

Ensuring Quality

Intervention policy for Music Education Hubs



Contents

Introduction	2
A Hub's approach to quality	3
Support and Guidance	5
Arts Council guidance notes and templates	5
Hub Support Programme	5
Tools and resources	5
When intervention is required	6
Assessing risk to our investment	6
Risk ratings	8
Types of concerns	9
Expectations of Hub lead organisations	11
Interventions	12
Novation process	13
Arms-length arrangements	13
Transfer of leadership	14
Hub action planning template	15

Introduction

Ensuring Quality sets out the Arts Council's intervention policy for Music Education Hubs (Hubs). As part of our funding relationship with Hubs, we provide regular support and guidance as well as a range of developmental tools and activities. This policy explains the different interventions the Arts Council may make when a Hub is in difficulty, or where we have concerns about performance. It helps Hubs understand our expectations and requirements. Wherever possible, we try to make early interventions to ensure delivery against the requirements of the funding agreement.

This document should be read alongside the [Music Education Hub Relationship Framework](#)¹, which details the relationship between the Arts Council and Hubs. The relationship framework details our approach to assessing risk and monitoring delivery against our funding agreements. We aim to foster a developmental and supportive relationship and to provide ongoing dialogue and monitoring.

Music Education Hubs were established in 2012 and our intervention policy was first published in 2014. Today, we have an even stronger understanding of how Hubs work, what they can achieve and the difference they can make for children and young people.

We focus on supporting Hubs and ensuring quality so that the aims and outcomes of the [National Plan for Music Education](#)² are achieved, as well as helping us in our mission to ensure all children and young people across the country have access to a high quality music education.

The Arts Council expects ambition and excellence across the Hub network. Every child has a right to sing and play instruments – both as a soloist and in groups – and to be able to take these skills further if they have the talent or inspiration. We have a collective responsibility to ensure the very best outcomes for young people.

We have worked with Hubs and the Department for Education (DfE) to develop a holistic approach to quality that is aligned with the Arts Council's [Quality Principles](#)³, a [Hub Support Programme](#)⁴, [tools and resources](#)⁵, and seminars and training.

Excellent Hubs consider quality in everything: planning, communications, relationships with partners, leadership, governance, financial and operational considerations, teaching and delivery. Excellent Hubs have a strong quality assurance methodology and are clear on the delivery standards they expect, embedding appropriate quality frameworks and values, such as our Quality Principles.

There are many organisations that have an interest and responsibility for the quality of music education, including Hubs, the Arts Council, the DfE, Ofsted, local authorities, arts and youth organisations, and schools. The Arts Council is a public body and accountable to the DfE and Parliament for the way in which we distribute and monitor public funds. Our intervention policy is therefore necessary to minimise risks to our investment and ensure every child and young person gets the level and quality of music education provision they are entitled to.

¹ <https://www.artscouncil.org.uk/music-education/music-education-hubs>

² <https://www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-musiceducation>

³ The seven quality principles were agreed by the sector and encourage greater critical thinking about goals which children and young people's arts/culture practitioners seek, and what 'great' and 'excellent' look like:

⁴ <https://www.artscouncil.org.uk/music-education/music-education-hubs#section-4>

⁵ <https://www.artscouncil.org.uk/music-education/music-education-hubs#section-5>

A Hub's approach to quality

Quality is paramount. The quality of leadership, management, teaching and learning will have an impact on the extent to which the intended outcomes for children and young people are achieved.

There are many components to designing and delivering a high-quality offer for children and young people. This should always start from understanding children and young people's needs, with an effective needs analysis and strong consultation with and feedback from children, young people and stakeholders.

A Hub is a group of organisations and partnership working is core to the vision in the National Plan for Music Education. Excellent partnerships offer invaluable insight into the needs of children and young people, providing ways to collectively widen reach and outcomes. Partnerships can support quality outcomes across all areas of work for young people, across a range of progression routes. Partnerships can also bring innovative and cost-effective delivery mechanisms to the fore and enable Hubs to draw on expertise from a range of areas such as marketing, communications and fundraising, through to outstanding teaching and project management. Excellent partnerships foster a culture of support, self-evaluation, peer learning and ongoing development. These will result in high quality, inspiring and engaging musical and progression opportunities for children and young people.

