music will be provided: Full access to all public spaces and facilities, approved access secure areas and RNCM equipment.

The following services in the NMPAT Kettering Road Music and Arts Centre will be provided: Full access to all public spaces and facilities, approved access to NMPAT equipment.

The following services in the Royal Northern College of Music are excluded: student/staff IT facilities, printing and photocopying, access to the Library or to practice rooms.

The following services in the NMPAT Kettering Road Music and Arts Centre are excluded: student IT facilities, printing and photocopying, access to the Library or to practice rooms required for teaching.

11. Royal Northern College of Music Obligations

The Royal Northern College of Music will be required to comply with the Northamptonshire Music and Performing Arts Trust's policies which will be made available to the Royal Northern College of Music as part of this Agreement. The policies include advice on:

Code of Conduct for Staff, E-safety policy and acceptable use rules for staff and volunteers, Health and Safety, Safeguarding and Child Protection, Fire Evacuation

Students from RNCM should be aware that when working with younger NMPAT musicians, they will be expected to abide by appropriate boundaries between children and adults.

NMPAT is committed to ensuring the safety and wellbeing of all students, allowing all to flourish equally in a safe and secure environment. All staff, visitors, and volunteers are expected to be aware of and abide by best practice in the areas of Child protection and E-Safety.

As an independent charity NMPAT is committed to an open examination of its activities and operations at all levels, with open procedures for Bribery, Grievance and Whistle-blowing in the event of a perceived malpractice.

2. Northamptonshire Music and Performing Arts Trust Obligations

The Northamptonshire Music and Performing Arts Trust will be required to comply with the Royal Northern College of Music's regulations issued from time to time which will be issued to NMPAT as part of this Memorandum. The Regulations include conditions relating to access, security, equipment use, health and safety, prohibition of smoking in the premises and or common parts, and keeping the shared facilities clean and tidy etc.

Where RNCM students are working with NMPAT undertaking placements, it will be the responsibility of NMPAT to ensure they are briefed and mentored/supported as appropriate in accordance with the College's published Placement Guidelines.

Partners should note the College's commitment to equality and diversity in order to ensure equality of opportunity which is an intrinsic element in the delivery of the aims and objectives of the College. The College is committed to the values of probity and accountability and will uphold all laws relevant to countering bribery and corruption in all the jurisdictions in which the College operates.

The RNCM is committed to ensuring the safety and welfare of children and vulnerable adults studying in the College by raising awareness of safeguarding and promoting a safe environment in which to learn and explore music. If partnership activities include work with children under 18 or vulnerable adults, specific safeguarding arrangements must be agreed between both partners. The College's policies on safeguarding are available for download from the RNCM website or are available on request from the Vice-Principal (Operations).

3. Access

The Northamptonshire Music and Performing Arts Trust will be permitted a right of access to the Royal Northern College of Music's premises along designated circulation routes. Such access will be permitted between 0800 hrs and 2400 hrs Monday to Sunday inclusive. Details of any closure arrangements for Statutory and Bank Holidays will be communicated to NMPAT Access outside these times will be by prior arrangement. Access cards will not normally be provided as students and staff of NMPAT are expected to be escorted by their hosts.

The Royal Northern College of Music will be permitted a right of access to the Northamptonshire Music and Performing Arts Trust's premises Kettering Road Music and Arts Centre, 125-9 Kettering Road, Northampton NN1 4AZ, during normal operating hours, 08:30 – 21:00 Monday – Friday, 08:30 – 17:00 Saturday and outside of these hours by arrangement. All visitors are expected to make themselves known to the main office on arrival at Door 1.

14. Insurance

Each Partner will ensure that, in respect of their buildings, appropriate insurance cover is in place for all authorised users of the accommodation.

15. Legal Costs

Each party is to pay its own legal costs in connection with the completion of the Memorandum, whether or not the matter proceeds to completion.

Signatures of Parties to the Memorandum

Representative of Royal Northern College of Music

Name:Professor Linda Merrick.....

Position:Principal.....

Signature:.....

Date: 14 July 2022.....

Representative of Northamptonshire Music and Performing Arts Trust

Name:.....

Position:Chief Executive.....

Signature:.....

Date: 18th July 2022.....



Partnership Agreement

1. Context

- 1.1. This is an agreement between the following parties:
 - 1.1.1. Northamptonshire Music and Performing Arts Trust (NMPAT) (Company number 07738151, Charity number 1145643) whose registered office address is: 125-9 Kettering Road, Northampton, Northamptonshire, NN1 4AZ.
 - 1.1.2. Rutland Youth Choirs (Company number CE035980, Charity number 1208012), whose registered office address is: 9, The Jetty, Wing, Oakham, Rutland, LE15 8RX.
- 1.2. NMPAT is the lead organisation for the Northamptonshire and Rutland Music Education Hub and receives funding from the Department for Education via Arts Council England.

