



Photo © Cambridgeshire Music
Ensemble Workshops at Littleport Primary School

The relationship between Arts Council England and Music Education Hubs 2022-2023

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Welcome to the 2022-23 Music Education Hub portfolio

When the National Plan for Music Education (NPME) was published in 2011, no one could have imagined the evolution we would see in the lives of children and young people. Changes in music, culture, education, technology and politics are influencing the societies they are growing up in, and the pathways they see ahead of them. What remains consistent however, is young people's passion for music and their desire to find opportunities to participate and progress their musical learning.

The challenges of Covid-19 since spring 2020 have brought this into even clearer focus. Music continues to be essential to children and young people as a means of exploring and articulating their perspectives and experiences, because it supports their ongoing recovery and improves their life chances.

As a music education sector, we have responded to this changing landscape with commitment and innovation. Delivering against the vision outlined in the National Plan, Music Education Hubs (Hubs) have found new ways to work and engage with each other, with children and young people, families and schools. Across 10 years, this has improved opportunities for children and young people to develop as the next musicians, creators, leaders and audiences of tomorrow. The Arts Council wants to say thank you – for your tireless hard work, and for the commitment and dedication to the musical lives of children and young people which you continue to demonstrate.

The Arts Council engages with the music education sector as an important way of delivering against the priorities, principles and outcomes we have described in our strategy: [Let's Create](#), and in our 2021-24 [delivery plans](#). We are committed to securing the creative and cultural lives of all children and young people and will sustain our focus on ensuring that they are able to fulfil their creative potential and access the highest-quality cultural experiences where they live, where they go to school and where they spend their free time.

So too, our work with the Department for Education (DfE) and the Department for Digital, Culture, Media and Sport (DCMS) remains central in realising the vision set out in the National Plan. Creativity and culture have the power to delight and move us and help us make sense of our place in the world and can deliver broader social benefits. It is vital that children and young people engage with music early in their lives and Music Education Hubs play a key role in this.

The refreshed National Plan for Music Education is due to be published later in 2022. The Arts Council anticipates that the plan is likely to result in changes in expectations for Music Education Hubs, including how they operate. The Arts Council is continuing to work with the Department for Education and the DCMS so that we can set out any key changes for Music Education Hub lead organisations and how they work with partners. This will also be reflected in a revised Relationship Framework to be published later this year, following the publication of the refreshed National Plan. In the meantime, we will continue to work with you in 2022-23 to deliver against the existing National Plan.

In this framework, we have set out the parameters of our relationship. It describes what we expect from the organisations in which we invest and what they in turn can expect from us. It seeks to support the sector to be ambitious and high quality, dynamic and flexible in its approach, and one which supports an infrastructure which is inclusive, relevant and accessible to all children and young people. It highlights the importance of strong organisational and programme planning, and of resilient organisations which are underpinned by effective and representative governance structures, evaluation, and risk mitigation practices. For the first time, the framework also integrates the Ensuring Quality Policy, so that information about how the Arts Council and Hubs can get the most from our ongoing relationship is all in one place.

We understand that there isn't a standard model for a Music Education Hub – all Hubs work as part of a unique local context, in and out of school. In fact, we continue to celebrate the extraordinary value of a Music Education Hub network that is place-based and engaged in active conversations with community and cultural partners, schools, and young people themselves. This engagement will enable them to respond authentically to local circumstance and need.

In order to achieve what we want to with young people, we must continue to work together to sustain an interconnected structure of opportunity, intervention, and support. This should be delivered both within and beyond formal education, at a local and a national level, and with the engagement of families and young people themselves. National connections across the sector and between Hubs themselves are essential to this vision and will help us to nurture and progress musical talent, supporting young people's development and sustaining the wider music sector into the future, with a diverse, enthusiastic, and highly skilled workforce.

As the national development agency for creativity and culture, the Arts Council is here to help you make your vision a reality, to make sure we can collectively drive forward our ambition to support all young people, to foster a positive collaborative culture, and to champion your work to those that can most benefit from it.

We look forward to working with you throughout the 2022-23 investment period.

Hannah Fouracre
Director, Music Education, Arts Council England

How we invest in Music Education Hubs

The Arts Council delivers Music Education Hub funding through a ring-fenced grant from and on behalf of the Department for Education. As fund holder, we are responsible for providing advice, assessment, decision-making and the monitoring of performance for Music Education Hubs (Hubs) against agreed delivery plans.

From 2022-23, the Department for Education has asked the Arts Council to make some changes to the way it monitors Hubs. As well as understanding the potential risks to its investment, the Department for Education would like to see a stronger focus on performance management and expects all Hubs to monitor and improve their performance. Equitable access to good quality music education is essential – no matter where a child or young person lives in England and regardless of their personal circumstances. This framework will be subject to review and updated mid-year post publication of the new NPME.

Funding is aligned to the local authority pupil populations and covers all the children aged five to 18 within one or more local authority area(s). These allocations have been calculated by the Department for Education according to a national funding formula based on the total number of pupils. Each Hub lead organisation will receive a proportion of the overall funding amount based on their share of the overall number of eligible pupils in their local authority area(s). Ninety per cent of the funding is distributed based on each local authority's share of the total number of pupils registered on roll and the remaining 10 per cent is distributed based on their share of the numbers of pupils eligible for Free School Meals (FSM). More detail about the funding formula can be found in an FAQ [here](#).

The Arts Council releases equal payments to Hubs on a quarterly basis (April, July, October, January), subject to payment conditions being met. More information about our payment conditions can be found in the 'The standard schedule of payment conditions for 2022-23' ([Appendix 3](#)).

Expectations of Music Education Hubs

Core and extension roles

The National Plan for Music Education sets out that we expect that all Music Education Hubs will focus on pupil outcomes and carry out the **core roles**:

- ensure that **every child aged five to 18** has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument
- provide **opportunities to play** in ensembles and to perform from an early stage
- ensure that **clear progression routes** are available and affordable to all young people
- develop a **singing strategy** to ensure that every pupil is singing regularly and that choirs and other vocal ensembles are available in the area

It is also expected that most Music Education Hubs will be able to carry out the **extension roles**:

- offer **continuous professional development (CPD)** to school staff, particularly in supporting schools to deliver music in the curriculum
- provide an **instrument loan service**, with discounts or free provision for those on low incomes
- provide **access to large scale and/or high-quality music experiences** for pupils, working with professional musicians and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students

Hubs are expected to set ambitious **SMART objectives**, which strive for improvement, are based on appropriate data and evidence and are appropriately informed by national and comparative averages for delivery.

Every Music Education Hub must provide these SMART objectives based on the core and, if relevant, extension roles, as part of their quarterly payment conditions, using the mandatory template provided on our [website](#). Hubs will also be expected to report on the progress they are making to achieve these objectives, via their board meetings, providing papers quarterly alongside other [standard payment conditions](#).

Ambition and excellence

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.

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 local stakeholders.