An excellent Hub that promotes quality could be described as follows:

- child-centred and authentic. The views of children and young people and other stakeholders are sought and responded to, ensuring that children and young people are actively involved and feel a sense of ownership
- embeds the Quality Principles, or similar quality framework and values across all areas of work
- has thorough quality assurance processes in place to monitor the delivery of activities taking place across the Hub, which support the Hub's quality framework
- undertakes a process of continuous needs analysis and self-evaluation and demonstrates evidence-based decision-making
- is always striving for excellence
- considers quality to be central to business planning and programming planning – with quality considered across all activity and progression routes
- ensures there are excellent partnerships across the Hub, and the Hub lead organisation acts as a good strategic broker
- has a strong school music education plan, resulting in high engagement and impact in schools and colleges across the Hub's area
- advocates for, offers, sign-posts and is actively engaged in peer learning and other forms of continuing professional development (CPD) within and beyond the Hub
- the Hub's data is robust and evidences excellent reach and impact. The Hub has appropriate mechanisms in place to gather data from a range of sources to effectively evidence the use and impact of the Hub grant, and data is used to inform strategic planning
- income streams are appropriate and/or progressively diversifying
- receives challenge and support from a suitably qualified board (or equivalent)

- has excellent governance, leadership, management and financial planning and controls to support quality
- is entrepreneurial, innovative and forward looking

The Arts Council recognises that Hubs have differing policies and systems for ensuring quality – for example using Youth Music’s ‘[Do, Review Improve](#)’ quality framework. To support this area, seven [Quality Principles](#) were developed as a result of close collaboration between the Arts Council and arts and cultural organisations that work with children and young people. The aim of the Quality Principles is to raise the standard of work being produced by, with and for children and young people. Hubs are welcome to use these principles in their approach to quality. The principles were tested with 51 lead organisations, working with 800 partner organisations and involving almost 9,500 children and young

people. Research findings from that work can be found in the report [Using Quality Principles in work for, by and with Children and Young People](#), which you can [read here](#)⁴.

The research showed that the quality principles were primarily used for four main purposes:

- 1. To develop evaluation methods, tools and/or frameworks.**
- 2. To review an existing project, programme or area of work.**
- 3. To plan new work.**
- 4. To engage in self-reflection, staff development and peer learning.**

The principles provided a common overarching framework for organisations to consult in relation to their strategy and organisational development. The principles are:

1. Striving for excellence and innovation	Is there a real commitment to achieving excellence by with and for children and young people?
2. Being authentic	Is it authentic; is it the real thing?
3. Being exciting, inspiring and engaging	Are children and young people excited, engaging and inspired?
4. Ensuring a positive and inclusive experience	Does it ensure a positive and inclusive experience?
5. Activity involving children and young people	Are children and young people actively involved?
6. Enabling personal progression	Do children and young people progress and know where to go next?
7. Developing belonging and ownership	Do children and young people feel they belong and it belongs to them?

⁴ https://www.artscouncil.org.uk/sites/default/files/download-file/Using_Quality_Principles_in_work_for_by_and_with_children_and_young_people_2015.pdf

Support and guidance

Arts Council guidance notes and templates

The Arts Council has developed [guidance notes and templates](#)⁵ to support Hubs with many of their plans, processes and ways of working, including business planning, programming, governance, needs analysis, management accounts, board papers and financial statements. These demonstrate the Arts Council's minimum expectations. All Hubs should strive for excellence in these areas and use all the tools necessary to pursue that objective.

Hub Support Programme

The Arts Council has a dedicated Hub Support Programme, which ensures Hubs have access to training and development opportunities that help them build on and enhance their work.

We are working with Hub leaders and other music education stakeholders to design a variety of relevant development opportunities, training and resources. You can read the latest news about the programme [here](#).⁶ We welcome Hubs' recommendations for training and development. Please contact your Relationship Manager with any suggestions.

Participation is voluntary, and we expect that most Hubs will want to take part at some point. From time to time, the Arts Council may require that a Hub take part in specific strands to improve on identified areas of risk.

The programme focuses on leadership, management, fundraising, peer learning and

strategy. It helps Hubs address issues such as partnership working, funding models and governance or any other area identified by the Hub, so that Hubs can deliver the vision set out in the National Plan for Music Education.

