



## Music Education Council Member News 2018 Issue Two

Remember that MEC relies on the contact point within each member organisation to share MEC news with their own members - please share these news e-mails with your members. (If you need another person to be an additional contact for your organisation just drop Angela ([admin@mec.org.uk](mailto:admin@mec.org.uk)) an e-mail).

Don't forget that if you have news you want to share with the whole music education sector, send your 150 word (plus hyperlinks) mentions to [admin@mec.org.uk](mailto:admin@mec.org.uk) Make sure the title of your e-mail is MEC News Update Item so that it isn't missed.

And don't hesitate to contact Richard J Hallam MBE, Chair to make sure matters that concern or interest you are on his agenda when he meets with key people about music education. ([halla@globalnet.co.uk](mailto:halla@globalnet.co.uk); 07850 634239).

### MEC News

1. **Message from the Chair.** 2018 is already proving to be another critical year for music education in the UK. The particular challenges in each nation vary according to the national circumstances but we can still learn from and support one another and MEC is actively in communication with the key people and organisations in each country.

Music Education Council members, working individually and collaboratively with other MEC members are being proactive as well as reacting to issues. See for example the upcoming Seminar on March 20<sup>th</sup> with the Music Commission, the summit with Music Mark on June 26<sup>th</sup>; and the seminar on July 6<sup>th</sup> with Music for Youth as part of their national festival which provides a superb platform for celebrating and sharing the excellent work that goes on, day in and day out, despite these challenges. See also, for more examples of celebrating and sharing, the report from the MEC music education awards and Drake Music Scotland's celebrations on May 4<sup>th</sup> and 5<sup>th</sup>.

But above all, as the voice for music education, across the lifespan, MEC represents our broad and diverse sector by providing clear messages to officials, elected members and policy makers. Make sure you contribute to those messages and ensure your voice and that of your organisation are heard by contacting Angela ([admin@mec.org.uk](mailto:admin@mec.org.uk)) or me directly at [halla@globalnet.co.uk](mailto:halla@globalnet.co.uk) 07850 634239 if you want to know more or have your news included in these MEC updates each month. You can also join our Special Interest Groups (anytime) and Task and Finish Groups (as they are established). See below for further information. And you can network and engage directly with colleagues at MEC's seminars: March 20<sup>th</sup> focussing on Music Curriculum with the Music Commission; July 6<sup>th</sup> focussing on connectivity with Music for Youth in Birmingham; September 13<sup>th</sup> focussing on the workforce with the MU and Sing Up in London; and December 12<sup>th</sup> focussing on

inclusion in Bristol. All of these seminars will focus particularly on the situation in England in preparation for changes from 2020 onwards.

## 2. **Whose Curriculum? Seizing the Initiative - MEC Spring Seminar**

Booking is now open for the **20<sup>th</sup> March London** seminar focussing on the Music Curriculum. Are you involved in music education in England – from early childhood to Higher Education and beyond?

Ensure your voice – and that of your organisation – is heard.

Last year MEC heard the range of views on the curriculum from across our diverse sector. Now it is time for strong, clear messages to inform and influence music education policy in England in our discussions with the DfE and ACE.

Running in collaboration with The Music Commission, MEC invites you to join this conversation and help develop the answers. [Book now](#) to secure your place at this important seminar – spaces are limited.

*Confirmed contributors include Naveed Idrees (head) and Jimmy Rotheram (music coordinator) Feversham Primary Academy; Adam Hickman, Lead on School Engagement and Partnerships, Birmingham Music Hub (Major Award winners, MEC Music Education Awards 2017); Chris Dalladay (Senior lecturer, UEL); and Duncan Mackrill (Director of Teaching and Learning, School of Education and Social Work, Sussex University).*

Please note that PayPal is no longer used – you will be invited to pay by card, request an invoice or send a cheque. You will also be asked to input details of the attendees if you are booking for others; and for the MEC member organisation that you will be representing. And of course, if you / your organisation hasn't paid its 2018 renewal fee yet then please organise for that to happen before the date of the seminar :0)

## 3. **MEC Music Education Awards** Congratulations to **BIRMINGHAM MUSIC EDUCATION**

**PARTNERSHIP** on winning the Music Education Award, presented at the Music Teacher Awards for Excellence. “Sustainable, long term programmes of support” is the mantra for Birmingham Music Education Partnership and this year they clearly demonstrated that this is being realised.