2. Legal, financial and contractual arrangements

- 2.1. None of the obligations in this agreement are legally binding.
- 2.2. Both parties will remain independent of one another; the terms 'partner' and 'partnership' do not constitute the creation of a legal entity, nor do they authorise the entry into or a commitment for or on behalf of each other.
- 2.3. In respect of this partnership agreement, the following financial arrangements are agreed:
 - 2.3.1. NMPAT will make an annual contribution of £1,750.00 to Rutland Youth Choirs with regard to the hire of their rehearsal premises.

3. Roles and responsibilities

- 3.1. NMPAT will:
 - 3.1.1. Make the payment detailed in 2.3.1 within 30 days of receipt of an invoice from Rutland Youth Choirs.
 - 3.1.2. Promote the activities of Rutland Youth Choirs through its own connections and communications with schools within Rutland.
 - 3.1.3. Name Rutland Youth Choirs as a delivery partner on its website and in all relevant reporting to Arts Council England.
 - 3.1.4. Highlight any appropriate hub performance opportunities to Rutland Youth Choirs as and when these may arise.
 - 3.1.5. Communicate any changes to the data reporting requirements (3.2.2) to Rutland Youth Choirs in a timely manner, but no later than 1st April of the academic year for which the data is to be collected.
- 3.2. Rutland Youth Choirs will:
 - 3.2.1. Commit to uphold the core values of NMPAT – Inspire, Nurture and Excel – through its own engagement with schools and young people in Northamptonshire and Rutland.
 - 3.2.2. Promote and highlight the work of NMPAT, as hub lead partner, within the musical and education community of Rutland.
 - 3.2.3. Report information on its student membership to NMPAT for inclusion in its annual data return to Arts Council England, as follows:

- 3.2.3.1. Number of members by gender and key stage
- 3.2.3.2. Number of members by pupil premium/SEND status and key stage
- 3.2.3.3. Number of members by ethnicity and key stage
- 3.2.4. Provide the data requested in 3.2.2 by the end of the September of the following academic year (e.g. data for the 2024-25 academic year should be provided by the end of September 2025).
- 3.2.5. Permit and facilitate quality monitoring visits from a member (or members) of the NMPAT Leadership Team. These would ordinarily not exceed three per academic year, unless specifically negotiated by either party.

4. Policies and procedures

- 4.1. By signing this agreement, both parties acknowledge that they are satisfied that the other has in place adequate and, where applicable, statutorily compliant policies relating to:
 - 4.1.1. Child Protection and Safeguarding.
 - 4.1.2. Data Protection.
 - 4.1.3. Equity, Diversity and Inclusion.
- 4.2. Any complaints or matters arising in line with any of the above policies shall remain the responsibility of the organisation against whom the concern or matter was raised.

5. Branding

- 5.1. Each organisation may use the other's logo on its own website only for the purpose of recognising that a partnership exists between them. Any use of respective logos beyond this, including in any written communication or material, must be agreed in writing.

6. Duration

- 6.1. This agreement will remain in place for twelve (12) months from the date of signing following which it may be renewed, extended or revised.
- 6.2. Both parties retain the right to initiate a review at an earlier date by mutual agreement.

7. Dispute and termination

- 7.1. Both parties undertake to mutually resolve any dispute arising from either party's non-compliance (material or perceived) with the terms of this agreement.
- 7.2. Should this not be possible, both parties agree to refer such a dispute to an independent body or individual for arbitration.
- 7.3. Following the above steps, should any dispute remain unresolved, both parties reserve the right to terminate this agreement immediately with or without the consent of the other party.

8. Declaration

The undersigned declare that they are entitled to enter into this agreement on behalf of their respective organisations and that they undertake to abide by the articles set out above.

Signed on behalf of Northamptonshire Music and Performing Arts Trust:	Signed on behalf of Rutland Youth Choirs:
Name: Peter Smalley	Name: Susie Hill
Position: Chief Executive	Position: Musical Director
Date: 1 st August 2024	Date: 10th October 2024

Appendix K – Summary of Charges for Activities

NMPAT Website – statement of Fees, Charges and Remissions for Parents and Schools

Payment for NMPAT activities is due at the start of each school term (September, January, April) and our preferred method of payment is ParentPay. For those in financial need, support is available to help with the cost of membership of County Ensembles and Saturday Centres. We also offer bursaries, administered by the Gordon Robinson Memorial Trust, and additional subsidies dependent on need and funds available.

When to Pay

Payment is due at the start of each term (September, January, April) or on the day of the first lesson.

We do not issue invoices as standard practice, but you will receive a reminder email during the month that payment is due (September, January and April). Any subsequent reminder emails will be treated as an invoice and incur a £20 administration fee.

Payments for the 2024-2025 academic year can be accepted from mid-August.

How to Pay

To keep costs down, the preferred method of payment is by ParentPay.

For County Ensemble membership and individual tuition, an account will be created, and login details sent to you. If you also attend a Saturday Centre and would like payment for this to be added to your account, please contact the main office with the name of the student and the Centre they attend: office@nmpat.co.uk

For all other payments please use the [ParentPay Shop](#). It is also possible to purchase concert tickets and pay for exams (where the entry has been made by an NMPAT teacher) using the ParentPay Shop.