To find out about the latest opportunities and details of how to sign up, please visit the [Hub Support Programme web pages here](#).⁷

We also encourage Hubs to meet regularly, independently of the Arts Council's coordination, to focus on tasks or issues facing them and share skills and knowledge.

Wider Arts Council initiatives are also available to Hubs, including the [Digital Culture Network](#)⁸ and funding opportunities, for example Catalyst, Capital and National Lottery Projects Grants funding. From time to time the Arts Council also hosts sector events and training.

Tools and resources

Hubs can draw on the many existing tools and resources developed by music education experts and organisations. These include, for example, resources to support quality assurance, [developing an inclusive approach](#)⁹, and self-evaluation. The Arts Council encourages all Hubs to undertake regular self-evaluation and our [self-evaluation tool](#)¹⁰ is available. A list of these resources, with accompanying links, is available on our [website](#)¹¹ in the 'Quality Resources for Music Education Hubs' download. New resources are also highlighted in our regular newsletters to Hub lead organisations.

⁵ <https://www.artscouncil.org.uk/music-education/music-education-hubs#section-5>

⁶ <https://www.artscouncil.org.uk/music-education/music-education-hubs#section-4>

⁷ <https://www.artscouncil.org.uk/music-education/music-education-hubs#section-4>

⁸ <https://www.artscouncil.org.uk/advice-and-guidance/digital-culture-network>

⁹ <https://network.youthmusic.org.uk/guidance-music-education-hubs-developing-inclusive-approach-core-and-extension-roles>

¹⁰ <https://www.artscouncil.org.uk/self-evaluation-toolkit>

¹¹ <https://www.artscouncil.org.uk/music-education/music-education-hubs>

When intervention is required

The Arts Council is a public body and accountable to Parliament and the DfE for the way in which we distribute and monitor public funds. Our monitoring and risk assessment processes are necessary to scrutinise the performance of Hubs, and to highlight potential risks to our investment and breaches of the terms and conditions of the grant.

The funding agreement between us and each Hub sets out the investment they will receive for each year of the agreement. **It is vital that Hubs spend their allocated funds in-year, as any underspends must be returned to the DfE.**

The funding agreement contains your business plan, which must be based on a needs analysis, setting out how you will achieve the core and extension roles¹² and contribute to the National Plan for Music Education. The funding agreement also contains our standard terms and conditions. We will take action if Hubs break any of the terms and conditions¹³ of the funding agreement.

If an organisation is not meeting the requirements set out in the funding agreement, our first step will be to give appropriate feedback (usually through the Relationship Manager). Discussion will allow us to come to a shared understanding of what the problems may be.

Relationship Managers will look at your business plan, objectives and needs analysis to evaluate whether the ambition and achievement is satisfactory. Your Relationship Manager will take the context of the Hub into consideration. They will also look at the year-on-year data from annual Hub performance data¹⁴ and contextual information, both from the Hub and publicly available datasets, such as the cultural education

data portal,¹⁵ to assess progress and determine whether there are any risks to the investment.

We will shape our relationship with you according to your risk profile, giving ongoing feedback on areas of concern, progress, achievements and best practice. Frequency of our contact will increase in proportion to your risk rating. We would expect to communicate directly with appropriate senior colleagues within the Hub partnership, particularly if you have a major risk rating, and for your board to be made aware of our concerns.

Assessing risk to our investment

Your Relationship Manager will monitor risk to our investment on an ongoing basis. When your Relationship Manager is assessing risk, they will think about risk factors in the context of the Hub's ability to deliver the funding agreement, and ultimately the delivery of the National Plan for Music Education through core and extension roles¹⁶ embedded in your business plan.

