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**Music Education Hubs**

**Academic year 2022/23**

**Guidance notes for the annual data return**

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# Introduction

This document provides guidance for completing the Music Education Hubs annual data return. The return consists of information to be collected by all Hub lead organisations for the previous academic and financial year, as a condition of their grant agreement with Arts Council England. Although the responsibility for data collection lies with the Hub lead organisation, Hub partners are expected to contribute, to evidence how the Hub grant and related income has been used, and this should form part of any service level agreement or partnership agreement.

**This guidance has been updated to reflect feedback and changes made to the survey template for 2022/23. Key changes are described on page 3 onwards.**

The key dates for the 2022/23 annual return are:

* Survey opens **Monday** **21st August 2023**. Log-in details to the Qualtrics platform will be emailed to all Hubs on or before this date.
* Survey closes **5pm, Tuesday 14th November 2023.**

If you have any queries about the survey or experience any technical issues, please contact our dedicated email address: MEH.Data@artscouncil.org.uk

We will be offering drop-in sessions via Microsoft Teams with Arts Council policy and data analysis colleagues on the following dates:

Wednesday 20 September 2023, 2-3pm

Tuesday 10 October 2023, 3-4pm

Thursday 2 November 2023, 11am to 12 noon

To book a place on a session, please contact us on MEH.Data@artscouncil.org.uk

We will ensure any questions and answers arising from these sessions are shared with all Hubs by publishing an FAQ from the homepage of the survey.

## How we **will use your data**

The data and information you provide is used by Arts Council England and the Department for Education (DfE) to monitor how Music Education Hubs are supporting the objectives as set out in the National Plan for Music Education. We use it to help measure the impact of the investment made in Music Education Hubs, what the grant has enabled and equality of access. The Arts Council also uses the information to identify trends and areas where further support for Hubs could be offered. The information you provide will be held securely. The Arts Council’s Privacy Notice can be found [here](https://www.artscouncil.org.uk/freedom-information/data-protection). As per the terms and conditions of your grant, it is important that you follow the guidance carefully and ensure that you do not submit information that is wrong or misleading. We strongly suggest that you double check the figures that you provide.

As in previous years, some of the data will be published on an individual, regional, and national level by the Arts Council. This will provide relevant stakeholders, including Hubs, with rich information on the work of Music Education Hubs in England. It is hoped that the data will provide a valuable tool for Hubs as part of their self-evaluation and to drive self-improvement and learning from peers.

## Survey content

The purpose of this annual return is to capture the range of activities and impacts enabled and supported by the Music Education Hub grant in meeting the aims and ambitions for Hubs as set out in the National Plan for Music Education (2011). The collected data will provide information on the Hubs’ reach, range of activities, accessibility and quality. Hub lead organisations must ensure they regularly collect this data for all activities they provide, enable and support. If a Hub covers more than one local authority area, figures should be aggregated for the purpose of this return.

The data return is divided into six sections. Section A is about the music education workforce and governance. Section B, the Schools Form captures the schools Hubs have worked with and Whole Class Ensemble Teaching (WCET) for pupils aged 5–18 years in state-funded schools, special schools, 6th form colleges and FE only. For the full list of school types included, please refer to the [allocations FAQs in section 3 of this webpage](https://www.artscouncil.org.uk/MusicEducationHubs/Guidance#t-in-page-nav-4). Section C asks Hubs for detail on the various types of learning provision offered, and Section D requests information on Continuous Personal Development (CPD) work, instrument loans, and how Hubs have been able to utilise digital provision and platforms to support activity. Several sections include requests for pupil or workforce characteristics data. We recognise that it can be difficult for Hubs to get this type of data from schools and partners and so we have included ways for you to record engagement even where this level of detail is not available.

Section E collects information on Hub partners and financial information. This section contains questions that cover the 2022/23 financial year; the April to August 2023 extension period, and some questions that should take both time periods into consideration.

Narrative questions in Section F provide Hubs with an opportunity to briefly highlight specific activity, successes or challenges that have taken place since the last annual survey. This information should be additional to anything you have already submitted throughout the year to your Relationship Manager. This may include showcasing the more strategic ways you work, providing context to the data supplied, or highlighting activities that have not been captured elsewhere in the survey such as those that are specific to your area, meeting local outcomes, or potentially outside the 5–18 age range such as work with Early Years Foundation Stage (EYFS).

Please ensure that **only accurate actual data is submitted**, not estimates or extrapolations, unless the guidance indicates otherwise.

## Key question changes for 2022/23

The survey has been split into six sections:

SECTION A – Schools Form

SECTION B – Workforce & Governance

SECTION C – Learning Provision

SECTION D – CPD, Instrument Loans, Digital and Other

SECTION E – Partners and Finance

SECTION F – Narrative Questions

This is a cosmetic change to assist survey navigation. This has no impact on the data collected. However, it is noted here as it is a significant change to the templates and question numbers.

Section A: Schools Form

* No changes from previous survey

Section B: Workforce and Governance

* B1 previously had space to enter workforce totals for the Hub Lead Organisation, and then two separate tables for ‘*Music Service / Organisation 2’* and ‘*Music Service / Organisation 3’*. Many Hubs have more than two other organisations to report in these fields so were already needing to aggregate their information. This change ensures that the data is collected and stored as aggregated information, so is used accurately in the future.
* Questions around furloughed and redeployed staff (A1b and A1c in 2020/21 survey) have been removed as the furlough scheme was not active in 2022/23.

Section C: Learning Provision

* Question asking for number of online teaching resources created, and engagement with these resources (C5 in 2021/22 survey) has been moved to sit alongside CPD questions in Section D (D3).
* A field for Key Stage Not Known/Not Applicable has been added to the characteristics tables for ensemble and lessons participants.
* The wording of the continuation (C7) question has been updated to emphasise that pupils receiving a subsequent term/year of WCET do not count as 'continuing' for the purposes of this question. For more information, please see the full guidance below.
* Standards Achieved (C8) has two new fields:
	+ *‘e) Pupils for which the standard achieved is unknown’*. This will allow the total of this question to be used as the total number of unique pupils that a Hub has engaged with throughout the year.
	+ ‘*j) Pupils that are known to be receiving external provision, but for which standards achieved is unknown’*. This will allow the total of this question to be used as the total number of unique pupils that Hubs know to be receiving external provision.