Excellent Hubs:

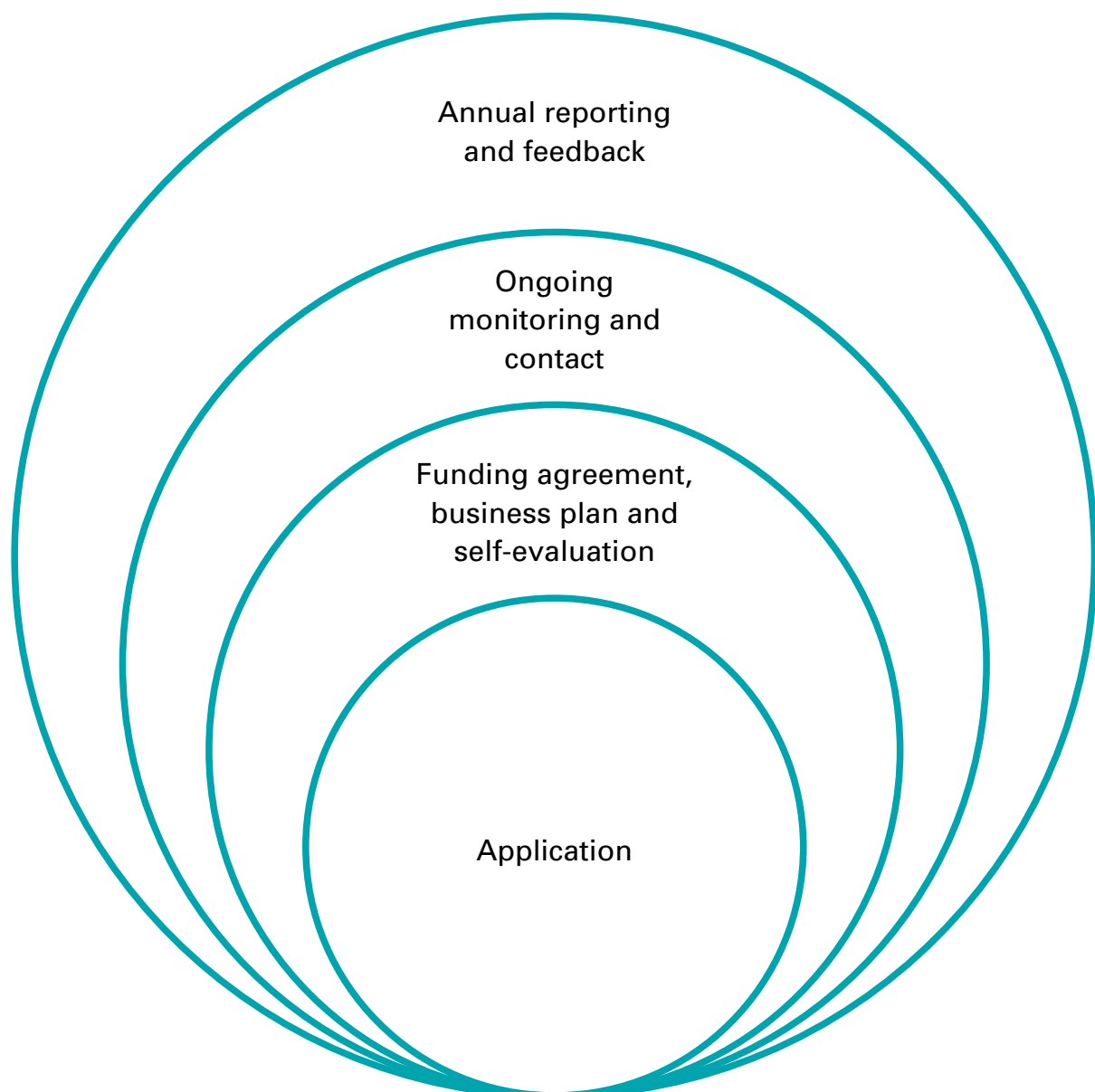
- are **child-centred and authentic**. The views of children and young people and other stakeholders are sought and responded to, ensuring that children and young people are actively involved and feel a sense of ownership
- undertake a process of continuous **needs analysis** and **self-evaluation** and demonstrate evidence-based decision-making
- embed a quality framework such as the Quality Principles across all areas of work and are clear on the delivery standards they expect. The seven [Quality Principles](#) are:
 - striving for excellence
 - being authentic
 - being exciting, inspiring and engaging
 - ensuring positive and inclusive experiences
 - actively involving children and young people
 - enabling personal progression
 - developing belonging and ownership
- deliver **quality assurance** processes to monitor the delivery of activities taking place across the Hub, which support the Hub's quality framework
- **embed equality, diversity and inclusion** at the heart of everything they do, including business planning, governance, leadership, teaching and delivery

- ensure there are excellent **partnerships** across the Hub, and the Hub lead organisation acts as a good strategic broker. Excellent partnerships offer invaluable insight into the needs of children and young people and provide ways to collectively widen reach and quality outcomes
- have a strong **school music education plan**, resulting in high engagement and impact in schools and other educational institutions across the Hub's area
- advocate for, offer, signpost and are actively engaged in peer learning and other forms of **continuing professional development** (CPD) within and beyond the Hub
- have **robust data**, evidencing excellent reach and impact. An excellent 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 to inform its strategic business planning
- have appropriate **income** streams and are **resilient** by drawing in funding from a range of sources and considering ways to make efficiency savings where appropriate, understanding that the Department for Education funding is only one of several funding sources available in a local area that the Hub lead organisation and their partner organisations can draw upon
- receive challenge and support from a suitably qualified and diverse **board** (or equivalent)
- have a highly skilled, experienced and diverse workforce and partners to support both strategic oversight and music education delivery

How the Arts Council approaches the relationship with Music Education Hubs

The elements of the relationship

There are a series of components that, taken together, form the funding relationship:



Working with the Arts Council

Relationship Managers are the main point of contact between the Arts Council and Music Education Hubs. As well as maintaining communication, they lead our monitoring of Hubs and make judgements that inform funding decisions.

We will shape our relationships according to the risk to the investment in and performance of each Hub lead organisation, providing feedback on risk, progress, achievements and best practice on a quarterly basis as well as a summary via an annual feedback letter.

The relationship between the Arts Council and the Hub lead organisation aims to:

- foster a **developmental and supportive** relationship that varies according to the evidenced risks to the Department for Education's investment
- provide an **ongoing dialogue** and monitoring of performance against the funding agreement, with a commitment to quarterly contact with every Music Education Hub
- produce **annual feedback** to Music Education Hubs on their risks, progress and performance, achievements and areas for development
- **develop and broker relationships** in the music education sector and beyond

Your Hub can expect to have formal contact with your Relationship Manager on a quarterly basis to discuss progress, performance, opportunities and challenges. Frequency will increase in proportion to the risk rating, for example, Hubs that are assessed as major risk and/or where there are real concerns over performance can expect meetings with Relationship Managers more frequently (e.g. on a weekly basis). For other Hubs this would decrease proportionately dependent on their risk and performance.

