

Webinar transcript: Music Education Hubs: 2023-24 funding requirements briefing

16 May 2023

Hannah Fouracre: Hello, everybody, welcome.

I will just give a little bit more time as people enter. Welcome everybody. I will just give it a few more seconds and then we will get started.

The numbers are still climbing, slowly. Right. I think we could get started now. Good afternoon, everybody, welcome. Thank you very much for joining us for this Arts Council England webinar for Music Education hub Leaders and chairs on funding requirements for the 2023-24 academic here. I'm Hannah Fouracre, I'm the Director of Music Education, I have red hair and am sitting in my home in East Yorkshire. We are joined by two BSL interpreters. You can use the three dots over their pictures to pin them to your screen if you want to see them throughout the session, if you would like them to appear larger, click on the vertical line to the left of the panellists' videos. We have live captions available. To switch them on, click the live transcript button on top or bottom of your screen. We will begin with a presentation that we think will take about 30-40 minutes and we will follow that with a short comfort break. Then we will come back together for a Q&A session for around 20 minutes. If you do have any questions as we go along, please type them into the Q&A chat box and one of our panellists will aim to answer them for you. We are recording the webinar and we are going to capture the questions and the answers that are raised today. So, the recording, the slides and question and answers, based on the questions you asked today will be available on the Arts Council website for you to view again soon.

I would now like to introduce our presenters today. Sam...

Samantha Martin: Hello, Samantha Martin, Senior Manager, Music Hubs, I have long brown hair and I'm wearing a pink patterned top.

Hannah Fouracre: And Michelle.

Michelle Freeman: I'm Michelle Freeman Senior Manager Collaborative Funding projects.

Hannah Fouracre: Also joining us from the Department for Education is Vicky.

Vicky Timperley: Hi everyone I'm Vicky Timperley from the Department for Education. I am wearing a brown dress and I have got long bobbed hair and glasses on.

Hannah Fouracre: Thank you. The webinar is also supported in the background by others from the Arts Council's Music Education Team. It's so great to see so many people here today, lots of familiar names joining. And I would like to give a really warm welcome to anyone who is new, working in a Hub or Chairing a Music Education Hub who has joined us. Last year you might remember we hosted separate webinars for Hub leaders and Chairs but we decided to do everybody together this year. I would like to start by saying a huge thank you to all of you for your hard work and continuing to engage schools, teachers, children and young people in high-quality music making up and down the country. I also want to say thank you for engaging so constructively with the engagement activity we have been undertaking on the Hub Investment Programme since Christmas. We've shared the findings from the March consultation with the Department of Education, which will decide the final geographic areas for the Music Hubs. We'll share the geography with the Investment Programme

Guidance for Applicants when it is published and also how your feedback shaped the geographies. We don't have any further updates to provide today on the investment process. So please try to focus your questions on the 23-24 funding requirements. As soon as we have news on the investment process we will be in touch. As you know the funding is shifting to academic years from this September for the new 23-24 funding year and we have been working hard to develop an updated Relationship Framework as well as the new Performance Framework that can reflect the ambitions when the National Plan for Music Education comes into place in September. We have published these key documents on our website, alongside key terms and conditions, and the guidance documents and templates to support you with everything you need to know to fulfil the funding requirement. You may well not have had time, yet, to read and digest everything we shared on Friday. So, today is a really good opportunity to hear the headlines, to ask us questions and then you can go away and dive into the detail later. I do recognise that the music education sector and particularly Music Education Hubs are going through a great deal of change at the moment and will continue to do so in the year ahead. So, whilst developing the key documents and requirements, we have reflected on feedback from Hubs, key stakeholders and internal colleagues, and tried to ensure a balance between the ambitions of the new National Plan and the challenges of workload and capacity during the transition year for the programme. I'm delighted to have welcomed Music Mark into the Arts Council England portfolio of organisations from the 1st of April as an Investment Principles Support Organisation. We continue to work very closely with Bridget and her team at Music Mark to ensure you have the support you need. We are always listening, so please do share any feedback that you have with us. I would now like to welcome Vicky again from the DfE who will say a few words before we begin.