Section D: CPD, Instruments, Digital and Other Quantitative Questions

* Questions around continuing professional development (D1 to D4) have been added, with minor changes to clarify meaning. These questions were initially shared with Hubs in September 2022.
* Questions around instrument loans (D5 to D12) have been added. These questions were initially shared with Hubs in September 2022.
* Number of instruments (D6) has been amended to allow for an estimated number of instruments to be added if necessary.
* References to the Cultural Education Challenge have been replaced and updated. (D13)
* A field has been added for Hubs to indicate how many Local Cultural Education Partnerships they have worked with through the year.
* The notes for Level Of Challenge In the Year (D14) have been updated to reflect that this year will have been impacted by the cost-of-living crisis.

Section E: Partners and Finance

* A question around the number of types of Hub partners (E1) has been added. This question was initially shared with Hubs in September 2022.
* The finance questions have been repeated to allow Hubs to provide information for the 2022/23 financial year, and separate information for the April to August 2023 extension period. This will ensure that the financial year data can still be compared to previous years. E2 to E5 covers the 2022/23 financial year; E6 to E13 covers the April to August 2023 extension period. Each question is labelled within the template for additional clarity.
* A text box has been added to capture what Hubs are including in the ‘*Other Expenditure - Delivery Costs’* field (E3b for 22/23 FY & E7b for extension period). This will help us shape how we capture financial information going forward.
* The partner investment question (E4 for 22/23 FY & E8 for extension period) has been updated so that the type of partner organisation can be seen against the investment amounts. This amended question was initially shared with Hubs in September 2022.

Section F: Narratives

* Question F1 was previously collected via two text boxes of 4,000 characters. This has been changed to one text box of 8,000 characters.
* Question F7 has been updated to better reflect the landscape Hubs have been working in this year. It now reads: ‘*Please tell us about anything else in relation to your activity over the last academic year, including any further comments on the cost-of-living crisis or ongoing impacts from the Covid-19 pandemic on your Hub.’*

## Qualtrics guidance

The annual survey will be available for completion using the Qualtrics survey platform. Details of how to access the survey will be emailed to all Hubs. If you would like a **PDF copy** of your submission for reference, please **download it immediately after submitting your form**, you will be prompted on the final page confirming submission. If you would like to view a copy of your previous year’s survey submission, please contact MEH.Data@artscouncil.org.uk.

Each Hub will receive an email with a link to the survey, and the login details required. The username will be your current Grantium Project Number – this can be found within Grantium but will be included in the email for reference. The password will be randomly generated.

Each page has forward and back buttons to allow you to navigate through the survey. The back button on your browser will not allow you to navigate the survey. The survey saves your work when you move onto a different page. To ensure that the data collected is accurate, sometimes your data will be validated before leaving the page, and invalid data may need to be removed before moving onto the next screen. The survey will let you know if this is the case.

Should you wish to come back to the survey at a later date, you can log back in using the same username and password and your work will have been saved. You will only be able to submit the survey once.

# Section A: Schools Form

The Schools Form has four sections: the guidance, a tab for data that is entered per school; a tab for WCET data which is entered per class; and a tab showing basic stats on the data that has been filled in. The template is the same for all Hubs.

Please complete this form to answer Section A. You will be able to attach your completed form at the same time you submit the rest of your data via the Qualtrics portal.

For each question on the Schools Form, the data you provide should be for the full academic year 2022/23.

Please **do not** include early year’s settings (including reception and nursery), independent schools and non-publicly funded establishments.

Although core roles have been redefined, Hubs should report in relation to the active engagement seen across the core roles, as opposed to reporting all instances where there was only an offer of support or provision. This means you should report as you have done in previous years.

Please ensure there is **consistency across the answers in the Schools Form**. For example, where you have indicated a school is receiving support as part of your Singing Strategy in Question A3, you **must** select ‘Yes’ under question A1, as Singing Strategy is a core role activity. The form does have some in-built validation to help with this.

The structure of the form is password protected, so you will not be able to add additional columns or rows. The structure of all submitted school forms must be identical so that our data analysts can use code to combine the forms from all Hubs together. Any inconsistencies within the forms will break this code, so we are not able to accept versions of the Schools Form that have been altered in any way.

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| **Section A: Schools Form A1-5** |
| **Q.** | **Guidance**  |
| **A1** | **Core roles delivered in schools and colleges** | Use the drop-down menu to select yes or no to show which schools and colleges your Hub worked with in the academic year 2022/23 to deliver **one or more** of the core roles. This question refers only to the core roles. Arts Council guidance on the core and extension roles can be found [here](https://www.artscouncil.org.uk/sites/default/files/download-file/Music%20Education%20Hub%20Core%20and%20Extension%20Role%20Guidance.pdf).  |
| **A2** | **School Music Education Plans (SMEP)**  | Please indicate which primary and secondary schools and colleges you supported as part of your School Music Education Plan (e.g. CPD, peer learning and “challenging conversations”) to support high quality teaching and learning in schools. Please use the drop-down menu to select yes or no.By ‘support’ we mean any action by the Hub lead organisation or Hub partners which has led to a meaningful action, engagement, or improvement by the school.  |
| **A3** | **Singing strategy** | Please indicate which primary and secondary schools you supported in the academic year, using the drop-down menu to select yes or no. By ‘support’ we mean any action by the Hub lead organisation or Hub partners which has led to a meaningful engagement or improvement in a school’s singing activity. For example, an ongoing conversation with the school, teachers taking part in singing CPD, a bespoke programme of activity, pupils engaged in choirs, etc. This would result in school children regularly taking part in high quality singing activities (e.g. in small groups, vocal ensembles, choirs, or whole class or school singing). By ‘regularly’ we mean at least once a week for a period of at least a term. Hub support could be either financial or through Hub activity, provision and in-kind support (e.g. continuous professional development provision offered to the school, additional teaching support, or singing leaders).Please provide any further relevant information on your support to schools in singing and/or any development in what your singing strategy incorporates and related activities in the relevant narrative question. |
| **A4** | **If your Hub did not support an establishment, please indicate why** | If you have not supported a school in any way, please use the options in the drop-down to indicate why. We accept that these answers may not be exhaustive. Please take a ‘line of best fit’ approach.Sometimes multiple options may be applicable, in these instances please choose the overriding reason where you can e.g. If you did not offer support because you are aware that the school offers music activities provided by its own staff, then please select “school offered music activities provided by own staff”.Please only select ‘Support offered, school did not accept for a different reason’ where the other options are not relevant. If you are unsure which option to select, please email us via MEH.Data@artscouncil.org.uk and we will happily advise.  |
| **A5** | **Whole Class Ensemble Teaching (WCET)** | This question refers to Whole Class Ensemble Teaching (WCET) provision for **all** Key Stages. It also asks Hubs to provide information on WCET activities they ‘delivered’ or ‘supported’. These are defined as:* ‘Delivered’ means WCET that is directly delivered by the Music Education Hub lead organisation or other Hub partner.
* ‘Supported’ means WCET delivered by classroom teachers or others who have been assisted by the Music Education Hub lead organisation or other partner (e.g. through CPD) to carry out their role.