We can accept card payments in the office or over the phone, and standing orders are available to those with annual costs of over £350. Please contact the office for an application form: office@nmpat.co.uk

What to Pay

September 2024 – July 2025 termly subscriptions

Individual lessons: £250 (10 x 30-minute lessons)

Taking place outside of school

County Ensemble: £100 / £125*

Single group membership / multiple group membership

*Discretionary payment - Families can opt to pay the lower rate if required

Saturday Centre: £98 / £70 (single session membership) / **£25** (applies to students who are also members of County Ensembles)

Including Youth Theatre

Little Stars: £70

Applicable to classes taking place at NMPAT only

Y Not Arts: £55

Musical Stars: £50

Music Production: £82

Jazz Matters, Composition: £60

Applicable if the student is also a member of a County Ensemble

Gift Aid

As a registered charity (Charity No. 1145643), NMPAT can benefit from Gift Aid on subscriptions for County Ensembles and Saturday Centres. For parents agreeing to this, we can reclaim Gift Aid relief on subscriptions for these activities, at a rate of 25%.

We will have asked you to do this at the time of registration, but if you did not sign a form, you can complete the online form linked below. Members of County Ensembles can also opt in on your iPresto account.

- [NMPAT Gift Aid Declaration](#)

Please note that the person signing the Gift Aid declaration needs to be the person who makes the payments for the subscriptions. If at any time you cease to be a UK Taxpayer, change your name or address, or no longer wish to participate in the scheme, please contact the NMPAT Office: office@nmpat.co.uk

Direct Billing of Parents (School Lessons)

Some schools have asked us to operate a Direct Billing of Parents Scheme, which means that payment for lessons is made, by parents, directly to NMPAT.

Payment is due in advance of each 11-week payment period and can be made via our online system, iPresto, where your card payment will be processed by WorldPay – please use the link below:

- [Log in to iPresto](#)

If you need to discuss potential arrangements for payment terms, please contact the NMPAT office: office@nmpat.co.uk

Please ensure you have read and agree to the terms and conditions between NMPAT and parents of children receiving music lessons billed directly by NMPAT, available on our [policies page](#).

Financial Support

Northamptonshire Music and Performing Arts Trust is committed to ensuring all children and young people reach their full potential, supporting those in need of financial assistance.

The Gordon Robinson Memorial Trust proudly supports children and young people with their musical education, providing Fellowships, Awards and Bursaries to individuals participating in NMPAT activities, as well as providing grant support to enable NMPAT project delivery.

Where possible, we will continue to share a list of charities, trusts and foundations on the NMPAT website, which may be able to support with the cost of music lessons and instruments. We invite you to consider these local and national suggestions when looking for support.

Assistance with Fees for Music Lessons in School

NMPAT can provide a number of bursaries and subsidies to assist with the cost of lessons received in schools, to support students and families in financial need. Support can cover up to 50% of the cost of lessons and may be granted to children and young people of all ages and abilities – including complete beginners.

The support is intended for children and young people:

- entitled to receive free school meals (not including universal provision for KS1 students)
- where families are in receipt of Income Support
- where families are in receipt of Income Based Job Seeker's Allowance

To apply, please complete the application form linked below, and return to the NMPAT Office: office@nmpat.co.uk

- [Application for support with lessons in school](#)

Please note, these bursaries can only be applied when Pupil Premium funding is not available.

Assistance with Fees for Membership of Saturday Centres and County Groups

NMPAT is able to offer assistance with the cost of membership subscriptions for those who are in financial need. A reduction to £30 per term is available for children and young people:

- who are entitled to receive free school meals (not including universal provision for KS1 students)
- where families are on Income Support
- where families receive Income Based Job Seeker's Allowance

To apply, please complete the application form linked below, and return to the NMPAT Office: office@nmpat.co.uk

- [AMS application form 24-25](#)

This support does not extend to those who receive Family Tax Credit alone.

If you do not meet the full requirements above but are experiencing financial difficulty, you may still submit the above application form, and a discretionary reduction may be applied.

Assistance with Fees for Individual music lessons

Financial support for those receiving individual music lessons, outside of school, is administered in the form of Bursaries, granted by the Gordon Robinson Memorial Trust. Please see the Bursaries section below for more details, including an application form.

Assistance with Fees: Bursaries

The Gordon Robinson Memorial Trust provides bursaries for young musicians having individual lessons, outside of school, to support their advanced music making.

Year-long bursaries are awarded each summer, are extendable to a maximum of three years, and are intended to part-fund tuition on a student's principal instrument or voice.

Charges to Schools

- A summary of our services and charges for the 2024-2025 academic year are shown to the right.
- Please note, after holding our charges at the same rate for three years, there will be an increase for the 2024-2025 academic year, details can be viewed on the [Service Level Agreement](#) page.