The Relationship Manager will determine the nature of the contact and monitoring. Quarterly contact may take the form of:

- a scheduled meeting, e.g. face-to-face, online or by telephone conversation
- observing a quarterly board meeting
- experiencing some of the Hub's work with children and young people
- attending a joint meeting with other Hub stakeholders

In addition to quarterly contact points, we expect that Hubs will have ongoing informal 'development' contact with Relationship Managers, which may take various forms, e.g. email correspondence. If you have any issues, concerns or simply want to discuss something, you can make contact with your Relationship Manager at any time.

Relationship Managers are critical friends, providing feedback on a Hub's performance and suggesting other sources of advice and support. However, they cannot provide legal, financial or other specialist professional advice.

While the Arts Council might raise concerns with an organisation regarding its policies and procedures, it cannot give legal advice to the organisation about the lawfulness of such policies and procedures and would expect the organisation to form its own view on seeking suitable independent expert and legal advice where any concerns have been raised. The absence of any expression of concern on the part of the Arts Council as to the appropriateness or adequacy of any policies or procedures cannot be taken to indicate such appropriateness or adequacy.

Working with the Department for Education

The Department for Education reserves the right to contact and visit any Music Education Hub from time-to-time as part of its oversight of the Music Education Hub programme. Any contact will always be arranged with the Arts Council in advance, and Hubs should expect to be given reasonable notice ahead of any planned contact or visit.

Expectations of Hub lead organisations and Hub boards

We look to Hub lead organisations and their Hub boards (or equivalent oversight groups) to take responsibility for managing performance and undertaking self-evaluation, developing appropriate mitigations and action plans as needed. We expect the Hub board to be informed about any concerns we express, if they arise, either in discussion at a meeting or in writing. We also expect that the board, working with Hub lead 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.

The Arts Council has the right to attend Hub board meetings as observers (The Department for Education also reserves the right to observe these meetings). This helps us to gain a clearer picture of the way your Hub runs, what issues are important to you, how you monitor your business plan, how business is conducted and the manner in which decisions are reached. We may also attend board meetings to provide feedback. We expect that board meetings (or equivalent) are held at least quarterly, and we expect Relationship Managers to attend at least two of these.

Our relationship will primarily be with the Hub lead organisation and the chair and board of the Hub - we expect all Hubs to identify a Hub lead who will act as a single point of contact for the Arts Council and other appropriate stakeholders (for example, the Department for Education). We also expect Hub partners to be contributing towards meeting the expectations of Hubs and as such, the Arts Council may call upon partners to provide additional information to support the ongoing relationship. It may also be appropriate for the Arts Council to attend some Hub partner meetings.

We expect your Hub board to be proactive and engaged in your performance against the SMART objectives and other requirements of the funding agreement, reporting on these at quarterly board meetings. The board is ultimately accountable for the performance of the Hub and the Arts Council will not interfere in the board's decision-making process.

The relationship between your organisation and Hub board (or equivalent) must be clearly defined within a terms of reference, which we will ask for as a condition of your first payment in April.

The Arts Council requires an audit of your Hub board (or equivalent) to be submitted in October 2022. The audit must detail plans for ensuring appropriate representation, expertise and diversity and meeting the mandatory governance requirements set out in the additional conditions and Governance guidance by March 2023.

All Hub lead organisations are expected to be taking action, through any ongoing recruitment, to ensure that your organisation's workforce (including volunteers) reflects the diversity of the individuals and communities you are working with and working to reach.

What do we mean by an appropriate board or oversight group?

The Arts Council has a responsibility as stewards of public funding to ensure that all the organisations and individuals we support use the investment for the purposes it was intended. We expect our grant recipients to use their grants efficiently and effectively to maximise benefits to the public and, given the scale of public funding we are investing on behalf of the Department for Education in Music Education Hubs, it is especially important that we are confident we are investing in well-run organisations and well-run Hubs.

For the Arts Council, one of the characteristics of a well-run Hub is that it has a board or oversight group that is independent of the Hub lead organisation's executive and can take responsibility for ensuring the efficient and effective delivery of the organisation's funding agreement with the Arts Council. This responsibility will include ensuring that the Hub lead organisation's executive officers are being held to account for making progress against the targets and success measures that are mutually agreed as part of the funding agreement – and that the Arts Council receives regular reports on that progress. Governing structures of Music Education Hubs may vary but each Hub board or equivalent oversight group must:

- have the necessary skills and experience to meet your aims and objectives
- have appointed a chair that has the authority to meet or correspond with the Arts Council when required and to represent the board's views. Good practice entails that a chair should be independent from the chief executive/senior management of the Hub lead organisation
- have broad and diverse representation, demonstrating a range of perspectives, stakeholders, skills and protected characteristics. Representation should include schools, parents/carers, young people, strategic partners, and the wider arts/cultural, youth and music industry/sector
- ensure the Hub delivers its core and extension roles, remains financially sustainable, and makes fair and transparent decisions
- be impartial and make objective evidence-based strategic decisions on all areas of activity funded by the Music Education Hub grant

All Hub board or oversight group members must be provided with your Music Education Hub business plan, the funding agreement with the organisation (including its terms and conditions) and this Relationship Framework. It remains the responsibility of the directors, other officers, and all those directing an organisation's affairs to ensure that it properly fulfils its legal duties. The board must report any potential breaches of the terms and conditions to the Arts Council at the earliest opportunity.

Support and guidance

The Arts Council has developed [guidance notes and templates](#) to support Hubs with many of their plans, processes and ways of working, including business planning, programming, governance, budgets, 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.

The funding agreement

The funding agreement between the Arts Council and the Music Education Hub lead organisation sets out the investment the Music Education Hub will receive for each year of the agreement. Hubs must spend their allocated funds within the funding year it is given. Any underspends must be returned to the Department of Education via the Arts Council.

The funding agreement centres on your business plan, which sets out how you will achieve the core and extension roles and contribute to the National Plan for Music Education.

The funding agreement reflects the fact that the Arts Council is accountable to the Department for Education when distributing these funds. We may use information obtained through payment conditions both internally within the Arts Council and when reporting back to the Department for Education to highlight risks and monitor performance.

Our funding agreement states that the amounts offered are indicative. Arts Council England can only guarantee future instalments of the grant as long as sufficient funds from the Government are available to it. Indicative amounts may therefore be reduced for future instalments.

The funding agreement is a high-level agreement that sets out the investment you will receive for each year of the agreement. It comprises the following:

Additional conditions

Additional conditions ([Appendix 2](#)) form part of the funding agreement on Grantium and provide further detail about our funding requirements and how the grant will be monitored. It is essential that all Music Education Hubs and their boards read and adhere to the additional conditions.

Standard terms and conditions

Standard terms and conditions set out the legal relationship between the Arts Council and those who receive our grant funding. This document outlines the legal rights and obligations of both the Arts Council and Hub lead organisations. To accept the grant, Hubs must read and accept the terms and conditions stated in the funding agreement. If a Hub lead organisation does not fulfil the terms of their funding agreement, they are in breach of the funding agreement and the Arts Council may decide to withhold future payments or demand repayment of all or part of the grant. A copy of the standard terms and conditions can be found [here](#).