Vicky Timperley: Thank you, Hannah. Thank you to everyone for allowing me to join this webinar and to ACE colleagues who have been working really hard to develop the documents for the upcoming academic year. As you all know, this will be an exciting year for the Hubs' programme, arts and music education generally, I think will be the first in which we formally move towards the implementation of the new refreshed plan. Some things will be completely new. Other things a little bit different but one thing we know will not change is your continued commitment to our shared musical mission. As I'm sure you are all aware, the DfE has funded the Music Hubs programme since its inception in 2012. We realise the importance of a quality music education for all children and young people, regardless of where they live. Giving and learning music is not a privilege for some children, it is a vital part of education for all. That is why the Government set out its aims and objectives for the next stages of the music education last year and in the new National Plan, the power of music to change lives. This builds on the Model Music Curriculum and emphasises the way in which we hope will prove helpful, that this is not a plan which is for Music Hubs alone to implement but rather for schools, Hubs, and the broader music education and music industry ecosystem. Working in partnership together. Since the time of the plan, I know you have been considering and may already be implementing how the plan can be realised throughout your particular Hub and in the lives of the children and young people in your areas. I know that we are having this discussion against the backdrop of the Music Hub Investment Programme, that in effect, 23-24 will be a transition year. We have been working closely with ACE to consider what we can ask the Hubs from September 23 and how we can implement the new plan in a sensible way, that acknowledges the next 12 months will be a time of change for the Hub network. Throughout this, we have sought to ensure that the transitions from 22-23, to 23-24 and through to 24-25, are as smooth as they can be. And to that end, we sought and gained approval to move the programme to one that operates on academic years rather than financial ones. This was not a simple change to

make and I hope this reassures you that we do listen to your feedback. And I would encourage you to keep speaking with us, through your Relationship Managers, and to tell them if there are other changes we could make, to make this programme even better.

As announced as part the plan, the DfE will establish a monitoring board made up of members who bring a diverse range of expertise and views. The role of the Board will be to monitor the progress made against the commitments set out in the NPME and drive improvement. The work conducted by the Board will be evident and needs-led. And DfE is currently in the process of finalising the membership of the Board and we intend to make an announcement of the establishment of the Board, including details of its members in the near future. Since the publication of the National Plan, the DfE has engaged with schools and other interested stakeholders to promote and raise awareness by via webinars and targeted sector e-mails. We continue to work closely with ACE, to identify how best to share information, and raise awareness of the plan. From September 23, we will continue to share targeted information about the plan, on platforms focussed at school leaders, teachers, children, young people and their parents. I will now hand over to ACE colleagues who will take you through the details of what this coming year will look like. But may I just say, once again, and take this opportunity to thank you for everything you have done, are doing and I am sure you will continue to do in the future, to deliver on the central mission that we all share - that all children, everywhere, can enjoy a great musical education.

Thanks everyone I will hand back to Hannah.

Hannah Fouracre: Thank you, Vicky, I think it is helpful for people to understand the broader context for today's workshop.

Right, I will be joined now by Sam and Michelle and together we are going to take you through the presentation. Looking at the agenda for today, what I wanted to do first was a very quick look at the policy context, that has grounded all of the changes. I know we've shared a lot of the information with you and what we want to do today is to break everything down to help you understand what you need to do, and what you should prioritise. And I'm hopeful that you should recognise a lot of what you are already doing, in much of this.