Our Relationship Managers use prompts to identify factors that indicate that an organisation may not be able to deliver on its funding agreement and to determine the degree of risk to the delivery of our funding agreements. The monitoring prompts are published in the Relationship Framework.¹⁷

We monitor against four main types of risk:

- core and extension roles
- governance and management
- financial viability
- reputational risk to the Arts Council

¹² <https://www.artscouncil.org.uk/search/core%20and%20extension>

¹³ <https://www.artscouncil.org.uk/document/music-education-hubs-terms-and-conditions>

¹⁴ <https://www.artscouncil.org.uk/children-and-young-people/music-education-hubs-survey>

¹⁵ <https://www.artscouncil.org.uk/research-and-data/children-and-young-people>

¹⁶ <https://www.artscouncil.org.uk/search/core%20and%20extension>

¹⁷ <https://www.artscouncil.org.uk/music-education/music-education-hubs>

For each risk factor, the Relationship Manager will judge the **impact** this could have on the Hub’s ability to deliver its funding agreement, and the **likelihood** of this happening, taking into account actions already agreed to reduce the risks.

Impact/likelihood rating

Impact rating	Example descriptors	Likelihood rating	Example descriptors
1 Low	Little effect on the organisation’s ability to deliver against the funding agreement and achieve goals related objectives embedded in the business plan	1 Very low	Strong controls are already having a positive effect
2 Minor	Minor underperformance against funding agreement	2 Low	Effective controls in place that have been tested
3 Moderate	Could potentially result in funding agreement being revised or not fully achieved	3 Unlikely	Controls in place to reduce the likelihood of the risk occurring
4 Major	Significant underperformance against funding agreement	4 Possible	Some measures in place to reduce the likelihood, but untested or their effectiveness is not yet clear
	Complete failure to deliver against the funding agreements and achieve the objectives in the business plan	5 High	No measures or only weak ones in place to reduce the likelihood of the risk occurring
		6 Very high	No measures in place to reduce the likelihood of the risk occurring

Risk ratings

The scores for impact and likelihood are combined to create a residual risk rating which indicates a level of risk severity of minor (2-6), moderate (7-8) or major (9-11), as set out in the following table:

I	5	Minor	Moderate	Moderate	Major	Major	Major
M	4	Minor	Minor	Moderate	Moderate	Major	Major
P	3	Minor	Minor	Minor	Moderate	Moderate	Major
A	2	Minor	Minor	Minor	Minor	Moderate	Major
C	1	Minor	Minor	Minor	Minor	Minor	Moderate
T		1	2	3	4	5	6
L I K E L I H O O D							

Risk rating = Impact + Likelihood

Risk assessments are dynamic. They are reviewed and updated regularly to help identify which organisations need closer monitoring and which have development needs. The Relationship Manager will update an organisation's risk monitoring factors and summary as and when changes arise/take place and at least every 13 weeks. They will update the risk assessment to the best of their knowledge based on information received. Hubs can provide new information at any time and we welcome an open, honest dialogue as it enables us to offer timely and bespoke support and intervention.

We understand that some organisations will experience difficulty over the funding period due to financial pressures, changes in leadership or other factors. In each case, our risk assessment process is a key part of identifying organisations in difficulty as early as possible, reviewing the individual circumstances, weighing up the risk to our investment and thinking about the best course of support and intervention.

The Arts Council's management teams and the DfE regularly take a national overview of risk and ensure we have the right package of support and intervention available. Risk ratings are not published externally.

It is good practice for Hubs to also have their own risk management process. Risk management tools such as those available via the Institute of Risk Management are widely available.

Types of concerns

One or more of the following concerns would result in the Relationship Manager taking additional action and increasing your risk rating. Most cases below are also a breach of the terms and conditions of your funding agreement.

Risk area	Example concerns which may trigger our intervention
Core and extension roles	Weak or no evidence of delivery of core or extension roles across Hub, as agreed in business plan and programme of activity
	Weak/limited strategic and delivery partnerships in place across Hub, resulting in limited high quality, inspiring and engaging musical and progression opportunities for children and young people
	Lack of ongoing development and ambition to respond to the changing needs of children and young people in their area across the Hub, with poor quality music delivery across the Hub. Indicated via limited or unconvincing: <ul style="list-style-type: none">• needs analysis• effective consideration of the views of children and young people• self-evaluation• business plan• programme of activity is limited in scope and vision within the programme of activity, lacking evidence of relating to the needs of young people, diverse approaches and genres, and consideration of progression across the Hub• quality assurance processes for teaching and learning across the Hub• school music education plans• stakeholder feedback across the Hub
	Annual data return demonstrates lack of expected reach, progression and standards for Hub activities, including: <ul style="list-style-type: none">• low numbers of engaged schools• low numbers of engaged children and young people• poor engagement by children and young people with different characteristics, eg special educational needs (SEN), ethnicity, pupil premium• poor take up and continuation from Whole Class Ensemble Teaching• low numbers of children and young people engaged in ensembles• limited ensemble offer• low numbers of schools supported as part of the Hub's singing strategy• poor progression to higher standards• statistical decline in levels of delivery without a clear rationale and/or plan for improvement