Payment conditions

Payment conditions are used to ensure:

- public money is being spent according to our funding agreement
- that Hub lead organisations are working effectively
- that we are knowledgeable and able to assist in our ongoing monitoring and supportive role

We will usually be unable to release a payment until the relevant payment conditions have been met. We are looking for evidence as to how effectively a Hub lead organisation is being managed, delivering core and extension roles, and managing change. Each payment condition ([see Appendix 3 for standard payment conditions](#)) has been set in order to demonstrate a particular aspect of the overall Music Education Hub management.

We may occasionally place extra requirements or conditions in funding agreements as part of our monitoring responsibilities, either at the start or during the investment period. Such changes will always be made in writing with sufficient notice. We may also agree to change payment conditions or funding agreements where circumstances require it.

If you have any questions regarding payment conditions or if you cannot provide a particular payment condition, you should speak to your Relationship Manager.

Reporting Requirements

Quarterly payment documentation

A core component of our reporting and monitoring arrangements will focus on the quarterly submission of board papers (or equivalent management report/s). We expect to be sent a full set of board papers, which as a minimum must include the following:

- an agenda for the board meeting
- minutes from the previous board meeting
- papers submitted to the board meeting
- up-to-date financial information, including your most recent management accounts – these should include the original budget set for the year, the budget and actuals for the period and to date, the resulting variances, and revised projections to the end of the year
- your updated risk register/s
- progress against the SMART objectives outlined in your business plan using our template, identifying any areas of activity where insufficient progress is being made and appropriate plans and actions that have been approved by your board to help mitigate risks and/or increase progress and performance.

Annual data return

The Arts Council reports formally to the Department for Education on an annual basis. To inform this reporting, the Hub lead partner will be asked to complete an annual data return containing statistical data and written information relating to the activity of the Music Education Hub. This will be submitted in the autumn of each year with information about the preceding academic year.

We expect Music Education Hubs that cover one or more local authority area/s to be able to account for their expenditure and impact in each area. However, when submitting data, we request that these figures be combined.

The annual data return will largely remain the same each year. Questions may be nuanced, or additional questions may be added to provide the Arts Council and Department for Education with detailed information on Music Education Hub impact and performance. We aim to inform Hubs of any changes as early as possible.

Annual data return guidance notes are available [here](#). Please read them carefully as it is vital that Hubs provide an accurate picture of the data reflecting the guidance. If you experience any difficulty accessing them, please contact your Relationship Manager or our Customer Services team.

We will review this information to help us determine the impact of investment in Music Education Hubs and inform our reporting to the Department for Education. We will provide each Hub lead organisation with an annual feedback letter which is based upon your annual data return and our ongoing monitoring and contact, as well as other evidence. We expect Hub leaders to use this information for self-improvement and to learn from peers.

We will publish national Music Education Hubs annual return data following approval from the Department for Education.

In between the annual returns, it is the responsibility of Hubs to inform us of any changes to their activity or business by contacting their Relationship Manager.

Feedback on performance

The Department for Education expects all Hubs to monitor and improve their performance on an ongoing basis and requires the Arts Council to provide feedback and challenge regularly on your Hub risk rating and performance. The annual feedback letter is a key point in the funding period where we consider how well the Music Education Hub is delivering the core and extension roles, how successfully they are managing themselves and their activity, and their value for money and financial resilience. It will highlight where we have identified risks in these areas and proposed mitigating actions. The risk rating and risk summary will be communicated to Hubs on a quarterly basis, via Grantium, but Hubs may request their current risk rating at any time.

We will also provide regular feedback, at least quarterly, on your progress against agreed SMART objectives (including where we feel more stretch is required) and the quality of the documents you provide to meet payment conditions (these must meet the standards set out in the funding agreement).

More regular feedback will be provided where the organisation's risk rating is seven or above, or early intervention and further support is required.

Our feedback is not only to identify concerns. It is also an opportunity to recognise and celebrate good practice and encourage Hubs to share such practice with peers and the sector. Feedback is intended to be constructive and a tool for continuous improvement.

Monitoring risk and performance

Every grant that we make carries an element of risk and it is in our interests as a distributor of public funds to understand that risk. For 2022-23 the Department for Education would like to see a stronger focus on performance management and risk, and this will be reflected through our risk assessment process. When monitoring your organisation, we look at four key areas:

Programme of activity

- How well is the Music Education Hub delivering the core and extension roles as measured by ambitious SMART objectives?
- Are there strong strategic and delivery partnerships in place resulting in high quality, inspiring and engaging musical and progression opportunities for children and young people?
- How is the Hub lead organisation ensuring that the musical opportunities delivered across the Music Education Hub are high quality, based upon evidence of need, with equality, diversity and inclusion embedded within their plans?
- Does the annual data return demonstrate good reach, progression and standards for Music Education Hub activities?

Governance and management

- Is a clear, strong business plan in place?
- Does the Hub workforce, leadership and governance include diverse representation and demonstrate an appropriate range of skills and experience?
- What arrangements have been made to ensure quality, accountability and reporting within and across partnerships?
- Does the organisation have an appropriate risk assessment process in place?
- Is the process of decision-making clear?

Financial management and resilience

- Does the organisation assess financial risk?
- Is the budget and projected income realistic in relation to proposed activity, and does the organisation produce accurate financial information?
- Are financial controls, monitoring and reporting suitable?
- Is the quality of financial documents submitted to the board (or equivalent) appropriate?
- Is the organisation successfully building on existing earned/ contributed income and actively looking for new sources of income?
- Are efficiencies enabled through partnership working?
- Are resources being used effectively?
- Is the organisation effective at maintaining and building reserves?

Reputational risk

- Are there any risks or allegations of fraud or corruption?
- Are conflicts of interest managed appropriately?
- Has there been any damaging press and/or social media coverage?
- Has there been any failures to comply with policies and procedures, for example in respect of equality and diversity and safeguarding?
- Is there potential for reputational risk to the Arts Council or other stakeholders?
- Are there regular discussions at the board about actual or potential reputational risks?

These four key areas are a starting point for the Relationship Manager's regular conversations with Hub leaders and will be used to make judgments about the impact, progress and performance of a Hub. [Appendix 1](#) contains the full list of risk assessment prompts that a Relationship Manager can refer to. We reach a conclusion about the level of risk for each Music Education Hub based on these areas, alongside other factors including your quarterly submissions (including financial reports and SMART objectives), annual data returns, annual accounts, evidence of excellence and/or reputational risks and concerns (e.g. press coverage, stakeholder feedback, feedback through relevant evaluation frameworks/toolkits).

In addition, we also consider the overall resilience of your organisation, including any issues caused by, or relating to the Covid-19 pandemic (as well as other external factors).



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 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.