This award is testament to the consistent, determined and visionary work which has been going on across Birmingham in recent years as the team have worked to build structures that deliver for schools and young people in the long term.

There is evidence of determination and resilience here, where authenticity of the education being provided is the right and proper focus. To this end, it is good to see original research being commissioned in partnership with Birmingham City University – helping to identify needs through analysis as well as through anecdote.

There is much to note, including the development within the vocal strategy of using song to develop language acquisition amongst children and their families newly arrived into the City. This is targeted, powerful and life changing activity.

The offer of world music instruments as part of instrumental provision with Dhol, Djembe, Harmonium, Sitar, Steel Pans and Tabla is another example of authenticity at work as is the strong partnership activity, for example with the National Youth Orchestra in support of talented pupils. Finally, crucially and with an eye to the future – professional development is being taken seriously amongst existing staff and in the next generation through association with the Royal Birmingham Conservatoire.

This is a hub that understands its purpose as the convenor and instigator of musical activity and opportunity within Britain's second city.

A report from Birmingham on what winning meant to them will appear in the next News update, and highlights from the Shortlisted bids and other key achievements will be featured across the next few months. The Awards Panel full report can be viewed [here](#).

4. **MEC membership benefits and fees for 2018** – don't forget to pay for 2018! All members should have received an invoice for their 2018 fee. Any members who have not renewed – or at least communicated their intention to renew – by the end of March will be taken off the circulation list for all communications. Mews update number 3 will be the final new update sent to members who have not renewed and anyone joining a SIG or T&F Group from an organisation that has not paid will be taken off those groups.

5. **Spotlight On** – in July last year you voted 12 organisations on to the MEC Forum. Through this year we will be featuring these organisations in the news update. Each organisation will highlight its key areas of work and what they hope to achieve this year. We hope this will help members to understand each other's priorities and will enable closer collaboration on issues of common concern. Featured this month are the [Cymdeithas Addysg Cerdd Awdurdodau Cymru / Welsh Authorities' Music Association \(CAGAC\)](#) and the [Incorporated Society of Musicians \(ISM\)](#).

6. **Task and Finish Groups:**

- **Child Licencing Task and Finish Group** – Following a very useful meeting in January the group has been working to collate information and create a briefing note which has now been shared with contacts at both the DfE and the DCMS. The next step is to prepare a letter to the Education Minister with proposals on what needs to be done to address the many challenges facing those who want to provide Educational and Voluntary (ie the children are not employed) performance opportunities for children and young people. The group will keep the MEC Membership updated as it progresses.
- The **Early Years TFG** is on track as outlined in the News Update No 10 2017 (item 4) with the mapping exercise having already identified over 60 organisations.
- The **Music Commission TFG** will meet in person as part of the March 20<sup>th</sup> Seminar, by which time we expect to have heard more from the Music Commission. (See item 4 in member news below or visit <http://www.musiccommission.org.uk/> for further information).

7. **Special Interest Groups** - The transition from Working Groups to Special Interest Groups continues. Following last month's news update and emails to all of those who have indicated they wish to be involved in the SIGs, MEC Chair Dick Hallam is now contacting colleagues who will be chairing each of these groups. Full details of the groups will be announced at the MEC Spring Seminar on March 20<sup>th</sup> and in the March Update. If you haven't responded to the e-mail asking if you want to remain involved in one of the SIGs contact [admin@mec.org.uk](mailto:admin@mec.org.uk) by **15<sup>th</sup> March**. If you want to be involved for the first time make contact by the same deadline and make sure you or your sponsoring organisation have paid MEC membership for 2018!

8. MEC hosted a **session at the Education Expo**. The following are the headline points from that session:

- The current plan is so much more than the core and extension roles and the DfE grant is not intended to fund the whole of the plan.
- Schools need to be more engaged in any future plan. Hubs can help and support teachers in schools but need to be asked.
- Schools are funded to provide a broad and balanced curriculum. Hub funding can augment and support this but shouldn't replace school funding where this is inadequate.
- Accountability on delivery of the plan as a whole should not be reduced to just the core and extension roles, nor just to Hub lead organisations.
- The concept of Hubs was new for some and has evolved in different ways in different regions. This flexibility was built into the plan to enable local priorities to be addressed.