Charges to Schools 2024-25

Activity	Type/Duration	Cost
Teaching		
Small group and individual lessons	Including small group music production	£50 per hour
After school clubs and ensembles		£50 per hour
National Curriculum teaching		£60 per hour
Music Production whole class		£60 per hour
Projects		
First Access – Option A	10 week project, 2 visiting specialists	£1,350
First Access – Option B	10 week project, 1 visiting specialist	£750
Follow on Project	10 weeks continuation after project	£50 per child
SoundStart – NMPAT delivery	30 week project, 2 visiting specialists	£3,900
SoundStart – shared delivery	30 week project, 1 visiting specialist	£2,250
Let's Sing (KS1 & KS2)	5 week project	£270
Primary Vocal Curriculum	10 week project, 1 hour per week	£800
Let's Get Playing (KS1)	5 week project	£270
Music for Well-being (KS1 & KS2)	5 week project	£270
Reach the Stars - bespoke	10 week project- per staff member, per hour	£750
Participation in the Big Sing	2 x workshop visits and performance in professional theatre	£325
Other		
Music Therapy		£75 per hour
CPD courses	Day rate	£110
	Half day and twilight	£75
Consultancy (in-county)	Hourly	£100
	Daily	£550
	CEO rate (hourly)	£160

Appendix L – Lead Schools Sample Partnership Agreement

1. Context

1.1. This is an agreement between the following parties:

1.1.1. **Northamptonshire Music and Performing Arts Trust (NMPAT)** (Company number 07738151, Charity number 1145643) whose registered office address is: 125-9 Kettering Road, Northampton, Northamptonshire, NN1 4AZ.

1.1.2. **Sample School**, whose address is: Brackley Road, Towcester, NN12 6DJ.

1.2. NMPAT is the lead organisation for the Northamptonshire and Rutland Music Hub (NRMH) and receives funding from the Department for Education via Arts Council England.

1.3. **Sample School** will act as one of the Lead Schools for Music in the Northamptonshire and Rutland Music Hub.

1.4. Further detail about this initiative can be found on the [NMPAT website](#), and in written guidance documents from Arts Council England: [Full version](#) | [Easy read version](#).

2. Legal, financial and contractual arrangements

2.1. None of the obligations in this agreement are legally binding.

2.2. Both parties will remain independent of one another; the terms ‘partner’ and ‘partnership’ do not constitute the creation of a legal entity, nor do they authorise the entry into or a commitment for or on behalf of each other.

2.3. There is no financial aspect to this agreement; all support is offered on a mutual, ‘in kind’ basis.

3. Roles and responsibilities

3.1. Together, NMPAT and Sample School will:

3.1.1. Commit to upholding the core values of NMPAT – Inspire, Nurture and Excel – as part of the Hub Lead Schools initiative.

3.2. With support from, and in collaboration with NMPAT, Sample School will:

3.2.1. Design and shape activities that will benefit fellow schools/settings within the Hub, with the intention of improving music provision across Northamptonshire and Rutland. This might include:

3.2.1.1. Establishing and supporting learning networks.

3.2.1.2. Delivering and attending CPD courses.

3.2.1.3. Mentoring.

3.2.1.4. Peer support activity.

3.2.1.5. Collaborative music projects.

3.2.1.6. Practice and resource-sharing.

3.2.1.7. Advocating and amplifying the work of NRMH.

3.2.2. Be recognised as a Hub Lead School with exemplary music education provision.

3.2.3. Benefit from in-kind support from the HLO, by negotiation.

- 3.2.4. Represent the Music Hub at events run by NMPAT, as appropriate.
- 3.2.5. Contribute to and, in turn, benefit from an improved musical offer available to children and young people in their area.
- 3.2.6. If any of the support offered by Sample School in its role as a Lead School for Music creates revenue generating consultancy work then NMPAT may, at its sole discretion, commission Sample School to undertake said consultancy. Any fees payable to would be negotiated and agreed in advance.

4. Policies and procedures

- 4.1. By signing this agreement, both parties acknowledge that they are satisfied that the other has in place adequate and, where applicable, statutorily compliant policies relating to:
 - 4.1.1. Child Protection and Safeguarding.
 - 4.1.2. Data Protection.
 - 4.1.3. Equity, Diversity and Inclusion.
- 4.2. Any complaints or matters arising in line with any of the above policies shall remain the responsibility of the organisation against whom the concern or matter was raised.

5. Branding

- 5.1. Each organisation may use the other's logo on its own website only for the purpose of recognising that a partnership exists between them. Any use of respective logos beyond this, including in any written communication or material, must be agreed in writing.

6. Duration

- 6.1. This agreement will remain in place until 1st April 2026 following which it may be renewed, extended or revised.
- 6.2. Both parties retain the right to initiate a review at an earlier date by mutual agreement.

7. Dispute and termination

- 7.1. Both parties undertake to mutually resolve any dispute arising from either party's non-compliance (material or perceived) with the terms of this agreement.
- 7.2. Should this not be possible, both parties agree to refer such a dispute to an independent body or individual for arbitration.
- 7.3. Following the above steps, should any dispute remain unresolved, both parties reserve the right to terminate this agreement immediately with or without the consent of the other party.