Relationship Managers use the prompts in [Appendix 1](#) to identify factors that indicate that an organisation who may not be able to deliver on its funding agreement, is performing below national or comparative benchmarks and/or is not sufficiently meeting the progress measures and SMART objectives set out in its business plan. For each risk factor, we judge the impact this could have on the organisation's ability to deliver its funding agreement, and the likelihood of this happening, taking into account actions and mitigations already agreed to reduce the risks and improve performance.

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 risk as early as possible, reviewing the individual circumstances, weighing up the risk to the Department for Education's investment and thinking about the best course of support and intervention. Music Education Hubs with an overall risk rating of seven or above will be supported via mutually agreed mitigations based on our criteria for [intervention](#).

The Arts Council, the Department for Education and the DCMS regularly take a national overview of risk and Hub performance, including against SMART objectives, reviewing specific funding agreements as needed, to ensure we have the right package of support and intervention available to Hubs. Risk ratings are not published externally.

We will use the risk level to determine whether any change in our relationship is required, or where additional intervention may be needed. Relationship Managers will prioritise their time to focus on Hubs considered to be carrying a major degree of risk to the investment and where performance is not meeting the needs of children and young people within their area.

The risk rating and risk summary will be communicated to Hubs quarterly via Grantium, but Hubs may request their current risk rating at any time.

It is good practice for Hubs to also have their own risk management process.

How do we calculate risk?

A scoring system which combines a score for impact (scored from 1 to 5) with a score for likelihood (from 1 to 6) to determine the overall risk rating and severity of risk:

- minor (2-6)
- moderate (7-8)
- major (9-11)

Each organisation’s overall risk rating is the **highest** combined impact and likelihood rating that has been applied to an individual risk factor.

Impact	5	Minor	Moderate	Moderate	Major	Major	Major
	4	Minor	Minor	Moderate	Moderate	Major	Major
	3	Minor	Minor	Minor	Moderate	Moderate	Major
	2	Minor	Minor	Minor	Minor	Moderate	Moderate
	1	Minor	Minor	Minor	Minor	Minor	Moderate
		1	2	3	4	5	6
Likelihood							

Risk rating = Impact + Likelihood

When intervention is required

The Arts Council is a public body and accountable to Parliament and the Department for Education 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 Department for Education's investment and breaches of the terms and conditions of the grant.

We expect all Hub lead organisations to closely monitor their own performance and strive for excellence. Hub lead organisations and their boards (or equivalent oversight groups) are required to make early intervention where delivery falls short of the agreed targets and standards set out in the SMART objectives and terms and conditions of the funding agreement. Hub lead organisations are expected to implement SMART action plans as soon as issues arise – a template is provided at [Appendix 4](#). Within this plan, you might want to consider your staff roles, perhaps changing your key officers, both executive and non-executive to ensure most suitably placed staff are available to support development and drive change. You will be responsible for this plan and we will monitor its effect.

We will intervene where performance is not improved within an agreed timescale or you break any of the terms and conditions of the funding agreement. The funding agreement may be breached if the grant holder:

- misuses the grant
- fails to, or is unable to, comply with the terms and conditions
- acts negligently in delivering the project
- obtains duplicate funding
- provides us with misleading information
- commits fraud or bribery
- ceases to operate

We have a right to withdraw our grant if the Hub lead organisation makes significant changes to the agreed activity or partnership arrangements or transfers any part of the grant, or the funded activity, to someone else without first getting our prior written approval.

When a Hub reaches a moderate risk rating (seven or above) the Arts Council will discuss with the Hub its plans for improvement and will implement one or more of the following measures:

- **Action plans:** added as a formal condition of payment with evidence of improvements within an agreed timeframe. See [Appendix 4](#) for a suggested template.
- **Increased monitoring and reporting:** executive officers or chair (or both) to meet with our senior officers to confirm that areas of concern we identified are being dealt with, for instance if requirements relating to goals are not being met. We can also ask for reports in writing more frequently on certain issues.
- **Additional payment conditions:** extra conditions placed on grant payments if you have not met the terms and conditions set out in the funding agreement.
- **Consultants:** consultants appointed to provide us with detailed information on areas of concern. This may be because we need more information, because we need specialist input, or because we want to support you to develop and improve.
- **Stakeholder review:** a joint review meeting with other investment partners and discuss areas that can be improved or developed.
- **Withholding payment:** if the Music Education 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 you have met the conditions.
- **Repayment:** in cases where you have clearly continued not to keep to the terms and conditions, we may ask you to repay the investment.
- **Withdrawing investment:** 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. In extreme cases we may decide that continued investment is not in the best interest of public funds and will discontinue funding. We would not take such a decision lightly and would base it upon the evidence available, interventions we have made and the progress against the Music Education Hub's action plan.

If we decide to do any of the above, we will discuss this with you beforehand.

Where we have concerns, the Relationship Manager will engage senior colleagues – both within the Arts Council's area teams and the Hub's chief executive/s and line manager (if applicable) of your key contact within the Hub. If an organisation has a major risk rating, the board should be made aware of our concerns, as per our terms and conditions.

Music Education Hub Support Programme

Whilst our core approach to intervention is aligned to our assessment of risk and performance in each Hub, we also expect all Hubs to continuously strive for excellence and improvement, irrespective of their risk rating. To support this ambition, the Arts Council has developed the Music Education Hub Support Programme, in consultation with Hubs and Hub partners. This offers practical and enhanced support in priority areas including (but not exclusive to):

- finance
- HR and legal
- strategy development
- equality diversity & inclusion
- fundraising and monetisation of services
- communications
- governance

For the majority of Hubs, engagement in the Hub Support Programme should be led by your own needs assessment and/or the plans outlined in your SMART objectives. However, engagement in some of the support offer may be formally required for Hubs that are making insufficient progress to reduce their risk rating, or where a targeted intervention is required to address a specific need or risk to delivery.

More information about the Hub Support Programme is available [here](#).

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:

- initiate a 'transfer of leadership' i.e. 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 the Department for Education's decision-making bodies.

Change of Hub lead organisation

Occasionally, Hub lead organisations may find themselves in the position where they wish to formally withdraw from delivery of the funding agreement, change legal status or merge with another Hub lead organisation. The Arts Council will consider two options 1) deliver an open competition to secure a new Hub lead organisation or, 2) transfer the funding agreement to the new legal entity or another organisation via a 'novation process'. The Arts Council will consider a range of factors in deciding which route to take, including the timescale within which the Hub lead organisation wishes to withdraw/change legal status, the various assets that need to be protected, continuity of provision and the most efficient use of public funds.

In the case of a novation, we will ask for the submission of mandatory core documents for assessment 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 Arts Council will only transfer the existing grant from the current Hub lead organisation to another organisation if the documents provided are acceptable and all parties, including the Department

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

The Relationship Manager, supported by the National Music Education team, will guide the Hub lead organisation through our preferred process.

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.

Counter fraud

All allegations or suspected grant misuse or fraud will be reported to the Counter Fraud Manager under the Arts Council's Counter Fraud Strategy and Policy.