- Any future plan should look at Early Years and Families
- Fully equitable progression – especially in secondary – still appears to be a postcode lottery
- More skilled teachers are needed in all genres and including technology, and composing/conducting.

9. MEC Chair, Dick Hallam, has been invited to an event at Arts Council England as part of ACE's development of its new ten year strategy. See also item in policy news to contribute direct to ACE. Dick is asked to consider the following material in advance of the meeting. If you have any views that you would like him to take to the meeting please contact him direct on [halla@globalnet.com](mailto:halla@globalnet.com)

**1. The role of arts, museums and libraries**

- How do you define arts, museums and libraries?
- What are the benefits for: individuals; communities; the nation?
- What are the barriers to participation?
- How diverse do you think the arts, museums and libraries sectors are in terms of: artists/practitioners; workforce; governance; audiences; participants?
- How can we increase diversity?

**2. Changes to society in the next 10 years**

- What do you think society will look like?
- How do you think changes will impact on arts, museums and libraries?

**3. The role of public funding in arts, museums and libraries**

- To what extent do you support public and Lottery funding of arts, museums and libraries?
- What is important in allocating public and Lottery funding for arts and culture?
- What do you think should be the priorities for public and Lottery investment in arts, museums and libraries?

**4. Guiding principles for public funding – 'great' arts, museums and libraries**

- What does 'great' art and culture mean to you?
- What does 'for everyone' mean to you?
- What does this mean in the context of Arts Council funding?
- How important is quality?
- How can we/to what extent should we measure quality?

**5. Arts Council's role beyond funding**

- How would you summarise the current role of the Arts Council?
- What role would you like the Arts Council to play?
- Is there anything else the Arts Council should be doing, beyond its current core remit?

## **International Society for Music Education (ISME) News**

1. The 33<sup>rd</sup> biennial World Conference, which will take place in **Baku, Azerbaijan July 15<sup>th</sup> – 20<sup>th</sup> 2018** If you are thinking of attending then go to [www.isme.org](http://www.isme.org) join for 2018-19 and register for the conference at the early bird rate. Early Bird registration ends 31<sup>st</sup> March.

## MEC Member News

MEC does not endorse any particular products or services, but is happy to provide details to members of other members' activity and products. Anything featured below has not, therefore, been evaluated by and is not endorsed by MEC.

1. **Music Mark** has been working hard to set up its annual Spring Summit for Music Hubs and Services which will take place in Birmingham on the 1<sup>st</sup> March. The one-topic conversation will be the National Plan 2020, and it is hoped that a day of discussion will help distil many of the thoughts and ideas which have been discussed at a local and regional level by colleagues. A paper of headlines from that discussion will be shared on the Music Mark website in due course and then in the summer – June 26<sup>th</sup> – the Music Mark Summer Summit (in London – venue tbc) will continue the discussion with the whole Music Mark Membership as well as the wider sector (though a partnership with MEC). Darren Henley will be the Keynote Speaker, and other speakers from across the sector will be invited to be involved in a day of lively discussion. Music Mark is also running some sector specific GDPR training sessions (details on the website). These are filling fast, but there are still a few places in Manchester, Bristol and Northampton. Finally, early update on the Music Mark Annual Conference - the dates have changed slightly and the conference will now run – in Warwickshire – from 2pm on Thursday 22<sup>nd</sup> until 5pm on Friday 23<sup>rd</sup> November 2018.

2. **Learn to Play Day** - the flagship event of the charity Music for All, is back on **17th and 18th March 2018**. Music shops, schools, venues, instrument manufacturers and anyone who would like to take part are invited to join this music making weekend and help to offer tens of thousands of **FREE** musical instruments to one and all. This *national event*, now in its seventh year, is about giving people everywhere a great reason to visit their *local music shop, venue or school* to find out more about learning to play a musical instrument. To find out how to maximise the benefits of Learn to Play Day please get in touch with Alice Monk on 01403 800500 or [alice@mia.org.uk](mailto:alice@mia.org.uk). Full details of the event, including participating venues and local appearances, will be found at [www.learntoplayday.com](http://www.learntoplayday.com) over the coming months. To find out more about the charity, Music for All, go to [www.musicforall.org.uk](http://www.musicforall.org.uk)

3. Congratulations to **Sing Up** which was named as winner of the *Music Teacher Magazine Editor's Award* at the 2018 Music Teacher Awards for Excellence. The winner is chosen for excellence in design and implementation; a strong sense of either social justice or artistic excellence; and ambition, innovation and/or exceptional personal determination. Announcing the award Alex Stevens said:

“The winner of this award was chosen for its undeniable and transformative impact on music in schools. Initially an example of the huge impact that a national music education programme with genuine government support can have, ten years on, [Sing Up] has proved its commercial resilience, expanded, and still provides teachers with the resources they need to put singing at the heart of their schools.”