8. Declaration

The undersigned declare that they are entitled to enter into this agreement on behalf of their respective organisations and that they undertake to abide by the articles set out above.

Appendix M – Demographic Context of Northamptonshire and Rutland

The former county of Northamptonshire is well situated in the heart of the UK and to the south of the East Midlands region, now two authority areas: West Northamptonshire and North Northamptonshire. Rutland sits adjacently to the north. The area includes a mixture of urban and rural areas, covering significant social, cultural and environmental diversity. The communities in Northamptonshire and Rutland are growing and changing. There has been above (national) average population growth in recent decades.

Population Growth

In the past 10 years, the population of Northamptonshire has grown by an estimated 13.5% versus a 7.84% England average. In the last 30 years, the population of Northamptonshire has increased by over 30% compared to a 18.4% England average. The latest ONS estimates put the total population of North Northamptonshire at 359,500 in 2021 and West Northamptonshire at 425,700. In Rutland, the population size has increased by 9.8%, from around 37,400 in 2012 to 41,000 in 2021. This is also both higher than regional and national average increase. Most recently, the highest rates of population growth have been in Corby, with a growth of 36% in the past 10 years, and with Corby having the fifth highest estimated growth of all district / unitary authority areas.

Considering the newly split Northamptonshire unitary councils, whilst the population is considerably larger in the west unitary areas (+56,822) the north unitary area has seen a greater increase in recent years (+2.5% points higher in the last 10 years) and will continue to grow faster than the west unitary area. It is further projected that the overall population of Northamptonshire will continue to grow at a greater rate over the medium term from 2018 to 2043, with a predicted increase by 16.6% or 123,927 people over this period, faster than the projected increase for England. The number of people in the East Midlands as a whole, rose by 7.7% during this time. One of the largest population increases in the East Midlands have been in West Northamptonshire, with the second highest increase in the region. In 2021, West Northamptonshire ranked 13th for total population out of 309 local authority areas in England, moving up one place in a decade. North Northamptonshire ranked 21st for total population, moving up six places in a decade.

As of 2021, West Northamptonshire is the 15th least densely populated of the 35 East Midlands' 35 local authority areas, with around 2.2 people living on each football pitch sized area of land. North Northamptonshire is the 17th least densely populated, with around three people living on each football pitch-sized area of land. Rutland ranked 307th for total population out of the 309 local authority areas in England, maintaining the same position it held a decade ago. Rutland is the fourth least densely populated of the East Midlands local authority areas, with an equivalent to around one football pitch per 0.8 residents!

In North Northamptonshire, there has been an increase of 30.4% in people aged 65 years and over, an increase of 10.3% in people aged 15 to 64 years, and an increase of 10.9% in children aged under 15 years.

In West Northamptonshire, the number of people aged 50 to 64 years rose by just under 12,400 (an increase of 17.6%), while the number of residents aged 4 years and under fell by around 1,000 (4.0% decrease). However, the median average age remained 39 years in between the last two censuses.

Rutland has an older than average population. In Rutland there has been an increase of 30.3% in people aged 65 years and over, an increase of 4% in people aged 15 to 64 years, and an increase of 2.4% in children aged under 15 years. Between the last two censuses, the average (median) age of Rutland increased by three years, from 43 to 46 years of age.

The percentage of people aged 16 years and over (excluding full-time students) who were employed changed very little in North Northamptonshire. In North Northamptonshire, the percentage of people aged 16 years and over who were employed (excluding full-time students) stayed close to 60.4% between the last two censuses. The percentage of people aged 16 years and over who were unemployed (excluding full-time students) in North Northamptonshire fell from 3.8% to 2.3%, while the percentage of people aged 16 years and over who were retired (economically inactive) increased from 21.3% to 21.5%.

Census 2021 took place during the coronavirus (COVID-19) pandemic, a period of rapid and unparalleled change; the national lockdown, associated guidance and furlough measures will have affected the labour market and ability to measure it.

Of West Northamptonshire residents aged 16 years and over, 60.9% said they were employed (excluding full-time students) in 2021, down from 61.7% in 2011. In 2021, just under 1 in 40 people (2.4%) said they were unemployed, compared with 3.5% in 2011. The percentage of retired West Northamptonshire residents increased from 19.6% to 20.1%. This area had the region's highest percentage of people aged 16 years and over (excluding full-time students) who were employed.

Rutland saw the East Midlands' joint second-largest percentage-point fall in the proportion of people aged 16 years and over (excluding full-time students) who were employed (from 57.6% in 2011 to 53.7% in 2021).

Of North Northamptonshire households, 18.4% rented privately in 2021, up from 14.1% in 2011. The increase in the percentage of privately rented homes was greater in North Northamptonshire (4.3 percentage points) than across the East Midlands (3.8 percentage points, from 14.9% to 18.7%).