<p>Governance and management</p>	<ul style="list-style-type: none"> • unclear or opaque decision making • underdeveloped governance model • ineffective board or equivalent • board or equivalent lacks impartiality and independence from the lead organisation • major sudden changes in governance structure, management or leadership • makes significant changes to legal status, partnership agreements or to the agreed activity without written approval from Arts Council England and/or putting appropriate risk mitigations in place • poor retention or ability to recruit staff • poor employment practice and/or non-compliance with employment law • repeat compliance issues, eg late or non-submission of reporting documents which significantly delay payment to the Hub or lack of communication with the Arts Council • lack of/no reporting within and across partnerships
<p>Financial viability</p>	<p>Weak financial viability, indicated by:</p> <ul style="list-style-type: none"> • unclear, inaccurate or missing financial information • unbalanced and unsustainable cash flow projections • level of reserves is significantly low for the organisation • poor financial management, including unrealistic/unbalanced budgets, under/overspend or ineffective use of resources • underspends of our grant • no or limited efficiencies enabled through partnerships • low levels of income from other sources, which limits the Hub's ability to build reach and engagement, and limits the financial resilience of the Hub • weak/underdeveloped fundraising strategy • 80:20 delivery/administration split is not adhered to and/or financial information does not offer transparency in this area

Expectations of Hub lead organisations

We look to Hub lead organisations and their boards to take responsibility for managing performance issues, developing appropriate mitigations and action plans, and undertaking self-evaluation. We expect your board to be informed about any concerns we express, either in discussion at a meeting or in writing. We also expect that the board, working with its organisation's executive officers, will deal with the relevant issues and provide prompt and constructive advice on how to meet the requirements set out in the funding agreement. We expect strong leadership from the Hub lead organisation, including:

- **good communication** – keeping the board informed of any concerns expressed by the Arts Council, either in discussion at a meeting or in writing
- **effective information sharing** with the Arts Council, including **prior discussion and written agreement** regarding proposed significant changes to legal status, partnership arrangements, staffing structure, recruitment and the Agreed Activity under the Funding Agreement. The Arts Council reserves the right to be consulted in the process of recruitment and invited to attend interviews when Hubs are recruiting trustees and/or senior staff
- **good governance** by having a governing board with the skills, capacity and independence needed to be **accountable** for the success or failure of the Hub; we expect that the board, working with the organisation's executive officers, will deal with any arising issues promptly and constructively
- producing a clear, credible business plan with **SMART actions and milestones** which show how issues will be addressed. We have provided a template in the appendix of this document which you may use as an example
- **understanding local needs** by undertaking a needs analysis at least annually with partners, schools, children and young people and their families and responding with a high-quality offer which is sustained, coherent and extends to all pupils
- **good use of data** by collecting relevant data on participation and quality of provision from schools and partners and using the data to inform continuous improvement of the Hub's offer
- **understanding how to ensure and improve the quality** by using the Arts Council's Quality Principles¹⁷ and/or other relevant frameworks
- **partnership working** by building local, regional and national partnerships and, where appropriate, commissioning work to ensure that all children and young people receive a high-quality music education offer
- **resilience** by drawing in funding from a range of sources and considering ways to make efficiency savings where appropriate, understanding that the DfE funding is only one of several funding sources available in a local area that the hub lead organisation and their partner organisations will draw upon

¹⁷ <https://www.artscouncil.org.uk/quality-metrics/quality-principles>

Interventions

Where we have concerns around delivery of the funding agreement, including the agreed activity in the business plan, your Relationship Manager will initiate one or more of the measures outlined below. Our intervention/s are always tailored to each situation. The Relationship Manager will choose the best tools and route, as and when appropriate, working with senior colleagues.