Please record **only the actual WCET delivered**, not what was booked or planned. If provision was adapted to be more Covid-compliant, for example changing the content or nature of lessons (e.g. changing from brass or woodwind to percussion and singing) please continue to count this activity.Where you have delivered or supported WCET please provide information on:* The year group - please select the year group from the drop-down menu in column E. **Please see note below regarding mixed year groups**
* The number of pupils in each year group receiving WCET. Please count each pupil once.
* The number of pupils in each year group receiving WCET for the first time
* For how many terms (in autumn, spring, summer) did the programme run in that year group?

Note: For **mixed year** **groups**:* Where the number of pupils in each year group is known, complete a row for each year group, following steps a-e for each row.
* Where year groups are known but the number of pupils in each per year group is unknown,
* Select ‘Mixed year groups (unknown split)’
* In column F, list the year groups involved as numbers only, and separated by commas. Each pupil should only be counted once. (For example, if the mixed year groups were Year 3 and Year 4 enter ‘3, 4’).
* Where the year groups involved are unknown,

please select ‘Mixed year groups (unknown split)’ in column E and enter ‘unknown’ in column F.You may provide additional narrative on your WCET provision, including any changes as a result of Covid-19 and any pupils who moved school (into or out of your Hub area), within the narrative questions. This may be relevant if it affects the percentage of children who participated. You can also use the narrative section to let us know about any schools in your area who provide their own WCET.  |

# Section B: Workforce and Governance

We are committed to gaining an accurate picture of the size and diversity of the Hub workforce.

Section B in this survey includes questions about the size of the workforce, and diversity questions including: ethnicity, disability, age, gender and sexual orientation. As with the equivalent data for National Portfolio Organisations, this data will provide the Arts Council and the sector with insights into the workforce, which can be used to understand the potential support and development needed to enable and maintain a strong and resilient sector. The Arts Council uses this data to inform our policy and programme development and advocacy work. It supports our understanding of the workforce supported by the MEH grant. Arts Council’s strategic vision in Let’s Create, the [Inclusivity & Relevance Investment Principle](https://www.artscouncil.org.uk/lets-create/essential-read-inclusivity-relevance) and the [Creative Case for Diversity](https://www.artscouncil.org.uk/diversity/creative-case-diversity) articulates our ambition that the sector will create access and career opportunities for people from all parts of society, and that it will have a workforce, leadership and governance which fully reflects and represents all communities and organisations with inclusive cultures, who value and develop their people. We expect organisations to think about how they can contribute towards this vision and use the data they collect to inform and improve their own practice.

The information must be obtained through official monitoring exercises and held confidentially. It should not be based on assumptions or informal knowledge. We will never release information that could potentially identify individuals by any characteristic and expect organisations to safeguard the confidentiality of all staff with regard to any personal information.

Where staff surveys led by Hubs differ to what is requested within the Annual Survey, (for example, Hubs themselves may capture a broader range of staff types, fields within questions or allow staff to self-declare), please aggregate numbers to fit the categories within the templates in your final reporting.

We are exploring future publication plans for this data.

We will treat workforce diversity information in confidence and release data in an aggregated format, ensuring as part of our commitment to open data and the General Data Protection Regulation (GDPR), it is anonymised where individuals could be identifiable. Usually, where workforce diversity data is concerned, we will anonymise data where less than five individuals are counted in a category, and for these questions we will always aggregate data nationally or, where possible, regionally. This will ensure that data is not attributable to a specific Hub or person. Only the Arts Council Data Team will handle the raw data provided by Hubs, with wider ACE staff and Relationship Managers able to see aggregated regional and national data only.

We use the Office for National Statistics’ (ONS) definitions for ethnicity categories, in order to have a dataset that is consistent with other sectors and population data. This allows us to better understand your organisation and the people your work involves, and how this compares with national trend analysis. Ethnicity specific data collection advice from the National Archives [can be found here.](http://webarchive.nationalarchives.gov.uk/20160106185816/http%3A/www.ons.gov.uk/ons/guide-method/measuring-equality/equality/ethnic-nat-identity-religion/ethnic-group/index.html)

We work to the concept of the Social Model of Disability. The social model of disability was developed by disabled people in the 1970s and its basic principle states that people with impairments are disabled by society and its structures, organisational practices and barriers in the environment; these factors are socially constructed and lead to a complex and institutionalised system of barriers which has a negative and discriminatory impact on disabled people.

We collect data on gender identity. This includes non-binary, for those whose gender identity does not conform to conventional notions of male and female. We also ask for the number of staff whose gender is different to that which it was assumed to be at birth. We have adopted a consistent measure across all our funding programmes, and whilst we recognise there may be limitations in this data, we are continually reviewing guidance and best practice around this monitoring.

We’ve asked for a breakdown of the sexual orientation of paid staff. Whilst there is no legal obligation for you to collect this data, it is in line with best practice guidance, as published by the charity Stonewall. We understand this information may not yet be available, please make use of the ‘Not Known’ field if you do not have this data.

It is our recommendation that organisations have or develop collection mechanisms for this information, and follow best practice, for example ensuring respondents can answer ‘prefer not to say’ and that information can be collected anonymously and handled appropriately.

**Requesting a separate workforce survey**

We recognise that Hubs have varying numbers of staff and board members, and that sometimes it is possible to identify individuals within Hub level diversity data. Where this is the case, we appreciate that it may not be appropriate for the individual(s) completing the MEH Annual Survey to have access to this data.