The Award recognises the hard work and dedication not only of Sing Up employees past and present, but of the wider community of organisations, vocal leaders, teachers and other individuals who have contributed to the cause of making singing happen in schools over the past 10 years.

4. **Music Commission update** - It's been a busy month for The Music Commission, including the second meeting of the Commission panel which was held at the Roundhouse in Camden. A full update is available through The Music Commissions newsletter here [http://www.musiccommission.org.uk/wp-content/uploads/2018/02/Newsletter\\_February-1.pdf](http://www.musiccommission.org.uk/wp-content/uploads/2018/02/Newsletter_February-1.pdf) . The Commission will be working with a MEC Task and Finish group on March 20<sup>th</sup> as part of the Spring seminar.

A REMINDER THAT THE PUBLIC CONSULTATION LAUNCHES TODAY. This is designed to give individuals the opportunity to contribute to the work of the Commission and we would be grateful for colleagues help in raising awareness.

5. **Youth Music** has provided the following updates:

- ‘Guidance for Music Education Hubs: Developing an inclusive approach to the core and extension roles.’ Youth Music published this document in February. It has been positively received by both music services, hub partners and the wider sector being described as “helpful and challenging in equal measure”. Here it is: <http://bit.ly/2C3Q58c>
- ‘Exchanging Notes Interim Report: Year 3’. Youth Music also published this document last month with Birmingham City University, which was subsequently featured in Arts Professional. Here’s the report: <http://bit.ly/2GXEKpi> and here’s the article in Arts Professional: <http://bit.ly/2ocliMN>
- Youth Music’s ‘Give a Gig Week’ takes place from 16 to 25 March. Craig David, Pixie Lott, The Wombats, Newton Faulkner and many others have confirmed their involvement. Further information here: <http://bit.ly/2mt1nvq>
- The BBC Ten Pieces ‘Champions Day’ took place last week and Included a SEN/D panel discussion chaired by Carol Reid, Youth Music’s Programme Director. Really positive to see inclusive practice on the Ten Pieces agenda.

6. **Bristol Music Trust’s** Creative Learning & Engagement team is looking for an inspiring and experienced **Creative Producer** to work with them on a range of activities within the newly established National Centre for Inclusive Excellence (NCIE); The NCIE is a national programme, set up by Bristol Music Trust to explore the civic role of music and the arts and will, from September 2018, begin a four-year programme of work as part of Youth Music’s Fund C portfolio, which will focus on enabling talented, young musicians to overcome disabling barriers to their musical progression and develop the artistic and professional skills they need to enter the music industry or higher education. See [here](#) for further information and application pack.

Closing on **Wednesday 14th March 2018 at 9am.**

7. **Sound Connections** highlights some upcoming opportunities:

- [Sound Connections early years apprenticeships](#) – applications open in April 2018, these annual apprenticeships offer five individuals mentoring, training, shadowing and observation opportunities, and support aspiring early years music leaders to develop skills and knowledge.
- [London Early Years Music Network](#) – sign up to receive our newsletters and join our early years music community via Facebook
- [Sound Connections early years resources](#) – early years music case studies, videos, workshop plans all available for free online
- [IMPACT](#) – applications open NOW, this tailored programme offers bursaries of up to £600 to individuals looking to develop evaluation practices in their work. Not specifically for early years, but an interesting opportunity for anyone keen to specifically improve how they reflect on their work.
- [INNOVATE](#) – applications open in April 2018, this programme offers investment and mentoring to individuals looking to develop innovative music projects prioritising young people in challenging circumstances and in early years. Funding of up to £2,250 available.

- [Training](#) – keep an eye on our annual programme of training, networking and workshop activity.

8. **Sound and Music Summer** School for young composers. Applications are now open. This unique, week-long residential gives students the opportunity to explore and develop their musical creativity. Whether they're into song-writing or jazz, film music or classical, this is their chance to take things to the next level.