- **feedback and discussion** (always a first-stage measure). We will likely require that the Hub manager's line manager (where applicable) is present and will consider the best way to ensure that the board is effectively engaged
- **raise our risk rating** – this enables the Arts Council and the DfE to track and monitor risk nationally and ensure the Relationship Manager has access to the right support and tools
- we may issue a **formal letter** to the Hub lead and CEO/chair of the board to inform them of our risk rating and our concerns
- the Arts Council may request a **meeting** to discuss an acceptable action plan with milestones. You will be responsible for this plan and we will monitor its effect
- **an agreed action plan**, with realistic, time-based targets and milestones may be required within an appropriate timeline. Depending on the severity of the challenges being addressed, the timeline may be quite extended
- the Arts Council **monitors progress** against the agreed action plan with milestones on a regular basis, keeping the DfE informed
- the Hub may be required to carry out **increased monitoring and reporting**. We may ask that your executive officers or chair (or both) meet with our senior officers to confirm that areas of concern we identified are being dealt with. We may also ask for reports in writing more frequently on certain issues
- **payment conditions:** we may place additional conditions on our grant payments if you have not met the terms and conditions set out in the funding agreement
- **consultancy support:** we may commission a consultant if additional specialist knowledge is required to inform our monitoring, or if a Hub requires specialist support to overcome significant challenges
- we may require that certain staff members take part in **specified CPD to improve on identified areas of risk**
- **stakeholder review:** we may hold a joint review meeting with other investment partners and discuss areas that can be improved or developed
- the **right to audit:** we will reserve the right to audit an organisation if we have significant concerns about information presented to us, including financial information
- **National Lottery Project Grants and development funds:** if we have not received an agreed clear and credible plan to deal with issues, we will make your organisation ineligible for any new application to other Arts Council funding programmes such as Project Grants
- **withholding payment:** if a Hub has not met the conditions of our funding agreement within an appropriate period, we may decide to withhold payment of a grant instalment (or part of a payment) until they have met the conditions

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- **repayment:** in cases where a Hub has clearly continued not to keep to the terms and conditions, we may ask them to repay our investment
 - **novation:** the new Hub lead organisation may opt to transfer leadership responsibility to another organisation. If all parties (including the Arts Council and the DfE) are in agreement that this arrangement appears suitable, then the Arts Council will oversee the novation process
 - **transfer of leadership:** if a Hub lead organisation is unable to overcome the serious concerns that have been identified, and all other options are exhausted, then the Arts Council **will terminate the current funding agreement** and transfer leadership to a new organisation

Novation process

Occasionally, Hubs may find themselves in the position where it is felt necessary or desirable to transfer their funding agreement to another organisation ('novation process'). In these cases, the existing grant can be transferred from the funded organisation to another organisation if all parties, including the DfE and the Arts Council, are in agreement.

We will ask for the submission of mandatory core documents in order to satisfy us (in our absolute discretion) that the novation is necessary and suitable. Such documents may include, for example, business and associated plans with acceptable SMART objectives for the remaining investment period.

The new Hub lead organisation must accept the terms and conditions of the original funding agreement (and any existing liabilities).

Your Relationship Manager will guide you through the process, if you feel a novation would be appropriate for your organisation.

While we aim to work quickly in these circumstances, we cannot guarantee a set timeline for completion. We therefore encourage organisations to inform us as soon as issues or difficulties within the current funding agreement and/or the wider situation are known.

Arms-length arrangements

From time to time, grant recipients will consider establishing a Service Level Agreement with an existing Hub partner or one of their newly formed subsidiaries, to deliver the Hub lead role.

We often see examples of this where a local authority has undergone a restructure and set up a subsidiary organisation to deliver all or part of its work with children and young people, or purely to deliver a music education remit. These situations are sometimes referred to as 'spin-outs' or arms-length arrangements. Here, the original grant recipient retains overall accountability for the delivery of the funding agreement but establishes a Service Level Agreement with the other organisation to deliver the leadership role. Service Level Agreements like this are usually only a temporary measure. We will normally look to novate the grant to the new organisation once risks are mitigated.

We will require that you provide a **satisfactory business case and options appraisal**, including a full **risk analysis**, and then a **draft Service Level Agreement** with the new organisation, for our review and comment before they are implemented.