If this applies to your Hub, you can request that the workforce and board diversity questions (B2, B3, B4, B5, B8, B9, B10) be completed within a separate version of the online survey. You can nominate an appropriate member of Hub staff (i.e. the member of staff that already has access to this data) to complete this separate survey so that no additional members of Hub staff have access to it.

The separate diversity survey will only include the workforce and board diversity questions. The rest of your annual return data must still be submitted within the original version of the online survey. This separate workforce survey must be submitted by the same deadline as the rest of the annual survey. Please email MEH.Data@artscouncil.org.uk for more information.

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| **Section B: Workforce and governance** |
| **Q.** | **Guidance**  |
| **B1-B10** | Question **B1** captures the total workforce numbers for the Hub. If your Hub covers more than one Local Authority area, please ensure you include within questions B1-5 the details for all the **substantive workforce** across the **entire Hub area**. This will vary according to your Hub set up but includes any other music services (or equivalent organisations) for whom you hold the grant on their behalf. Please use the ‘*Other Music Services / Organisations’* section of the table to enter the aggregated workforce data for these organisations. Do not add them to B6 as this is for other Hub delivery partners.**Please do not double count staff, they can only appear in each type once.** Only enter known numbers of staff, and if unknown please enter zero. We understand that Hubs work in different ways and for some models of Hub working, the lead organisation will need to answer zero. If you are unsure of which staff type different members are, please check with your HR Team/Lead. The HMRC website on different employment status also provides useful definitions: <https://www.gov.uk/employment-status>. **Permanent staff** – covers staff on **permanent contracts**, working for the Hub lead organisation and other music services (or equivalent organisations) in relation to work as part of the Music Education Hub, who are either **full or part-time** (including the Chief Executive or equivalent under ‘managers’), as at 31 March 2023. Please count staff on fixed term contracts of 52 weeks or more as permanent. Staff working a total of 35 hours a week or more should be counted as full-time. Those working less than 35 hours a week should be counted as part-time. Please note the one exception to this rule is for staff on School Teachers’ Pay and Conditions (STPC) Contracts which state 1,265 hours per year (or 32.5 hours per week during term-time) of Directed Time. These should be counted as full-time staff. For Local Authorities, please only count staff working specifically on MEH activity, not the entire LA workforce. **Non-permanent staff:****Staff employed on a contractual basis** – this covers staff on a fixed-term, short-term, casual or temporary contract. Staff are either permanent (full-time or part-time) as above OR employed on a contractual basis. Please do not double count staff in these categories.**Non-permanent staff:****Freelance / self-employed** – this is for any self-employed workers who are not employed by the Hub lead organisation. Self-employed workers are not paid through PAYE and do not have the employment rights and responsibilities of employees. **Staff role type definitions:**Each member of staff should only be represented once; for example, if someone has both teaching and management responsibilities, please assign them to the role that takes up the greater part of their time. Once you have assigned an employee to a category, please ensure that you assign them consistently throughout the rest of the questions. For those whose time is split equally across these two areas, please categorise as managerial.

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| Managers | Refers to executive or senior management staff, for example chief executive, executive director, finance director, chief accountant, general manager, human resources manager and legal advisor. |
| Teaching staff | Refers to teachers in both formal and informal settings, workshop leaders, and similar. |
| Other Staff | Refers to administrative staff, for example finance, reception, fundraising, or any other office staff involved in the MEH. |
| Board/ governing body | Refers to elected or appointed members who oversee your organisation’s activities. |

An optional question (**B6**) provides space to answer about staff numbers and types in Hub partner organisations that are working on Hub activity. We understand that it might not always be easy to obtain data on partners’ workforces. By partner, we mean those organisations you told us about as part of your funding agreement as being part of your Hub consortium, or key strategic or delivery partners in meeting your role as Hub lead organisation. We are not expecting or asking Hubs to survey school staff.  |
| **B16** | **Hours provided by volunteers**Please indicate the total number of hours provided by volunteers for your Hub during the year. This could include any furloughed staff for whom the Hub received HMRC approval for them to carry out some activities as volunteers. Please report based on financial year.  |
| **B17** | **Delivery Model**Please select from the dropdown list the option that best reflects how your Hub operates. We appreciate this may be an estimate.  |