We'll provide you with an overview of the Relationship Framework for Hubs for the 23-24 academic year funding period. We'll give you a summary of the main sections within the framework, a look at the new Performance Framework and a summary of the key changes to the requirements for Hubs. We'll also look at the relationship between artists and Hubs, the role of Relationship Managers and the cycle of monitoring and reporting that will take place over the year. So, first a look at how the policy context has changed. In March of this year, we notified Hubs that the refreshed National Plan for Music Education would be implemented from September 2023. That change is reflected in the new Relationship Framework for 23-24. The additional conditions, as well as in all of the new or updated guidance and funding documents that we have produced. In the Relationship Framework, we briefly highlight some of the key aspects of this new policy, including setting out the refreshed vision, the three aims and the five strategic functions for Music Hubs. The three aims are shown in this diagram here, you will all be a familiar with. They are: To support schools and other education settings to deliver high-quality music education. To support young people to develop their musical interests and talent further, including into employment. And to support all children and young people to engage with a range of musical opportunities in and out of school. The five strategic

functions set out how the Lead Hub Organisation should operate to deliver the three aims. Those functions are: Partnership, schools, progression in musical development, inclusion and sustainability. Some of those will feel familiar, I hope, as they reflect how Hubs have been working over the last decade. Within sustainability there are considerations for workforce, financial resilience, transparency and governance. And a new area for Hubs to think about, around environmental sustainability. It's against these new aims and functions that Hubs should respond to when they develop their strategic plans and their programmes of activity for 23-24.

Michelle Freeman: Thanks, Hannah. So, what is the Relationship Framework? It is a document that sets out the funding relationship between the Arts Council and Lead Hub Organisation on behalf of the Department for Education which provides the investment. It describes what we expect from Hub Lead organisations and what they in-turn can expect from us. As you all know, a Music Education Hub is a partnership, led by Lead Hub Organisation or HLO as we shall refer to it. That is responsible for supporting delivering and enabling access to music education activities for children and young people, within a local area. Partnerships can include schools, early years and other education providers, Local Authorities, community music organisations, and other regional and national youth music organisations and industry. The HLO receives the grant funding to co-ordinate and support the delivery of music education provision through the Hub partnership, ensuring it is in line with the aims set out in the NPME.

As the fundholder for the grants, the Arts Council has a responsibility to monitor the performance of Hubs. Undertake regular risk assessments and to challenge poor performance. The Relationship Framework sets out how we do that and is publicly available on our website. Please note that easy-read versions of all guidance documents will be available on our website next week. The Relationship Framework provides an overview of how we will administer and machine for the grant through quarterly reporting, feedback and contact. And it details the nature of our relationship with Hubs through Relationship Managers. We also use it to set out the requirements and expectations of Hubs, which are articulated in the additional conditions and through a new Performance Framework.

This document also details how we undertake risk monitoring and what prevention and intervention measures we might take if a HLO is not able to meet the terms of its funding agreement.

Hub leaders, and potentially other Senior Managers, as well as Hub Chairs should read the Relationship Framework and ensure that the key expectations of Hols and Hubs, along with the key dates and reporting requirements, are appropriately planned for the funding agreement. The Relationship Framework details the four key elements that make up the funding agreement with a Lead Hub Organisation. These are firstly: The funding offer letter, secondly, the standard terms and conditions. Thirdly, the additional conditions, and fourth, and not least, payment conditions. And when a HLO accepts their grant via Grantium, they are agreeing to abide by all these components of the funding agreement. So, a bit more detail about what each of these is. Firstly, the funding offer letter. It sets out the investment the HLO will receive. These are always indicative amounts as we can only guarantee future instalments of the grant as long as sufficient funds from the government are made available to us.

Instalments are also dependent on the Hub's performance and ability to meet the terms and conditions of the grant.