Of West Northamptonshire households, 19.1% rented privately in 2021, up from 15.1% in 2011. In 2021, just over one in seven households (14.4%) lived in socially rented housing, compared with 14.8% in 2011. The percentage of West Northamptonshire households that owned their home (outright or with a mortgage or loan) decreased from 67.6% to 64.8%. The increase in the percentage of privately rented homes in West Northamptonshire (4.0 percentage points) was similar to the increase across the East Midlands (3.8 percentage points, from 14.9% to 18.7%). Across England, the percentage increased by 3.6 percentage points, from 16.8% to 20.5%.

Rutland stood out from other areas for housing. The percentage of households that owned their home increased in Rutland but fell across the East Midlands.

The Income Deprivation Affecting Children Index (IDACI) is formatted using small geographical areas called Lower Super Output Areas (LSOAs), of which there are 32,844 across the country. The most recent data, released from 2019, shows 194 LSOAs are within North Northamptonshire, of these 12 are amongst the top 10% most deprived in England: 5 in Wellingborough, 3 in Corby, 3 in Kettering (one of which is amongst the 1% most deprived in England), and 1 in Rushden. The three most deprived LSOAs in North Northamptonshire are Kettering: Kathleen Drive, Washington Square; Wellingborough: Finedon Road Ind Est, Nest Farm Cre, Fulmar Lane; and Kingswood: Dunedin Road, Vancouver Close, Kenilworth. There are 228 LSOAs within West Northamptonshire, 10 of which are amongst the top 10% most deprived in England, 18 of which are in Northampton, these areas include Bellinge, Town Centre, Black Thorn, Briar Hill, Dallington, Eastfield Park, Thorplands, Kings Heath, Ecton Brook, Goldings, and others. There is a higher proportion of children and young people living in deprived areas, than in non-deprived areas, in both North and East Northamptonshire, with the number of 0-15 year olds living in deprived LSOAs increasing since the last review in 2011.

Analysis of social factors and population behaviour provides insight into the different types of people and their socio-economic status in the former county (CACI Acorn). 28.6% of the county's households have been categorised as "Affluent Achievers", followed by 28.2% "Comfortable Communities" and 19.9% "Financially Stretched".

Residents' country of birth, National identity, and ethnic groups

In Census 2021, around 290,800 North Northamptonshire residents said they were born in England. This represented 80.9% of the local population. The figure has risen from around 270,000 in 2011, which at the time represented 85.2% of North Northamptonshire's population. Poland was the next most represented, with just over 10,200 North Northamptonshire residents reporting this country of birth (2.8%). This figure was up from just over 6,000 in 2011, which at the time represented 1.9% of the population of North Northamptonshire. The number of North Northamptonshire residents born in Scotland fell from around 12,200 in 2011 (3.8% of the local population) to around 9,600 in 2021 (2.7%). The percentage of people who identified with a UK and non-UK national identity in North Northamptonshire increased from 0.5% to 1.5%, while the percentage of people who identified as "British only" increased from 15.6% to 52.4%.

Around 335,700 West Northamptonshire residents said they were born in England. This represented 78.9% of the local population. The figure has risen from around 319,500 in 2011, which at the time represented 85.2% of West Northamptonshire's population. Romania was the next most represented, with just over 11,600 West Northamptonshire residents reporting this country of birth (2.7%). This figure was up from just under 1,200 in 2011, which at the time represented 0.3% of the population of West Northamptonshire. The number of West Northamptonshire residents born in non-EU European countries (other than the UK and Turkey) rose from just under 1,200 in 2011 (0.3% of the local population) to around 9,100 in 2021 (2.1%).

Around 36,000 Rutland residents said they were born in England. This represented 87.7% of the local population. The figure has risen from just under 33,300 in 2011, which at the time represented 89.0% of Rutland's population. Scotland was the next most represented, with around 900 Rutland residents reporting this country of birth (2.2%). This figure has remained relatively unchanged from 2011. The number of Rutland residents born in Wales fell from just over 550 in 2011 (1.5% of the local population) to just under 500 in 2021 (1.2%).

In 2021, 3.1% of North Northamptonshire residents identified their ethnic group within the "Black, Black British, Black Welsh, Caribbean or African" category, up from 1.7% in 2011. The 1.4 percentage-point change was the largest increase among high-level ethnic groups in this area.

90.3% of people in North Northamptonshire identified their ethnic group within the "White" category (compared with 93.4% in 2011), while 3.5% identified their ethnic group within the "Asian, Asian British or Asian Welsh" category (compared with 3.0% the previous decade).

The percentage of people who identified their ethnic group within the "Mixed or Multiple" category increased from 1.7% in 2011 to 2.3% in 2021.

In 2021, 4.9% of West Northamptonshire residents identified their ethnic group within the "Black, Black British, Black Welsh, Caribbean or African" category, up from 3.1% in 2011. The 1.8 percentage-point change was the largest increase among high-level ethnic groups in this area.