# Section C: Learning Provision

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| **Section C: Learning Provision** |
| **Q.** | **Guidance**  |
| **C1, C2 and C3** | **Singing / instrumental lessons: individual; small group; large group** | These questions capture the number of children and young people receiving singing or instrumental tuition in your area.The table is split by the method used to deliver the lessons: face to face only; digital only; blend of face to face and digital; unknown delivery. The table is repeated across the three lesson types: Individual Lessons (C1); Small Group (C2) and Large Group (C3). There is no ideal split between these modes of delivery, and it is for Hubs to develop their approach in response to the needs of their areas.Arts Council will total pupils across all delivery types to calculate your total number of pupils engaged in each type of lesson. Please ensure each pupil is only counted once within each question, and that pupils are not double counted across delivery types. If you are unable to identify the method of delivery that a pupil received, please include them in the ‘unknown delivery’ section of the table. Please include all lessons that took place, even where provision was adapted in light of Covid. For example, the nature or content of the lesson may have been changed to avoid the use of instruments or singing. Lessons may be taking place face-to-face in schools, digitally or through a blend of both of these mediums. This question gathers data across the different mediums so that we can get a sense of how lessons were delivered in this academic year. Please record information based on how lessons were delivered, not how they were planned to be delivered.Arts Council also recognises that you may not have tracked how every lesson took place for every pupil, particularly as this may have been subject to change. We ask that you provide data which is as accurate as possible, and make use of the ‘unknown delivery’ section where necessary. ‘Small groups’ are defined as lessons comprising 2-10 pupils. ‘Large groups’ are defined as all other lessons with more than 10 pupils that do not fall under the categories of WCET and ensembles provision.We expect the lessons to be regular or recurring, rather than one-off master classes or taster sessions. Due to Covid-19 it is likely that regular lessons may have been disrupted but please count those where they were recurring and represented more than a one-off engagement. Gender TablePlease indicate the total number of boys, girls and non-binary pupils from each Key Stage group that received singing or instrumental lessons in individual, small group or large group settings.We are aware that not all pupils will have been given an option for non-binary when the data was collected. While non-binary is not a gender option collected within the school census, some Hubs receive data that includes this field, and therefore need space to report that these pupils have engaged.As with the workforce diversity section, this table includes fields for Prefer Not to Say and Not Known. Prefer Not to Say should be used where the pupil was given the opportunity to declare their gender and chose not to. Not Known should be used where pupils were not asked, or you do not have the data.  Other Pupil Characteristics If possible, please give the numbers receiving individual subsidy/fee remission to enable them to take up singing or instrumental tuition (i.e. not general subsidies that apply to all pupils) as well as how many pupils were eligible for Pupil Premium and how many had SEN support or Education, Health and Care (EHC) plans. Please note that if both pupil premium and SEN categories apply to a pupil, please count them in the 'Both' column only – do not double count. The totals for each Key Stage across the pupil gender table and pupil characteristics table should match. The difference between ‘*Pupils with unknown SEN/Pupil Premium/ Subsidy information*’ and ‘*Pupils NOT eligible for Pupil Premium and do NOT have special educational needs*’:We appreciate that Hubs may be provided with data that confirms where pupils are eligible for Pupil Premium or had special educational needs, but will not necessarily be provided with ‘confirmed negatives’ (i.e. the number of pupils that are NOT eligible for Pupil Premium or do NOT have special educational needs). ‘Pupils NOT eligible for Pupil Premium and do NOT have special educational needs’ should be used where it can be reasonably assumed, based on the data you have been provided with, that the pupil falls into this category. If you know that the data you have is incomplete and cannot reasonably make this assumption, please use the ‘*Pupils with unknown SEN/Pupil Premium/ Subsidy information*’ field.  |
| **C4** | **Online Performances** | A ‘performance’ would be where a group of children and young people performed together. Indicate against each type of performance how this was provided, and number produced, and number of children and young people engaged. Where the performance was shared / streamed online (e.g. via YouTube), if known please also include the number of interactions with the content (e.g. website engagements, YouTube views)You are asked to enter both known and estimated participants and interactions. These figures are added together by Arts Council England to get the total figures – the two figures are separate - there should be no overlap. e.g. You know that a minimum of 25 participants engaged in a performance but estimate this was actually around 35. This would be entered as 25 known participants and 10 estimated. If you know the exact figures these should be recorded as known, and the estimated should be entered as zero. ‘Small groups’ are defined as comprising 2-10 young people. Large groups’ are defined as more than 10 young people. Please only count each performance once. Similarly, only count the number of children & young people engaging once per performance. |
| **C5** | **Number of ensembles by category** | For the academic year 2022/23, please state the total number of ensembles and choirs: a) delivered independently by schoolsb) organised by schools in partnership with the Hub c) area-based ensembles/choirs organised/delivered by the Hub lead organisation d) area-based ensembles and choirs organised/delivered by other Hub partners. Please break these down by type of group. Select the category which best describes the ensemble. An ensemble is defined as an organised group meeting regularly that provides opportunities for young musicians to play and to perform as described in the core roles of the National Plan. Where an ensemble might count under multiple categories (i.e. a Rock & Pop band that plays folk) please count them only once and choose the category that suits the majority of activity within the ensemble or best fits the spirit of the ensemble.The category ‘Choirs/Vocal’ ensemble refers to all organised vocal groups meeting regularly. The category ‘Choir/ Vocal Group Upper Voices’ refers to choirs or vocal groups featuring only upper voices, including girls and unchanged boys’ voices.The category ‘Choir/ Vocal group Mixed Voices’ refers to choirs or vocal groups featuring both upper voices and older/changed male voices (e.g. Soprano, Alto, Tenor, Bass) or lower voices only.The category ‘SEN/D Inclusive’ refers to ensembles that are designed specifically to be accessible to and meet the needs of SEND pupils (e.g. those using accessible music technology such as Soundbeam, Skoog, BIGmack, etc). This can include ensembles wholly comprising this type of instrument as well as those which mix them with other instruments. The category ‘Other/Mixed Ensemble’ can be used for less common instrumentations or where the instrumentation of the ensemble varies or is flexible. The category ‘unknown’ allows you to record ensembles where you are unsure of the instrumentation or genre of the ensemble. Please only use this category for ensembles reported under a) or b).You can provide more detailed information such as a breakdown of genres and styles and details of the category 'Other/Mixed' in the narrative questions.Please include all ensembles, regardless of the mode of delivery |
| **C6** | **Number of pupils attending ensembles** | Indicate the total number pupils in your area(s) who regularly attended at least one of the ensembles listed above in C5 c) and d), split by gender, key stage and other pupil characteristics. Participants in ensembles listed in C5 a) and b) should not be included. By regularly, we mean at least once a week for a minimum of half a term and/or several times a year for a more intensive experience (e.g. holiday residential/weekend courses/sub regional ensemble meetings that run for more than one day). This question measures the number of pupils who attend each type of ensemble, so the same pupil can be counted more than once if they attend more than one ensemble. As with earlier questions on lessons provision, please also give numbers of pupils receiving a subsidy/fee remission, how many pupils were eligible for Pupil Premium and how many SEN support or Education, Health and Care (EHC) plans. If both categories apply to a pupil, please count them once only in the ‘Both’ column.The difference between ‘*Pupils with unknown SEN/Pupil Premium/ Subsidy information*’ and ‘*Pupils NOT eligible for Pupil Premium and do NOT have special educational needs*’:We appreciate that Hubs may be provided with data that confirms where pupils are eligible for Pupil Premium or had special educational needs, but will not necessarily be provided with ‘confirmed negatives’ (i.e. the number of pupils that are NOT eligible for Pupil Premium or do NOT have special educational needs). ‘Pupils NOT eligible for Pupil Premium and do NOT have special educational needs’ should be used where it can be reasonably assumed, based on the data you have been provided with, that the pupil falls into this category. If you know that the data you have is incomplete and cannot reasonably make this assumption, please use the ‘*Pupils with unknown SEN/Pupil Premium/ Subsidy information*’ field. |
| **C7** | **Continuation** | *Updated wording for 2022/23*Please provide the total number of pupils who received Whole Class Ensemble Teaching (WCET) in the previous academic year (2021-22) and indicate how many of these continued to learn to play a musical instrument, outside of WCET, in the academic year 2022/23. For Hubs covering more than one LA area, you should aggregate data to reach the WCET total for the whole Hub. For the purpose of reporting continuation, the definition of continuation is when a pupil chooses to continue their instrumental education beyond WCET. This question enables us to see how many pupils are actively choosing to continue their instrumental learning beyond WCET. **Do not include a subsequent term/year of WCET within the ‘continued’ figures.** Pupils taking part in subsequent WCET is already shown through the 2022/23 WCET data that you provide via the Schools Form and so another term/year of WCET is not considered continuation in this context.Continuation is regardless of the instrument/s learned (e.g. the child might have had WCET on the recorder but decide to continue their learning on the flute). This is also regardless of whether the child was already learning an instrument prior to WCET. c) ‘*Pupils who DID NOT continue to learn to play a musical instrument this academic year after receiving WCET in the previous academic year’* We understand that figures may not be available for ‘Pupils who DID NOT continue…’; the nature of this data means it is often possible to identify pupils which continued to learn to play a musical instrument, but otherwise their continuation is unknown. Where this data exists, it will allow us to calculate a more accurate continuation rate percentage. Please complete this field if this data is available to you. We do not expect this to be possible for all Hubs, and expect that many Hubs will only use boxes a, b, and d.There is an optional question asking Hubs to describe how they have calculated the figures they have provided for continuation. We hope to use the data provided in different categories for pupils, and the descriptions of how this was calculated to improve the clarity and accuracy of the continuation question going forward.  |
| **C9** | **Standards Achieved** | *Updated for 2022/23*This question asks you to indicate the standards achieved by pupils in your area by the end of the academic year. Please select the appropriate level from Entry, Foundation, Intermediate or Advanced. The question refers to RQF standards and approximate grade exam levels as a guide to help you categorise each pupil. Please count each pupil only once by including their highest level of attainment, irrespective of whether or not they have actually taken a graded exam. If there are any pupils in your area that you do not know the standard achieved, please use the *’Pupils for which the standard achieved is unknown’* field.This question is in two parts. Sections a) to e) allow you to indicate standards achieved by pupils receiving tuition, including WCET, delivered by the hub lead organisation or by hub partners, while f) to j) are for pupils receiving lessons from external providers, if known. Please give more detail on the progression opportunities offered by your Music Education Hub and the level achieved in the narrative questions. |