Arts Council England takes a zero-tolerance approach to grant applicants who commit fraud or bribery. In the event that such activity occurs, we will seek to undertake appropriate actions and sanctions that prevent, detect, act and recover funds, as applicable. This may include, but not be limited to:

- a) Taking civil action in matters where fraud is an issue, but it is unlikely to lead to a criminal investigation.
- b) Taking civil action where there has been an irremediable and substantive breach of the terms and conditions of grant.
- c) Taking action, as is considered fit, in cases of minor or inadvertent breaches.
- d) Withdrawing a live grant or offer letter following the conclusion of an investigation based on breaches of our terms and conditions or identified illegal activity as per the Grant Withdrawal Process 2019.
- e) Marking applicants as ineligible for the funding programme, as per the 'Ineligible applications criteria'.
- f) Seeking recovery, as the prime consideration, in cases of fraud.
- g) Prosecuting offenders, and using the Proceeds of Crime Act 2002 to recover funds, in cases where money laundering is proven.
- h) Considering and using all relevant legislation, either through criminal or civil action, when fraud, bribery or corruption are identified following legal advice.

For further information please read our [Counter Fraud Strategy](#) and Policy or email fraud@artscouncil.org.uk.

Appendix 1: Music Education Hub risk assessment prompts

We will use the following list of prompts to determine the degree of risk to the delivery of our funding agreements with Hubs:

Core roles and expectations

- a) Is the Hub lead organisation delivering against agreed SMART objectives and ensuring that **every child aged 5-18** within the Hub area has the opportunity to learn a musical instrument (other than voice) through **whole-class ensemble teaching** programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument?
- b) Is the Hub lead organisation delivering against agreed SMART objectives and ensuring there are opportunities within the Hub to play in **ensembles and to perform** from an early age?
- c) Is the programme driven by evidence from **needs analysis** and ensuring **equality, diversity and inclusion** are embedded across all areas of Hub delivery, including a commitment to ensuring **equality of opportunity** for all pupils, regardless of race, gender, where they live, their levels of musical talent, parental income, whether they have special educational needs or disabilities, and whether they are looked after children?
- d) Is the Hub lead organisation delivering against agreed SMART objectives and ensuring that **clear progression routes** are made available and are affordable to all young people within the Hub area?
- e) Has the Hub lead organisation delivering against agreed SMART objectives and ensuring there is a **singing strategy** in place to ensure that every pupil sings regularly, and that choirs and other vocal ensembles are available in the Hub area?
- f) Has the Hub lead organisation ensured there is a **School Music Education Plan** in place that demonstrates how the Hub will develop ongoing strategies to engage, support and challenge every school in its area?
- g) Does the Hub lead organisation engage and contribute to local place-based cultural partnerships, such as **Local Cultural Education Partnerships** or Bridge Organisations or similar, and with appropriate cultural education schemes, awards and accreditations?

Extension roles

- a) Is the Hub lead organisation ensuring there are **continuing professional development opportunities** for school staff, particularly in supporting schools, to deliver music in the curriculum?
- b) Is the Hub lead organisation ensuring an **instrument loan service** is provided by the Hub, with discounts or free provision for those on low incomes?
- c) Is the Hub lead organisation ensuring there is access to **large scale and/or high-quality** music experiences for pupils, working with professional musicians and/or venues? This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

Governance and management

- a) Does the Hub board include **broad and diverse representation**, demonstrating a range of perspectives, skills, experience and protected characteristics? Does **representation reflect key stakeholders** in the area and beyond, including schools, parents/carers, young people, strategic partners, and the wider arts/cultural, youth and music industry/sector?
- b) **Are conflicts of interest** managed between the Hub board/oversight group and senior leadership team, including appointing an **independent chair of the Hub board**? Does the Hub board/oversight group effectively **support and challenge strategic** decisions, for example on expenditure, focus areas, needs analysis and development of the business plan? **Are decision-making processes effective**?
- c) Is the relationship between the Hub lead organisation and Hub board/oversight group clearly defined within its **terms of reference**, ensuring the purpose of the group is clearly communicated internally and externally?
- d) Does the Hub act to ensure, through any ongoing recruitment, that the organisation's **workforce** (including volunteers) reflects the diversity of the individuals and communities they are working with and working to reach, including membership from protected characteristic groups (for example, ethnicity, disability and sex and across socio-economic backgrounds)?
- e) Is the lead organisation aware of the **risks to stability** and successful programme delivery, including considerations of **external threats**? Is there evidence e.g. business continuity plans, that the organisation has identified appropriate ways of reducing these risks and is regularly considering and taking action to implement these?

- f) Are the organisation's **management and staffing structure, governance arrangements, planning processes and monitoring and reporting** suitable, including scheduled meetings and details of succession planning for key officers and board members?
- g) Are there plans to **change** the Hub business model or governance structure?
- h) **Is there a clear communications strategy** which demonstrates how they will communicate the offer effectively to individuals, audiences and stakeholders? Does the Hub clearly publish information about any **remissions or subsidies** available? Does the Hub use **technology** and a range of platforms effectively, including prominent web presence, social media and other online communications?
- i) How appropriate and effective are **partnerships**? Are there credible plans for **maintaining or developing** local, regional and national partnerships, including with Bridge Organisations and/or National Portfolio Organisations?
- j) Are partnerships underpinned by **strong partnership agreements** and clear memorandums of understanding? Are roles clearly articulated? Do **all partners adhere to the terms and conditions** of the grant including branding guidelines?
- k) Is there a clear, appropriate approach to managing **instrument storage, purchasing and maintenance**?

Financial

- a) Is the Hub lead organisation successfully **building on existing earned/ contributed** income and actively looking for new sources of income to meet the music education needs of the children and reach the widest possible range of schools within the local area?
- b) Is the Hub lead organisation actively **maximising their efficiency**? For example, seeking **competitive quotes** for services, **sharing assets and resources** or achieving back office cost savings?
- c) Do overheads, management fees, administrative costs and any other recharges **relate directly to the amount of time spent on the agreed activity**? Does the Hub lead organisation clearly show how these have been calculated?
- d) Is the Hub lead organisation spending at least **80 per cent** of Department for Education funding **on frontline delivery** or continuing professional development of music educators engaged in delivering the Hub's core and extension roles to children and young people?

- e) Are **financial controls, monitoring and reporting** suitable? Is the quality of financial documents submitted to the board appropriate and using the Arts Council's published template? Is progress monitored against plans and are adverse trends factored into decision making and planning?
- f) Is the Hub lead organisation effective at maintaining and building **reserves**? Does the lead organisation have an appropriate **reserves** policy that is adhered to? If not, does it have clear plans in place to rectify this? Are reserves clearly shown within financial reporting?

Reputational

- a) Do the Music Education Hub's activity/operations present risk to the Arts Council and the Department for Education's reputation, for example due to allegations of fraud, damaging press coverage, failure to comply with policies and procedures, or concerns around equality, diversity, safeguarding and child protection?

Post pandemic issues

- a) Are there any issues caused by or relating to the Covid-19 pandemic?

