



Governance and management arrangements for Music Hubs

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**ARTS COUNCIL
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Governance arrangements

The Arts Council has responsibility to ensure that funding is used for the purposes it was intended. Given the scale of public funding we are investing on behalf of the Department for Education (DfE), we need to be confident that Music Hubs are well governed and well managed by the Hub Lead Organisation (HLO), with the HLO using their grants efficiently and effectively to maximise benefits to children and young people.

Music Hubs are, by definition, partnerships of organisations working together to create and deliver joined-up music education provision. How a Music Hub creates those partnerships is not defined, but they must be governed to help address conflicts of interest that are inherent in partnership working.

We expect HLOs to put in place appropriate governance and management arrangements that support the oversight of the Music Hub and ensure the effective management of the funding agreement with the Arts Council.

We require that all Music Hubs must be governed by a Hub board (or equivalent oversight group – herein referred to as the ‘Hub board’), which will check that the Hub uses impartial, evidenced-based decision making to allocate resources and oversee activities in a transparent manner.

Any Hub board that is established should be independent of the HLO’s governing body and executive. It should have the skills and authority to support and challenge strategic decisions made by the HLO and/or the Music Hub partnership, for example on expenditure, needs analysis and development of the Music Hub’s Local Plan for Music Education (LPME). The membership of the Hub board should be representative and reflective of the communities served by the Music Hub.

Hub boards should demonstrate:

1. objective, consistent evidence-based decision making
2. strong insight that will help the Hub in its efficient strategic delivery
3. independence and impartiality for appropriate accountability, with a clear conflict of interest policy, terms of reference and an independent chair with the authority to meet or correspond with Arts Council England, when required
4. a breadth of perspectives to ensure the Hub is responsive, participatory and inclusive of all key stakeholders’ voices including young people, schools, parents/carers, partners, and the wider arts/cultural, youth and music industry/sector
5. robust and transparent quality assurance processes

We suggest that HLOs will be able to fulfil our governance expectations for Hubs if they follow one of the many widely adopted governance codes or frameworks (eg the [Charity Governance Code](#)).

If you are successful with your application to lead a Music Hub, we will expect you to submit terms of reference for your Hub board as a first payment condition. The terms of reference must clearly set out the relationship between the HLO (including the organisation's board and executive), the Hub board, and, where relevant, any sub-committees, steering groups and partner organisations, to ensure that the purpose, objectives and responsibilities of the Hub board are clearly communicated and that any conflicts of interest are being appropriately managed.

We expect HLOs to regularly review the representation, skills and diversity of their Hub boards.

Further information is provided in our [Hub governance guidance here](#). This guidance is intended to support Hubs to align our requirements with generally accepted best practices for good governance.

Consortium arrangements

Whilst consortia are not required to have a particular legal form when submitting an application to lead a Music Hub, one organisation must act as the HLO for the consortium as a whole. The HLO should apply on behalf of the consortium and will be solely accountable for managing the application and any grant we award and will be recognised as the HLO.

Each HLO will be required, if awarded a grant, to submit a copy of a legally binding agreement between the HLO and the consortium members that sets out the governance arrangements for the Music Hub.

In any circumstance, we would expect Music Hubs, and any associated Hub governance structure, to extend beyond the immediate consortium membership. Effective consortia will be expected to broker and galvanise partnerships and relationships with a range of stakeholders, which represent organisations and individuals across the music education, creative, cultural, education and youth sectors. Any Hub partnership or governance structure should be reflective of this.

We will expect consortium applicants to set out how they will ensure appropriate and independent oversight of Hub activity across the consortium, in line with our expectations around Hub governance arrangements as outlined above.

New entities

If you are considering setting up a new legal entity for the purposes of fulfilling the responsibilities of the HLO, but have yet to formally establish the entity by the time you submit your application, you must identify a suitable lead organisation to be responsible for the application. The lead organisation must be able to fulfil all eligibility criteria outlined in this guidance and will be accountable for the application and any grant award, if successful.