# Section D: Continuing Professional Development, Instruments and Digital

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| **D1** | **Did you deliver CPD for teachers in this academic year?**  | *New for 2022/23*Please indicate in the yes/no dropdown if you delivered continuing professional development (CPD) for teachers in this academic year. This question, and this entire section, relates specifically to any CPD work that your Hub provided to teachers that deliver music activity to support delivery of the core and extension roles. It is NOT intended to capture CPD for strategic or admin related staff roles at this time. By teachers we mean teachers, educators or practitioners.In relation to D1 and D4, we accept that these options may not be exhaustive, please take a line of best fit approach. If you are unsure please contact meh.data@artscouncil.org.uk,  |
| **D2** | **Number of Teachers Benefitting** | *New for 2022/23*Please complete the table, considering any form of CPD you have delivered or supported including in person or virtual delivery, group or one to one sessions.We expect Hubs will make decisions regarding the provision of CPD they deliver within their areas that may be impacted by area demand and Hub strategy. We understand that you may not have data to input for every CPD topic given in the table. You may wish to discuss your strategic decisions regarding CPD delivery within the narrative questions. We are not expecting you to track individual teachers engagement across the different types of CPD you have delivered, therefore if an individual attends more than one session, please count them more than once. Whenever this data is used, it will be clear that this represents the number of ‘filled places’ for teachers you have delivered sessions to, it is not a unique count of individual teachers.If the CPD covered more than one topic, please count the teachers in all rows that are relevant. Teacher totals from each topic will not be added together.There is an example within the survey template that demonstrates this. If you have an accurate figure for the number of teachers that engaged with any resources/online content that you have created, please include these numbers as well. To prevent these figures becoming artificially inflated by the same individual repeatedly accessing the same material, please only include one engagement per resource per teacher. If you are not able to do this, engagement with these resources can still be captured within D3.You can include in your count any teachers or practitioners joining you from outside your Hub area.If you have any questions please email meh.data@artscouncil.org.uk and we will be happy to help. |
| **D3** | **Teaching and/or curriculum resource & materials created during this period** | This should include any resource created during the year by the Hub and its partners to support young people and schools with their music education. Interactions might include downloads, views on YouTube (not likes as well which would likely duplicate views), website click rates etc. Please only count the number of provisions produced / delivered once. You are asked to enter both known and estimated interactions. These figures are added together by Arts Council England to get the total figures – the two figures are separate – there should be no overlap. E.g. You know for certain that a minimum of 25 people interacted with the resources but estimate this was actually around 35. This would be entered as 25 known and 10 estimated. If you know the exact figures these should be recorded as known, and the estimated should be entered as zero.  |
| **D4** | **Number of Hours Delivered** | *New for 2022/23*Please complete the table outlining how many hours you have spent delivering CPD sessions to teachers. This could be in person or online. We appreciate that a significant amount of time will be spent preparing the sessions, however, please do not include any preparation time within the data below, this table is specifically to capture delivery time.If the CPD covered more than one topic, please count the hours in all rows that are relevant, you do not need to apportion the hours across topics. There is an example within the survey template that demonstrates this.  |
| **Instrument Loans** |
| **D5** | **Do you operate an instrument loan service?** | *New for 2022/23*Please indicate in the yes/no dropdown |
| **D6** | **Number of Instruments** | *New for 2022/23*Please enter how many instruments you held (including those currently on loan) at the start of the 2022 academic year.You can enter both known and estimated instruments. These figures are added together to get the total instruments.If you know the exact number of instruments you hold please record these as known, and the estimated should be entered as zero. |
| **D7a and b** | **Instrument Availability** | *New for 2022/23*Please complete the dropdowns to indicate how frequently you are able to meet the exact requirements of instrument loans requested. Requirements could include things like: type of instrument, the timeframe of the loan, the duration of the loan, number of instruments if a bulk loan etc.Where you couldn’t meet the exact requirements, please let us know how frequently you completed a loan request with adjustments. |
| **D8** | **Pupils who loaned an instrument** | *New for 2022/23*Please complete the table based on the number of pupils that loaned an instrument. This is for instances where the Hub has loaned an instrument to an individual pupil. This should not include bulk loans to schools.Please count each pupil only once, even if they had more than one instrument loan. We will use the totals of this table to see how many pupils loaned an instrument. If you do not have any of the characteristic/key stage data for a pupil, please enter them in Unknown Key Stage/Pupils with unknown SEN/Pupil Premium information.The difference between ‘*Pupils with unknown SEN/Pupil Premium/ Subsidy information*’ and ‘*Pupils NOT eligible for Pupil Premium and do NOT have special educational needs*’:We appreciate that Hubs may be provided with data that confirms where pupils are eligible for Pupil Premium or had special educational needs, but will not necessarily be provided with ‘confirmed negatives’ (i.e. the number of pupils that are NOT eligible for Pupil Premium or do NOT have special educational needs). ‘Pupils NOT eligible for Pupil Premium and do NOT have special educational needs’ should be used where it can be reasonably assumed, based on the data you have been provided with, that the pupil falls into this category. If you know that the data you have is incomplete and cannot reasonably make this assumption, please use the ‘*Pupils with unknown SEN/Pupil Premium/ Subsidy information*’ field. |
| **D9** | **What is the total number of instrument loans to individuals this academic year?** | *New for 2022/23*By individual instrument loan, we mean each instance of a pupil borrowing an instrument. If the same pupil borrowed the same instrument twice, this would count as two loans.We appreciate that the number of instruments loaned will vary from Hub to Hub, and that the number of loans will be impacted by demand within the area, and the length of time that instruments are loaned for.This number should be the same as or higher than the total number of pupils that loaned an instrument.This is for instances where the Hub has loaned an instrument to an individual pupil. This should not include bulk loans to schools. |
| **D10** | **Instrument Loan Costs** | *New for 2022/23*Where parents/carers would be charged for instrument loan, please indicate if pupils within each of the categories provided would be eligible for free or discounted rates.There is space for you to indicate if parents/carers would not be charged under any circumstances.There is a free text box for you to provide any additional detail about your subsidy policies. |
| **D11** | **How many, and what type of schools, have you loaned instruments to this academic year?** | *New for 2022/23*Please count each school only once, regardless of the number of instruments you have loaned to them.If you cannot report the type of school that instruments are loaned to, please report them under 'Unknown'This question relates to loaning instruments to schools; including any instances where the loan agreement is with an individual member of school staff. |
| **D12** | **How many instruments have been loaned to schools this academic year?** | *New for 2022/23*Please count all instruments cumulatively. If 30 keyboards are loaned to a school for a term, then returned, and loaned to the same school again next term, this would count as 60 instruments.If you cannot report the type of school that instruments are loaned to, please report them under ‘Unknown’This question relates to loaning instruments to schools; including any instances where the loan agreement is with an individual member of school staff. |
| **D13** | **Arts & Cultural Education**  | Updated for 2022/23Please check all relevant boxes that apply to your Hub. This question asks about your Hub’s engagement in place-based partnerships, and engagement with Artsmark and Arts Award. The narrative section can only be completed if you selected D13d.  |
| **D14** | **Level of Challenge in the Year** | Please indicate for each area (activity, finance, management/governance) on a scale of 1 – 10 how challenging the year was for your Hub. |
| **D15** | **Digital provision / platform in use by your Hub** | Please indicate which of the digital provision / platforms listed were used this year. By ‘external / 3rd-party online platform usage’ we mean a platform separate to your Hub website by which you can make material and/or delivery available, e.g. streaming a performance via YouTube, Vimeo etc. By ‘external / 3rd-party digital providers – access to licences’ we mean a provider to whom the Hub has purchased a product for use by young people and/or schools in the Hub area, e.g. Charanga, O-Generator, etc. |
| **D16** | **Social Media Usage** | Use the drop-down menu to select yes or no to indicate how you use your social media accounts.  |