Appendix 2: Additional Conditions 2022-23

Additional conditions – Music Education Hubs 2022-23

1	<p>Business plan requirements</p> <p>We require you to set out the agreed activity in an action-focused draft business plan which covers the 12-month investment period 1 April 2022 – 31 March 2023 and submit this to the Arts Council on 1 April 2022 with a final business plan in July 2022.</p> <p>An updated Relationship Framework outlines the expectations of Hubs for 2022-23, including continued delivery of the core and extension roles as set out in the 2011 National Plan for Music Education. Our website contains updated guidance for all aspects of the funding agreement, including business planning, governance, needs analysis and finance.</p> <p>Your business plan and accompanying documents must have been approved by your board or equivalent governing body by July 2022, this approval being recorded in minutes or equivalent.</p> <p>The business plan must include SMART objectives for the agreed activity, with those related to delivering the core and extension roles provided as a minimum using the mandatory template provided on our website. Hubs are expected to set ambitious SMART objectives, which are based on appropriate data and evidence, striving for improvement and informed by national and comparative averages.</p> <p>The business plan must also include the following, either as part of the plan or as an appendix:</p> <ul style="list-style-type: none"> • Your approach to needs analysis. The evidence you submit for your approach should: <ul style="list-style-type: none"> – respond to your duty to support equality, diversity and inclusion in provision, workforce and governance – be robust, detailed and show how you will collect and collate data on an ongoing basis to audit provision and undertake self-evaluation – take on board a broad range of views, including consultation with young people, schools and parents, staff and workforce, school agencies/partners, and other relevant stakeholders – set out realistic steps you can take as part of your business plan • A programme of activity which responds to the needs and actions identified within your needs analysis work and ensures all children and young people take part in high-quality music education.
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- Evidence that your strategy for **ensuring equality, diversity and inclusion** is embedded across all areas of Hub delivery, including your commitment to ensuring **equality of opportunity** for all pupils, regardless of race, gender, where they live, their levels of talent, parental income, whether they have special educational needs or disabilities, and whether they are looked after children. A summary of your Hub's **equality, diversity and inclusion strategy**, reflecting your approach to charging, **remissions and subsidy**, must be published on the Hub website by December 2022.
- Your **School Music Education Plan** which demonstrates how you will continue your engagement, support and challenge to all schools in your area to achieve the highest possible quality outcomes for young musicians.
- How you will continue to **promote the [Model Music Curriculum non-statutory guidance for Key Stages 1-3](#)**, through your delivery, communications and support for schools. You must also ensure that any Key Stage 1-3 music curriculum resources you promote are consistent with the expectations in the model curriculum approach, including on progression and breadth.
- A **risk register and mitigations** identifying key risks to delivering your proposed activity and to your organisation's financial resilience.
- How you will adhere to the **governance and management** requirements set out in [condition 2](#).
- How you will adhere to the **financial requirements** set out in [condition 3](#).
- An outline of the **partnerships** which are already in place, your plans for maintaining and/or developing local, regional and national partnerships, and the role of each partnership within the Hub. Partnership agreements with key delivery partners must be provided as set out in condition 4.
- How you will engage with **local place-based cultural partnerships**, such as Local Cultural Education Partnerships or similar, and with appropriate cultural education schemes, awards and accreditations. All Hubs should find out more about the Arts Council's strategy, Let's Create, and the associated Outcomes, Investment Principles and Delivery Plan, in order to understand potential partnership opportunities with the wider arts and cultural sectors.
- A **communications strategy** which demonstrates how you will communicate the Hub offer effectively to different audiences and stakeholders, including publishing relevant information about the Hub programme and how a range of platforms will be used (e.g. web presence, social media and other appropriate technologies).

	<ul style="list-style-type: none"> • An overview of your quality framework and assurance methodology for the work delivered and supported by the Hub partners. This may include an indication of the standards you expect, the use of the Arts Council’s Quality Principles and/or other relevant frameworks. • An outline of your approach to managing instrument storage, purchasing and maintenance. Guidance can be found here.
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2	Governance requirements
	<p>As part of your business plan and subsequent updates you must:</p> <ul style="list-style-type: none"> • demonstrate appropriate management, staffing and governance arrangements are in place to oversee the funded activity. • ensure that your organisation is taking action, through any ongoing recruitment, to ensure that your organisation’s workforce (including volunteers) reflects the diversity of the individuals and communities you are working with and working to reach, including membership from protected characteristic groups (for example, ethnicity, disability, sex and individuals across socio-economic backgrounds) • supply a Terms of Reference (or equivalent) for your Hub governance structure (by 1 April 2022). The Terms of Reference, along with any appropriate supporting narrative contained within the business plan, should: <ul style="list-style-type: none"> – make sure your Hub board (or equivalent oversight group) is enabled to support and challenge strategic decisions, for example on expenditure, focus areas, needs analysis and development of the business plan. The relationship between your organisation and Hub board or equivalent group must be clearly defined within the terms of reference, ensuring the purpose of the group is clearly communicated internally and externally – manage conflicts of interest between the Hub board or equivalent group and senior leadership team, ensuring objectivity and impartiality of decision-making and use of the Hub’s budget is upheld. Good practice entails that a chair should be independent from the chief executive/senior management of the Hub lead organisation – make sure your Hub board or equivalent oversight group has the necessary skills and experience to meet your aims and objectives. The Arts Council expects broad and diverse representation on Hub boards (or equivalent), demonstrating a range of perspectives, skills and protected characteristics. Representation should reflect key stakeholders in the area and beyond, including primary and secondary schools, special schools/specialist providers, parents/carers, young people, strategic partners, and the wider arts/cultural, youth and music industry/sector