You'll have seen that confirmation of individual allocations for 23-24 have already been provided. And a gentle reminder that it is vital that Hubs spend their allocated funds in-year. Any underspends

must be returned to the Department for Education. Secondly, the standard terms and conditions set out the legal relationship between the Arts Council and HLO. They have been updated for the 2023-24 investment period and include new clauses relating to subsidy control legislation, updated clause on safeguarding and the addition of clauses relating to potential transition and transfer of funding, information and assets to new HLOs from 2024 onwards as a result of the Music Hub Investment Programme. We will talk more about this later. As usual, terms and conditions set out some clear limitations and expectations, relating to the grant, which should be reviewed in detail. The additional conditions provide essential further detail on the applied policies and strategies that a Hub has to produce in order to meet the funding requirements, whilst the payment schedule sets out when we require the necessary information from HLOs. These additional conditions and payment conditions are now published on our website as part of the Relationship Framework. The terms and conditions will be published shortly. All funding agreement elements will be formerly communicated and issued to HLOs by Grantium in August 2023.

Now I will hand over to Sam.

Samantha Martin: A significant change in the new Relationship Framework is an updated performance management approach which incorporates a new Performance Framework. We're excited about this and hope you will be too. It provides more opportunities for Hubs and their boards to self-evaluate and to identify opportunities for peer learning across the Hub network, which we'd like to facilitate more of. It also builds on the work to date in supporting Hubs to improve their performance and respond to the Department for Education's request to have more clarity on Hub performance through a more bespoke approach which is separate from ongoing risk assessment. It recognises that a Hub's risk rating or even its annual data return do not capture the complete picture of a Hub's performance. With risk often taking into account contextual factors or factors out of control of the Lead Hub Organisation. The Performance Framework aims to consider the performance of Hubs in a holistic way looking across seven different performance areas which align to the expectations of the new National Plan for Music Education. Through the development and implementation of this framework, we hope it'll provide a structure for highlighting, supporting and improving performance. Ultimately, a high-performing Hub network means we can collectively ensure equitable access to consistently high-quality music education for all children and young people. The framework is intended to be both self-assessment and monitoring tool. It can help Hubs identify where they need to improve and development as well as capturing areas of exemplary practice which can be shared. It is also intended to reflect and draw on your existing processes of self-evaluation, consultation and feedback. Overall, a Hub's performance is defined by how well it is performing against the aims of Hubs set out in the NPME. A Lead Hub Organisation is held to account for monitoring reviewing and improving their Hubs' performance reporting quarterly to the Arts Council and to their Hub board. We expect Hub boards to take an active role in reviewing progress and performance ensuring both transparency and accountable.

The Performance Framework will be used as part of existing quarterly reporting feedback and condition target between the Hub and the relation manager. As this is the first year of implementation of this framework, as well as the new National Plan, we plan to use this year ahead to review how it is working and to use that feedback to inform future improvement and development. And this is what the new Performance Framework looks like. Performance will be considered across seven performance areas which are based on the five strategic functions, plus quality, and programme of activity. Which means the framework covers all the strategic and operational aspects of a Hub, not just delivery.

In this diagram you'll see the seven performance areas on the left against which the Hub will assign a rating. Hubs will be asked to use their existing processes of self-evaluation, needs analysis and reflection in order to assign ratings against each performance area. The Performance Framework in appendix 3 of the Relationship Framework includes a table setting out the key criteria that Hubs should use to determine at what stage of development they are at. We expect that Hub leaders and senior staff within the HLO will undertake this process, and ratings should be discussed as part of Hub Board meetings and senior management or partner meetings, as needed, to ensure the wider Hub partnership is aware of the Hub's performance and areas for development.

We want this framework to enable really open, constructive and developmental conversations about performance between Hubs and our Relationship Managers. With contact meetings providing space for discussion and identifying and addressing areas for development. Hubs will submit their performance relation for their Relationship Manager to review and agree the ratings with you. Ratings should reflect the Hub's performance submission, not where you want to be later in the year. These can be changed and updated each quarter as part of your quarterly payment conditions submission. The four rates Hubs can choose from are: Developing, emerge, engaging and stretching. Hubs and Relationship Managers will draw on a wide range of evidence, both quantitative and qualitative, when considering each performance area. The four ratings are defined as: Developing - where there is a limited range of activity and/or activity in development stages, not yet meeting the requirements and standards of the funding agreement. Emerging - where the Hub meets most of the key requirements and standards of the funding agreement with some identified areas of improvement.