# Section E: Partners and Finance

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| **Q** | **Guidance** |
| **E1** | **Hub Partners** | *New for 2022/23*Please complete the following table showing the number of partners you have of each organisation type, and the role that these partners play.If you are unsure which category an organisation should be counted under, please email us (via MEH.Data@artscouncil.org.uk) and we will be happy to advise. |
| **E2 and E6** | **Finance** | Please provide financial information for the Hub lead organisation only, as recorded in the Hub lead organisations financial reporting. Please do not include in-kind contributions from partners. Arts Council England’s financial year runs from April to March. We report on our activity and funding on that basis. For that reason, we ask all funded organisations to report information on an **April to March basis**, irrespective of their own financial year. This does not necessarily mean that an organisation with a different financial year has to prepare its information from scratch. Providing they can make appropriate assumptions to generate April to March information, they may do this.Across all finance questions you should ensure that figures represent an accurate record of final income and expenditure for the time period.For the 2022/23 annual survey, Hubs must report their financial information for the 2022/23 financial year separately to the April to August 2023 extension period. The ‘MEH Grant’ income figure that you report should be the same as [the figures published on the Arts Council website](https://www.artscouncil.org.uk/music-education/music-education-hubs#section-1) and as detailed in your funding agreement. **Please only use the ‘other income’ and ‘other expenditure’ categories when no other category applies.**Please contact your auditors, Arts Council Data Analysis Team or your Relationship Manager if you need help.If you receive Teachers Pension Scheme funds through the Arts Council for 2022/23, please report this under Other Income. Your MEH Grant will be automatically populated and will not include this amount. |
| **E3 and E7** | **Grant Expenditure** | Please tell us how you have spent your Music Education Hub grant. This table should be seen as a sub-set of the Expenditure table; please continue to record all expenditure in the Expenditure table, including grant expenditure. This table calculates how much of your Music Education Hub grant amount you have spent on front line delivery and back-office functions. For this reason, Other Expenditure can be recorded as ‘Other Expenditure – Delivery Costs’ or ‘Other Expenditure – Back-office Costs’.Costs relating to CPD for music educators engaged in delivering the Hub’s core and extension roles should be counted under front line delivery.  New for 2022/23A text box has been added to capture what Hubs are including in the ‘Other Expenditure - Delivery Costs’ field (E3b for 22/23 FY & E7b for extension period). This will help us shape how we capture financial information going forward. There is a question to indicate how accurate you believe your figures in the Grant Expenditure table to be. Please select the statement closest to your current situation.  |
| **E4 and E8** | **Partnership investment**  | If your Hub provided cash investment or support in kind to partners for Hub activity, please complete this information here. Please identify how much of the cash investment was from your Hub grant and how much was from your other/earned income, making use of the 'untracked source' field where necessary.By ‘support’ we mean cash investment via grants or commissions or in-kind support, such as staff time, CPD or instrument loan.Please include partners within the same organisation type as you have in D1.A message will appear on the template if you allocate cash or support in kind value to an organisation type that you have not declared partners for in D1.**If your Hub commissions partners to deliver all Hub activity**, please still show the Music Education Hub grant and your expenditure in questions E2 and E6; insert the amount you gave to partners in this question and the income raised by partners in E5/E9. |
| **E5 and E9** | **Partnership Income** | Most Music Education Hubs support partners to deliver some Hub activity and these partners then raise further income to deliver this activity (e.g. from funders, schools or parents), that does not go through the Hub lead organisation’s financial reporting but can be significant. The partner financial information should relate specifically to Hub activity you have supported, rather than the partner organisation’s complete financial information.Please do not include income (if any) that went through the Hub lead organisation’s financial reporting. If you had no income or expenditure relating to these areas, please enter 0.**Please only use the ‘other income’ categories when no other category applies.** |