85.9% of people in West Northamptonshire identified their ethnic group within the "White" category (compared with 89.8% in 2011), while 5.3% identified their ethnic group within the "Asian, Asian British or Asian Welsh" category (compared with 4.3% the previous decade). The percentage of people who identified their ethnic group within the "Mixed or Multiple" category increased from 2.4% in 2011 to 2.8% in 2021.

West Northamptonshire saw the East Midlands' third-largest percentage-point rise in the proportion of people who did not identify with any national identity associated with the UK (from 7.6% in 2011 to 12.7% in 2021).

In 2021, 3.8% of Rutland residents did not identify with any national identity associated with the UK. This figure increased from 2.9% in 2011. 1.3% of residents identified with a UK and non-UK national identity, compared with 0.8% in 2011.

The percentage of residents in Rutland that identified as "British only" increased from 16.5% to 57.3%. The increase in the percentage of people who did not identify with any national identity associated with the UK was greater across the East Midlands (2.7 percentage points, from 5.8% to 8.5%) than in Rutland (0.9 percentage points). Across England, the percentage increased by 1.7 percentage points, from 8.2% to 10.0%.

In 2021, 1.8% of Rutland residents identified their ethnic group within the "Mixed or Multiple" category, up from 1.0% in 2011. The 0.8 percentage-point change was the largest increase among high-level ethnic groups in this area. In 2021, 94.8% of people in Rutland identified their ethnic group within the "White" category (compared with 97.1% in 2011), while 1.5% identified their ethnic group within the "Asian, Asian British or Asian Welsh" category (compared with 1.0% the previous decade). The percentage of people who identified their ethnic group within the "Black, Black British, Black Welsh, Caribbean or African" category increased from 0.7% in 2011 to 1.3% in 2021.

Across the East Midlands, the percentage of people from the "Black, Black British, Black Welsh, Caribbean or African" ethnic group increased from 1.8% to 2.7%, while across England the percentage increased from 3.5% to 4.2%. Every local authority area across the East Midlands saw a rise in the percentage of people who did not identify with any national identity associated with the UK, as the regional percentage grew from 5.8% to 8.5%. There are many factors that may be contributing to the changing ethnic composition of England and Wales, such as differing patterns of ageing, fertility, mortality, and migration. Changes may also be caused by differences in the way individuals chose to self-identify between censuses.

Religion

In 2021, 42.6% of North Northamptonshire residents reported having "No religion", up from 30.8% in 2011. The rise of 11.8 percentage points was the largest increase of all broad religious groups in North Northamptonshire. The majority of North Northamptonshire's population identify as Christian, 47.9%, down from 59.3% in 2011 (England average 59.4%), 1.2% as Muslim (England average 5%), 1.3% as Hindu (England average 1.5%), 0.5% as Sikh (England average 0.8%), 0.3% as Buddhist (England average 0.5%), 0.1% Jewish (England average 0.5%), and other 0.5% (England average 0.4%).

In West Northamptonshire, 38.2% of residents reported having "No religion", up from 28.0% in 2011. 49.5% of people in West Northamptonshire described themselves as Christian (down from 60.3%), while 6.1% did not state their religion (down from 6.8% the decade before).

In Rutland, 37.1% of residents reported having "No religion", up from 23.4% in 2011. The rise of 13.8 percentage points was the largest increase of all broad religious groups in Rutland. In 2021, 55.4% of people in Rutland described themselves as Christian (down from 68.2%), while 5.4% did not state their religion (down from 7.0% the decade before). 0.6% identified as Muslim, 0.3% as Hindu, 0.2% as Sikh, 0.4% as Buddhist, 0.1% Jewish, and other 0.5%.

Across the East Midlands, the percentage of residents who described themselves as having "No religion" increased from 27.5% to 40.0%, while across England the percentage increased from 24.8% to 36.7%. 3.5% identified as Muslim, 1.3% as Hindu, 0.4% as Sikh, 0.4% as Buddhist, 0.1% Jewish, and other 0.6%.

Family

Of North Northamptonshire households, 18.3% included a couple but no children in 2021, down from 20.4% in 2011. In 2021, just over one in five households (20.5%) included a couple with dependent children, compared with 21.2% in 2011. The percentage of single-family households including a couple living with only non-dependent children increased from 6.0% to 6.4%. The decrease in the percentage of households including a couple but no children was greater in North Northamptonshire (2.1 percentage points) than across the East Midlands (1.3 percentage points, from 19.5% to 18.2%). Across England, the percentage fell by 0.9 percentage points, from 17.6% to 16.8%.

West Northamptonshire saw the East Midlands' joint second-largest percentage-point rise in the proportion of households including a couple with only non-dependent children (from 5.8% in 2011 to 6.4% in 2021). Across the region, only Leicester saw a greater rise in the percentage of households including a couple with only non-dependent children (from 6.4% to 7.3%). Across the East Midlands, the percentage of households including a couple with only non-dependent children increased from 6.2% to 6.4%.