We would expect to see your plans for establishing any new entity outlined in your application. It should be noted that any new legal entity must also meet the eligibility criteria outlined in this guidance.

Leadership and management arrangements

HLOs will be expected to demonstrate that they have appropriate strategic and operational arrangements in place to manage and oversee the work of the Music Hub. This includes having a senior leadership team (and appropriate management structure) that is suitably qualified and experienced to:

- carry out the duties and functions required of the HLO and the wider Music Hub partnership
- manage the funding relationship with Arts Council England, ensuring that the specific terms and conditions of the funding agreement are adhered to, and that arrangements to appropriately manage grant funding are in place

In addition, HLOs will be expected to demonstrate that it has appropriate recruitment policies and performance management arrangements in place, to help underpin the activity of strategic personnel working for (or on behalf of) the HLO in areas that may include, but not be limited to:

- development and fundraising
- finance and operations
- communications and engagement
- partnership development and stakeholder engagement
- instrument and equipment management
- equality, diversity, inclusion and access

Music Hub workforce

HLOs will need to ensure that appropriate staffing, contracting and management arrangements are in place within the Music Hub partnership.

A workforce plan should form part of the Music Hub's LPME and should outline how rigorous quality assurance processes and development opportunities are to be made available for delivery teams and how quality and performance will be considered as part of the HLO's oversight role.

Qualifications and training

All employees, workers and volunteers engaged in delivering activity for (or on behalf of) the Music Hub should have received relevant training that is specific or proportionate to the type of activity being carried out. This includes, but is not limited to:

- safeguarding and child protection (and adults at risk, if applicable)
- equality and diversity (including youth voice)
- health and safety
- data protection and confidentiality
- specialist training to work with individuals with complex needs
- the Prevent strategy and duty

HLOs should ensure they have appropriately identified skills and training needs for their Music Hub as part of their workforce plans.

Equality and diversity

HLOs must ensure their organisation – and the wider workforce of the Music Hub (including volunteers) – reflects the diversity of the communities being served by the Music Hub partnership.

All Music Hub partners must be committed to advancing equality of opportunity and fostering good relations. All organisations involved in the Music Hub partnership should not discriminate against any of the protected characteristics defined by the Equality Act 2010, as well as the Equality Duty 2011, and outlined below:

- age
- disability
- gender reassignment
- marriage and civil partnership
- pregnancy and maternity
- ethnicity
- religion and belief
- sex
- sexual orientation

As well as this list, we also recognise class and socio-economic status.

As part of our application form and ongoing monitoring and reporting requirements, data will be collected in relation to your governance and management arrangements, including the diversity of the Music Hub's board and Hub workforce.

Equal pay

By law, employers must not pay an employee less, or give them terms and conditions that put them at a disadvantage, because of their disability, race, religion, sexual orientation or another protected characteristic (as outlined above).

By law, men and women must get equal pay for doing 'equal work' (work that equal pay law classes as the same, similar, equivalent or of equal value). This means someone must not get less pay compared to someone who is both:

- the opposite sex
- doing equal work for the same employer

Please follow [this link](#) for more information on equal pay.

Fair pay

Arts Council England is an accredited real Living Wage Employer, and we encourage the organisations we fund to consider whether this would also be possible for them. Read more information on the real [Living Wage campaign](#).

We are also committed to making sure those who work in the cultural sector are properly and fairly paid, by ensuring that salaries, fees and subsistence arrangements are as good as or better than those agreed by any relevant trade unions and employers' associations. [The Musicians' Union](#) has produced advice on recommended rates of pay, contracts, holiday pay, redundancy and other employment issues for music educators.

When employing someone on a contract or freelance basis, organisations should agree the number of hours necessary to complete the relevant activity, which should include research, development and planning as well as delivery.

We also understand the importance of the voluntary sector. Volunteers make an essential contribution to our cultural life. The relationship between a cultural organisation and its volunteers should benefit both the organisation and the volunteers. Volunteers should be respected, trained properly, and should not feel that they have to take on responsibilities that are beyond their experience.