# Section F: Narrative Questions

We understand that a successful programme is not always demonstrated in numbers alone. The following questions are designed for you to highlight specific activity, successes, challenges, key developments or learning from the past year.

We would encourage you to use this section to report only things that are additional information to what has already been reported in previous questions or through the ongoing reporting to your RM throughout the year.

These questions present an opportunity to demonstrate the strategic ways that Hubs work, the context within which earlier quantitative data sits, and the wider impact and outcomes the Hub has supported. In other words, activity that might not otherwise be captured elsewhere in the survey.

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| **Section F: Narrative Questions** |
| **Q.** | **Guidance**  |
| **F1** | **Core roles & business plan: WCET, ensembles, singing***8,000 characters maximum* | Please outline the successes and challenges your Hub has faced in delivering the core roles through your business plan/stabilisation plan over the last academic year.Please cover WCET, ensembles, progression & singing in this question.This question has combined the core roles in order to draw out key developments and/or learning you have experienced over the last year. You can refer the reader to past submissions or information you have already submitted to ACE.You can also tell us about any data that has not been required to be submitted, but you may have still collected.You can also include any data, evidence or research you have developed and/or contributed to in relation to ensuring high quality music teaching and learning.  |
| **F2** | **Extension roles***4,000 characters maximum* | Please outline the successes and challenges your Hub has faced in delivering the extension roles through your business plan over the last academic year.Please cover CPD support for schools and teachers, instrument loans and access to large-scale and/or high-quality music experiences with professionals and/or venues in this question.Please draw out key developments and/or learning you have experienced over the last year. Where possible please state the numbers of teachers, instruments and pupils involved in these extension activities.Please also tell us about any progress / key developments from your School Music Education Plan work, e.g. how you are working with schools and targeting those who need support.  |
| **F3** | **Local need and evidence-based decisions***4,000 characters maximum* | Please tell us how you use your needs analysis to understand local need and gather feedback from a range of stakeholders (young people, families, schools, teachers, partners etc.) including those not already engaged with the Hub. What have been the major findings of this work and how have you addressed any gaps? What gaps remain and how will you seek to address them? How do you embed inclusion within your Hub strategy and target support to those who most need it?How have you used your Hub Remissions policy or other subsidies to support access to music education for young people? Please make it clear if there have been any changes to it in the last year.  |
| **F4** | **Partnerships** *4,000 characters maximum* | Please describe your partnership development work and its outcomes in terms of finance, skills, reach and range of provision. Please include work with both **delivery partners** and **strategic partners**. Please quantify the in-kind support this work has brought to your Hub.  |
| **F5** | **Hub financial resilience and fundraising***4,000 characters maximum* | This question captures the Hub’s key developments, successes and challenges in its strategy in developing its financial resilience and fundraising. Income from other sources relates to income generated from sponsorship, donations and trusts, including other Arts Council funding, sought and/or received by the Hub lead or their partners.You may also wish to tell us where your Hub has benefited from fundraising work carried out by a partner or third party. |
| **F6** | **Digital technology in teaching and learning***4,000 characters maximum* | Please outline key developments and/or learning in your Hub’s approach to the use of digital technology in teaching and learning through your business plan over the last academic year.The prompts include focus on digital technology and electronic music from a programming/artistic viewpoint, and digital technology from a business systems/back office viewpoint.How have you used / are you using digital technology differently as a Hub – has it impacted tuition? Has it affected your Hub’s reach? Do you communicate differently with stakeholders now? |
| **F7** | **Additional information, inc. impact of Covid-19 or cost of living crisis***4,000 characters maximum* | Updated for 2022/23Please briefly outline any other activities or developments your Hub was involved in during the previous academic year, including any further comments on the cost of living crisis or ongoing impacts from the Covid-19 pandemic on your Hub.This may include areas that were not financed directly by your music education grant (e.g. work in early years settings, work in other art forms, work outside of your Hub area).New prompts this year encourage responses that highlight wider outcomes, data and indicators your Hub would like to tell us about.  |
| **F8** | **Case studies** | Please indicate here if you have a case study that you’d like to share with us to support our national advocacy and comms. Hubs regularly create these materials for local advocacy and reporting and we are interested in working together to support a national approach that can demonstrate the variety of positive ways that Hubs work. We may seek to use the information on our website, emails and social media, as well as in our reporting and information sharing with DfE, DCMS and other stakeholders. |
| **F9** | **Anything to flag about your data?***4,000 characters maximum* | If there is anything you need to tell our data analysts about your data, please do so here. This might include where data is missing or partial, or if you’re unsure you’ve answered a specific question correctly. In previous years you might have used the earlier narrative responses to flag any issues with the data you were reporting. However, our analysts aren’t able to read all of those responses within the validation timeframe, instead they will aim to review this response before sending any validation queries to you.  |
| **F10** | **Contact Email Address** | Following the submission deadline, our data analysts look at the data you have submitted and put it through a validation process. If we have any queries following this validation process, we will email you. Please let us know the email address of the best person to contact regarding these queries.  |