Full of collaboration, fun, learning and creativity, 75 young composers aged 14 – 18 will have the opportunity to work with professional composers and musicians from a wide variety of musical traditions. During the week, students will:

- Explore different styles and methods of composing and music-making
- Meet and work with leading composers and musicians
- Create their own piece of music
- Have their music performed and recorded
- Meet lots of other young composers
- Have the option to gain Arts Award (Bronze)

*"Opportunities and ideas come at you from all directions"* (Summer School student)

Deadline for applications: noon Thursday 29<sup>th</sup> March

More information and applications via [www.soundandmusic.org/summerschool](http://www.soundandmusic.org/summerschool)

9. **Music Network UK** Make sure you don't miss out on the next Music Network UK event. Contact Mark Pemberton ([Mark@abo.org.uk](mailto:Mark@abo.org.uk)) to get yourself added to the Basecamp network group. This network, run by the National Music Council, brings all elements of the music sector together. Network meetings take place each year with high profile speakers, providing a unique opportunity to meet colleagues and discuss key matters of interest to music in the UK.

10. **Barbara Ann Johnstone** (2016) University of Greenwich, Doctorate in Education Teachers working together in the Wider Opportunities instrumental programme in the primary school. The doctoral thesis sought to discover the nature of professional collaboration between visiting instrumentalists and class teachers in five primary schools. In the study both sets of teachers were regarded as specialists in their own right, with the instrumentalists as specialists in music and the class teachers as specialists in the pedagogical skills of the classroom. The presence of these two specialists suggested an ideal scenario for professional collaboration and potentially offered the key elements needed to support pupils' musical learning and progress. It was considered that engaging in collaborative practices could lead to developing innovative ways of teaching in the Wider Opportunities programme, in which both teachers shared the teaching and built up their own professional knowledge. In addition, the study explored whether the professionals wished for more collaborative involvement with each other. The link to the thesis is: <http://gala.gre.ac.uk/18074/>

## Policy News

*Don't forget to share with MEC ([admin@mec.org.uk](mailto:admin@mec.org.uk)) any policy-related news that you pick up. Through its members sharing news with other members MEC is uniquely placed to make sure that everyone across the music education sector is as well informed as possible.*

1. With thanks to colleagues who sent information, MEC's chair responded to two select committee requests for evidence last month. These were **an Inquiry into the social impact of participation in culture and sport; and an Inquiry on the economic, cultural and social benefits that live music brings to the public**. MEC specifically responded to the sustainability of live music and music education.

The very tight timescale for responses meant it was not possible to circulate a draft response for further comment. It is not possible to share the actual responses to members at this stage as the guidance states: *Once submitted, no public use should be made of any submission prepared specifically for the committee unless you have first obtained permission from the clerk of the committee. If you are given permission by the committee to publish your evidence separately, you should be aware that you will be legally responsible for its content.* However, please be assured that all comments were taken into account and reflected in the responses.

2. **Curriculum Fund 2018** Many thanks to colleagues who responded to the requests for comments in respect of the curriculum fund last month. MEC Chair, Dick Hallam attended a further roundtable at the DfE with representatives from ACE, CLA, Languages, Citizenship, Geography, History, National Literacy Trust, PHSE, Religious Education, the V&A museum and DCMS.

As reported last month, consultations will continue through the next couple of months after which firm proposals will be put to the Secretary of State for Education with the hope that this will lead to an announcement in the Summer/Autumn. It is accepted that there is no one agreed definition of 'knowledge-rich resources.' Tim Oates' *The Cambridge Approach to Textbooks* will be refined and verified. (See note). The good news is that the various subject experts are making broadly similar points.– the importance of early years; support for general class teachers in primary; lots of good resources already available - it is *how* these are *selected, adapted* and *sequenced* by teachers to meet the needs of *all* children and young people (including SEND and talented) in their particular school and how teachers are supported (i.e. must be linked to CPD) that is needed – teachers need to have the confidence, knowledge, skills and understanding to be able to use good materials effectively. Professional isolation is a problem for secondary music teachers. Heads and Senior Leadership Teams (SLT) need support in curriculum design; progression routes and multiple destinations need to be facilitated, including HE and careers, through appropriate resources being made available and used effectively. DfE needs to work with and through subject associations.