In Rutland, the percentage of households including a lone parent fell from 7.4% in 2011 to 7.0% in 2021, whereas it rose across the East Midlands. During the same period, the regional percentage increased from 9.9% to 10.3%. The percentage of households including a couple with dependent children in Rutland fell from 20.4% to 18.8%, while the percentage of households including a couple with only non-dependent children increased from 5.7% to 6.0%.

Disability

In 2021, 7.4% of North Northamptonshire residents were identified as being disabled and limited a lot. This figure decreased from 8.7% in 2011. In 2021, just over 1 in 10 people (10.5%) were identified as being disabled and limited a little, compared with 10.3% in 2011. The proportion of North Northamptonshire residents who were not disabled increased from 81.0% to 82.1%.

6.3% of West Northamptonshire residents were identified as being disabled and limited a lot. The proportion of West Northamptonshire residents who were not disabled increased from 82.5% to 84.0%. The decrease in the proportion of residents who were identified as being disabled and limited a lot, throughout the whole of Northamptonshire (1.5 percentage points,) was similar to the decrease across the East Midlands (1.6 percentage points, from 9.3% to 7.7%). Across England, the proportion fell by 1.6 percentage points, from 9.1% to 7.5%.

In 2021, 4.9% of Rutland residents were identified as being disabled and limited a lot. This figure decreased from 5.7% in 2011. The proportion of Rutland residents who were not disabled increased from 85.2% to 85.3%.

Rural issues

Approximately 30% of the population of Northamptonshire lives in the densely populated town of Northampton. 68.8% of the population live in “urban city and town” areas, 20.2% in areas classified as “rural town and fringe” and 11.1% in “rural villages and disperse”. Of this, 24.9% are children and young people aged 0 – 19 years (187,000+), which is higher than the England average. A higher proportion of children live in the more urban areas than in the more rural areas.

Rural poverty is the condition by which communities and their inhabitants are unable to afford to heat (or cool) their homes, secure adequate nutritious food, suffer from social isolation, inadequate housing, have a low income as well as poor access to amenities such as use of a vehicle, public transport, access to jobs market and access to healthcare. A rural area is defined as a town, village or hamlet with a population of below 10,000.

- There are 237,815 people living in rural areas in Northamptonshire (31.4% of the overall population), compared to 519,366 people living in urban areas (68.6%).
- Rural Northamptonshire has an older population than urban Northamptonshire with a higher proportion of people aged 65+ and a lower proportion of children and working age adults.
- Of those living in rural areas, 59.3% are of working age (aged 16-64), which is lower than the proportion of the working-age population in urban areas (62.1%).
- Rural Northamptonshire has a higher proportion of residents aged 65+ (22.4%) compared to Urban Northamptonshire (16.4%).
- Only one area in rural Northamptonshire ranks among the most deprived 20% of LSOAs in England (E01027041 in Central and South Irthingborough) on the 2019 Index of Multiple Deprivation. However, there are a large number of deprived people living in rural areas in Northamptonshire.
- More than 14,000 people in rural Northamptonshire identified as income deprived in the Indices of Deprivation 2019 Income domain (18.8% of all income deprived residents across the county).
- 20.6% of working-age residents who are claiming DWP benefits in Northamptonshire are living in rural areas (19,115 people).

- 20.3% of children aged 0-15 in relative low-income families in Northamptonshire are living in rural areas (3,400 children).
- 26.5% of pensioners in low income (in receipt of Pension Credit) in Northamptonshire are living in rural areas (3,351 people).
- Three of the five most deprived rural LSOA's on the IMD 2019 are in East Northamptonshire, specifically around the towns of Irthlingborough and Raunds. Some rural neighbourhoods in Northamptonshire experience multiple deprivation challenges.
- LSOA E01027041 (encompassing Central and South Irthlingborough) is the most deprived rural area in the county, and has the highest proportion of residents who are income deprived (340 residents; 22.6%), the highest proportion of children in poverty (65 residents; 19.1%) and the 2nd highest proportion of pensioners in poverty (53 residents; 16.6%) relative to other rural LSOA's in Northamptonshire.
- LSOA E01027327 (surrounding Finedon) has the highest proportion of working-age benefit claimants of all the rural LSOA's in Northamptonshire (222 residents; 5.5%). This neighbourhood also has the highest proportion of pensioners in poverty (60 residents; 17.6%), as well as the 2nd highest proportion of children aged 0-15 in relative low-income families (37 residents; 16.1%).

Sources:

- Office for National Statistics Census 2021
- Income Deprivation Affecting Children Index (IDACI) 2019 Profile, North Northamptonshire (Proposed Unitary)
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- Local Insight profile for 'Northamptonshire' area Local Insight for Northamptonshire Community Foundation, October 2020
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- Rural Poverty in Northamptonshire, OCSI, May 2023

Northamptonshire and Rutland Music Hub
Northamptonshire Music and Performing Arts Trust (NMPAT)

Northamptonshire and Rutland Local Plan for Music Education 2024-25

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