	<ul style="list-style-type: none"> – include an audit of your Hub board or equivalent group by October 2022. The audit findings and actions must be submitted in October 2022 and should detail plans for ensuring appropriate representation, expertise and diversity and meeting the mandatory governance requirements set out in the Relationship Framework and Governance guidance by March 2023.
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3	<p>Financial requirements</p> <p>You must also provide by 1 April 2022 as appendices or as part of your business plan:</p> <ul style="list-style-type: none"> • A detailed budget for the period 1 April 2022 – 31 March 2023 using our published Music Education Hub budget template. Budgets must provide evidence that the grant and related income are being managed appropriately, clearly demonstrating how the grant and related income are expected to be used to support the core and extension roles of Hubs as well as the calculations used to determine figures. You must ensure: <ul style="list-style-type: none"> – efficiencies are enabled through partnership working – a maximum of 20 per cent of the Hub grant is spent on back office functions, and a minimum of 80 per cent on front line expenditure – overheads, management fees, administrative costs and any other recharges relate directly to the amount of time spent on the agreed activity. You must show how these have been calculated. <u>These costs must be reviewed and agreed by your Relationship Manager by 1 July 2022 and can only be increased after this point in exceptional circumstances.</u> Note that we will not accept overheads and recharges which are set out as flat percentages without a strong rationale for how this level relates to the amount of time spent on the agreed activity – staff (including freelance) are properly and fairly paid. Further guidance on fair pay has been produced by the Musicians’ Union and Music Mark here – As per 3.6.1 of the standard terms and conditions, the grant cannot be used for marketing and advertising, or for any costs associated with the maintenance, technical development or updating of existing websites or for the development and/or creation of new websites • An accompanying financial narrative which sets out appropriate considerations and actions for mid- and longer-term financial resilience (including fundraising plans) for both the lead organisation and the Hub overall. Guidance on organisational resilience can be found on Music Mark’s website here.
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	<p>Final income and expenditure for the Music Education Hub grant 2021-22 must be provided by October 2022 using the published management account template and verified and signed by the chair of your Hub board plus your organisation’s board or senior financial manager.</p> <p>Ongoing management accounts should be provided as part of quarterly payment conditions and must use the published template.</p> <p>Financial statements should be provided by organisations which are not led by Local Authorities within 10 months of the close of your previous financial year. Financial statements should be prepared to the appropriate standards for your organisation.</p> <p>Your charging, remissions and subsidy policy for young people, parents and schools, must be published on the Hub website for the beginning of the school year 2022-23 (early September 2022 for most Hubs).</p>
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4	<p>Partnership requirements</p> <p>We require that you provide updated partnership agreement/s with key delivery partners (for which part of the Arts Council’s grant is used to pay for the partner’s involvement in the project) to be approved in writing by the Arts Council prior to the first grant payment 1 April 2022.</p> <p>Partnership agreements must:</p> <ul style="list-style-type: none"> • cover the period 1 April 2022 – 31 March 2023. • refer to, or preferably include, the terms and conditions of the funding agreement • state that if there is any conflict between the interpretation of the Arts Council’s terms and conditions of the funding agreement and the terms of the partnership agreement, the Arts Council’s will always take precedence. <p>You do not need to routinely submit (but the Arts Council reserves the right to request sight of and comment on these if deemed necessary) partnership agreements, Service Level Agreements and delivery contracts for:</p> <ul style="list-style-type: none"> • openly procured organisations • organisations which do not receive any part of the grant as payment but contribute to the agreed activity
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5	Annual survey requirements
	<p>We require that you complete an annual survey in autumn 2022 for activity delivered in the 2021-22 funding period (the exact deadline will be confirmed to you in writing) which details participant numbers and characteristics, staffing and board statistics, core and extension role activities, income and expenditure. The data must be submitted in accordance with our reporting requirements and standards for data capture and analysis which will be published annually. The survey will include narrative qualitative questions to enable you to demonstrate to the Arts Council the progress you made against your SMART objectives for the core and extension roles across the year. We require confirmation that all the data in your annual reporting is accurate, verifiable and acknowledged by your board.</p> <p>The Arts Council will publish information from the annual survey on its website.</p>

6	Board reporting requirements
	<p>We require that your board regularly monitors and reports on progress against your SMART objectives providing us with copies of your board papers (or equivalent) every three months in a format acceptable to the Arts Council. Board papers must include:</p> <ul style="list-style-type: none"> • an agenda for the board meeting • minutes from the previous board meeting • papers submitted to the board meeting • up-to-date financial information, including: <ul style="list-style-type: none"> your most recent management accounts – these should include the original budget set for the year, the budget and actuals for the period and to date, the resulting variances, and revised projections to the end of the year • your updated risk register/s • progress against the SMART objectives outlined in your business plan using our template, identifying any areas of activity where insufficient progress is being made and appropriate plans and actions that have been approved by your board to help mitigate risks and/or increase progress and performance.

Appendix 3: Standard schedule of payment conditions for 2022-23

Due date	Conditions
1 April 2022	<ul style="list-style-type: none"> • Completion of the 'Submit bank details' step on Grantium. • Most recent management accounts, using the published template, as set out in the additional conditions. • Most recent board papers or equivalent management report, as set out in additional conditions. • A draft of your business plan for 2022-23 which covers (as minimum) the investment period 1 April 2022 – 31 March 2023, as set out in the additional conditions. • A completed SMART objectives template, as set out in the additional conditions. • A terms of reference for your Hub governance structure, as set out in the additional conditions. • A detailed budget for the period 1 April 2022-31 March 2023, as set out in the additional conditions. • Signed partnership agreement(s), as set out in the additional conditions.
1 July 2022	<ul style="list-style-type: none"> • Most recent management accounts, using the published template, as set out in the additional conditions. • Most recent board papers or equivalent management report, as set out in additional conditions. • Completed business plan for 2022-23, as set out in the additional conditions. • An updated SMART objectives template, as set out in the additional conditions. • A copy of written correspondence from your Relationship Manager confirming that costs in your annual budget have been reviewed and agreed, as set out in the additional conditions.

<p>1 October 2022</p>	<ul style="list-style-type: none"> • Most recent management accounts, using the published template, as set out in the additional conditions. • Most recent board papers or equivalent management report, as set out in additional conditions. • An updated SMART objectives template, as set out in the additional conditions. • Evidence of publishing your charging, remissions and subsidy policy for young people, parents and schools, on your website. • You must have logged on and started the annual survey with a view to completing the survey by the published deadline. • A summary of the findings and actions of the audit of your Hub board (or equivalent oversight group) • Final income and expenditure for the Music Education Hub grant 2021-22 using the published management account template and verified and signed by the chair of your Hub board plus your organisation’s board or senior financial manager.
<p>1 January 2023</p>	<ul style="list-style-type: none"> • Most recent management accounts, using the template, as set out in additional conditions. • Most recent board papers or equivalent management report, as set out in additional conditions. • An updated SMART objectives template, as set out in the additional conditions. • Evidence of publishing a summary of your equality, diversity and inclusion strategy on your website • All non-local authority-based Hub lead organisations must provide financial statements for the previous financial year prepared to the appropriate standards for your organisation. These must be provided within 10 months of the end of your organisation’s previous financial year.

Appendix 4: Action plan template

Core role: *e.g. Whole Class Ensemble Tuition*

Action	Indicators of Successful Outcome	Timescale			Resources	By who?
		e.g. by the end of Spring Term	e.g. by the end of Summer Term	e.g. by the end of Autumn term		

Core role: *e.g. Progression Routes*

Action	Indicators of Successful Outcome	Timescale			Resources	By who?
		e.g. by the end of Spring Term	e.g. by the end of Summer Term	e.g. by the end of Autumn term		

Core role: *e.g. Continuing Professional Development Opportunities*

Action	Indicators of Successful Outcome	Timescale			Resources	By who?
		e.g. by the end of Spring Term	e.g. by the end of Summer Term	e.g. by the end of Autumn term		

Contact us

Telephone: 0161 934 4317
Email: enquiries@artscouncil.org.uk
Website: artscouncil.org.uk
Post: Arts Council England
The Hive, 49 Lever Street
Manchester
M1 1FN

You can also Livechat with our Customer Services team by clicking the icon on our Access Support page: artscouncil.org.uk/access-support