We have a right to withdraw our grant if you make significant changes to the agreed activity or partnership arrangements or transfer any part of the grant, or the funded activity, to someone else **without first getting our prior written approval**.

As set out in our standard terms and conditions, the success of our relationship relies on effective communication and the sharing of information. **You must tell the Arts Council as soon as possible if you are planning major changes to your agreed activity, including how it is to be delivered.**

Your Relationship Manager will guide you through our requirements. Note that Hubs are responsible for obtaining their own management, business and music-related advice. This includes considering whether you need to procure other types of professional advice.

Transfer of leadership

If, after all possible interventions have been exhausted, a Hub lead organisation **remains unable to overcome the serious concerns** that have been identified, then the Arts Council will:

- **formally withdraw funding** from the lead organisation
- instigate a **'transfer of leadership'** – the leadership function will be withdrawn from the Hub lead organisation and transferred to another organisation. (It is important to note that in some cases the current Hub lead organisation could still be a delivery partner in the Hub, but it would not administer the grant.)
- hold an open application process to secure a new lead for the area

- (where the new Hub lead organisation is an existing Hub lead for another Hub area) carefully consider the approach to governance to ensure that stakeholders in the 'new' area are actively engaged, governance structures are appropriate for both areas, and partnership agreements to support the delivery of core and extension roles cover the new area. We expect the new Hub lead to work towards a single entity covering both/all geographical areas. However, we are aware that this may take some time to achieve fully

In the case of a **'transfer of leadership'**, it is advisable that both the existing and new lead organisation seek appropriate independent specialist advice on the applicability and liabilities under the **Transfer of Undertakings (Protection of Employment) Regulations**.

It is our expectation that the new lead organisation, as the current employer, will work through a planned programme of potential redundancies and have a financial plan to meet these costs as well as any associated costs, such as legal fees.

The new lead organisation, as employer, should seek appropriate independent specialist advice on liability for redundancies.

While we aim to work quickly in these circumstances, we cannot guarantee a set timeline to secure a new lead. There are a number of factors that will affect how long the process takes, including the varying complexity of each situation, the speed with which organisations provide relevant information, and the scheduled dates of the appropriate Arts Council England and DfE decision-making bodies.

Appendix: Hub action planning template

This template provides an illustration of how each area of concern can be looked at and translated into a credible action plan. Use of this specific template is not mandatory.

Core role 1: Completed as an example only: Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching (WCET) programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument. Hub xyz has seen WCET engagement drop for a second consecutive year and feedback from schools suggests WCET is not meeting all their needs.

Action	Indicators of successful outcome	Timescale			Resources	By who?
		eg by the end of spring term 2019	eg by the end of summer term 2019	eg by the end of autumn term 2019		
Approach non-engaged schools – using existing data on their past and present music activity to identify them	More schools engage with the Hub on WCET	Three previously disengaged schools now take on WCET	Seven new schools take on WCET	All identified schools are now engaging	Time: meetings and calls with schools, visits (if needed)	Staff member A
Approach engaged schools to discuss recent feedback and look for improvements	Satisfaction levels from existing schools increase	Analyse feedback from all schools/ teachers and contact (if needed) for further detail. Engage in peer learning. Identify what improvements could be made or piloted.	Address all improvements that can be made ahead of new term. Ensure pilot with Partner A/Staff member B has appropriate info.	Monitor effectiveness of changes and adjust as needed	Time: phone calls and meetings; analysis; peer learning	Staff member A
As a result of feedback to date, pilot work with Partner A to explore model/ approach to WCET	Alternative models are developed that better meet school's needs and provide diverse and accessible opportunities with progression routes supported	Establish aims of partnership and set out scope for pilot, identifying schools to work with and using feedback (from row above)	Devise comprehensive plan for pilot WCET approach and plan evaluation	Undertake pilot and evaluation	Time, meetings, potentially new instruments/ resources	Staff member B

Core role:

Action	Indicators of successful outcome	Timescale			Resources	By who?
		eg by the end of spring term 2019	eg by the end of summer term 2019	eg by the end of autumn term 2019		

Extension role:

Action	Indicators of successful outcome	Timescale			Resources	By who?
		eg by the end of spring term 2019	eg by the end of summer term 2019	eg by the end of autumn term 2019		