Note: Tim Oates' *The Cambridge Approach to Textbooks*'

- The resource sets out clearly its purpose, target audience and intended use;
- The domain (the area of study) and the constructs (key things to learn) are defined clearly, and linked to, but not limited to, the national curriculum or examination specifications;
- Knowledge and teaching in the resources is sequenced to allow clear progression through a wider programme, and builds upon conceptual understanding;
- The resource encourages broad and balanced learning with cross-curricular and interdisciplinary content;
- There is clear support and guidance for teachers to best use the resource;
- The resource provides children with opportunities to practise and produce and uses relevant pedagogy to encourage deep learning (retention, application and automatic re-application);
- Technical vocabulary is used with precision, and knowledge included is accurate and addresses misconceptions;
- The resource has a clear differentiation approach, and is adaptable to use with children of varying needs;
- The resource includes opportunities for formative pre-learning assessments as well as appropriate assessment of knowledge post-learning;
- The structure and design of the resource is informed only by the constructs and learning model;
- The resource is regularly updated and improved based upon evidence.

3. Written Answers - Department for Education: Arts: Education (14 Feb 2018)

**Alex Sobel Labour/Co-operative, Leeds North West**

To ask the Secretary of State for Education, what plans he has to increase funding for arts in schools.

**Nick Gibb Minister of State (Education)**

In addition to general funding schools receive to deliver the curriculum, the Government specifically funds music education hubs and other arts-related programmes to ensure that every child has access to a high quality arts education.

The Government announced almost £400 million of funding in the period 2016-20 for a diverse portfolio of music and arts education programmes to improve access to the arts for all children,

regardless of their background, and to develop talent across the country. This includes £300 million for music education hubs in 2016-20, £58 million in 2016-18 for the Music and Dance Scheme, which allows exceptionally talented children to attend specialist music and dance institutions, and more than £8 million in 2016-18 for cultural education programmes including Saturday Art and Design Clubs, the National Youth Dance Company and the [BFI](#)'s Film Academy programme.

4. The DCMS has launched its 2016 statistics on the contribution of DCMS sectors (including culture and the creative industries) in each region. Various versions of the report can be found [here](#)

5. The Arts Council's current 10-year strategic framework, Great Art and Culture for Everyone, runs from 2010-2020. It sets out ACE's mission and five goals and provides the rationale for its investment in arts and culture, and for the way in which it fulfils its development and advocacy roles <http://www.artscouncil.org.uk/about-us/our-mission-and-strategy>.

A new 10 Year Strategy for 2020-2030 will be published in the autumn of 2019. ACE is currently in the process of reviewing its evidence base and, through a national conversation, listening to the views of the public, the sector, ACE partners and stakeholders. Later in the year it will run a consultation on its new strategic framework.

ACE invites people to participate in this conversation through its online platform

<http://www.artscouncil.org.uk/haveyoursay>. In a message to MEC, ACE says "your members' perspectives and expertise will be valuable to the development of our next strategy. The platform hosts an online survey, and also a forum where individuals can express their views on a wide range of topics related to the future of arts and culture".

## Other News of interest

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1. [Arts Council England](#) published an [evaluation](#) of Cultural Citizens, a pilot arts programme for young children, revealing it had successfully reached 642 young people many of which had never previously taken part in art and culture, predominantly from lower socio-economic backgrounds.

- 66% of young people involved said they had never or irregularly taken part in arts and culture prior to the Cultural Citizens programme
- 97% of young people involved rated the pilot programme as 'very good' or 'good'
- The pilot gave increased access to local arts and culture to 642 young people in Barking and Dagenham, Birmingham, Liverpool, and Blackpool and involved 105 arts organisations, 332 art and cultural experiences, and 12 art forms

2. [The Guardian](#) reports on how schools can win an Artsmark Platinum Award – and it's about "more than merely passing exams"

3. [Arts Council England](#) announced plans for development funding to sit alongside its National Portfolio investment in 2018 to 22. These funds create new opportunities for individual artists and organisations in and beyond the National Portfolio. The approach is underpinned by the Arts Council's strategy – *Great Art and Culture for Everyone* – and has been informed by the consultation with the arts and culture sector in 2016. These [National Lottery Project Grants](#) opened for application TODAY – 5<sup>th</sup> March 2018