Engaging - meets all key requirements and standards as part of the funding agreement. And stretching - makes best use of resources and demonstrates exemplary practice to go above the key requirements of the funding agreement in some areas. Appendix 3 of the Relationship Framework details the Performance Framework criteria for each of the seven areas. Over time we want to see all Hubs reaching and engaging across all performance areas. However, we recognise in many areas, Hubs may be emerging or developing and will likely have a mix of ratings across the seven areas.

For any performance area rated as emerging or developing, we will expect to see Hubs create specific SMART objectives, setting out clear actions, targets and time frames to improve performance to the required standard. How will be the performance ratings be used? We would like to see a shared understanding of Hub performance and areas for improvement between HLOs, Hub partners and Hub governance. Performance rating and risk snapshots are shared regularly internally within the Arts Council to ensure we are prioritising and tailoring our support for those who most need it. The Department for Education will also receive regular programme reports, showing a latest quarterly performance rating for each Hub, against each performance area, as well as overall risk ratings and summary of mitigations.

Moving now to look at the changes to requirements for Hubs for 23-24. The additional conditions have been updated to align to the new National Plan and specifically are now structured to mirror the five strategic functions, then followed by sections on governance and management, finance, transitioning and subsidy control. There are some new requirements, as well as changes to existing ones which we'll summarise for you today.

We have also been mindful that Lead Hub Organisation are undergoing a significant amount of change during 23-24 and as such we have tried to make the requirements appropriate to that and to ensure that any new aspects are as manageable as possible. For any new elements or areas which

now require a different approach, due to the new National Plan, we have asked for these to be in outline only. These expectations around progression strategies, workforce plans, understanding of impact and environmental sustainability. An outline is intended to be more of a high-level approach to the area of work, rather than full, developed plans. This could involve a Hub gathering existing data, evidence, knowledge and/or experience to date in the given area and providing some initial actions they could take during the year. A key change for the 23-24 period is the move to Local Plans for Music Education - LPME, rather than business plans. As set out in the new National Plan, this is intended to be the Hub's overarching strategy for how they will deliver against the aims and expectations of Hubs. The LPME should connect to the five strategic functions for HLOs and set out the strategic and operational arrangements for the Hub. Section 1 of the additional conditions lists all 16 required components that sit within or alongside an LPME. The change to Local Plans for Music Education emphasises the partnership approach to strategic planning at the centre of the Hub. It also reflects the importance of understanding the needs and context across the Hub area, with LPMEs setting out how activity will be relevant and bespoke to local places, as well as capturing Hub-wide policies or strategies. LPMEs should see stronger emphasis on being developed collaboratively, and owned and communicated with and through Hub partners. We do not specify templates for an LPME, as all Hubs are unique and should build their strategic plans based on their own requirements and ways of working. Relevant guidance documents, however, are signposted from the additional conditions to provide further supplementary information. An important part of your LPME is setting SMART objectives which you will be familiar with. For 2024 they should respond to and reflect the performances of the areas, including one objective per performance area and underlining the priorities for the Hub demonstrating how you embed the aims for the Hubs. We have updated the mandatory SMART objective template to support you with capturing both your performance ratings and objectives and a separate how-to video has been created which walks you through the template and how to use it.

While the new LPME signals a change in approach to developing your strategies and plans, the key components will look and feel familiar to you all as they reflect and build on the work Hubs have been delivering under the previous, NPME. The main differences for 23-24 are the need for a new outline workforce plan, an outline progression strategy, more emphasis on communication and engagement and expanded expectations around sustainability, in particular environmental sustainability. As mentioned earlier, when we say "outline plan" we expect that Hubs will set out where they are at, the data and evidence used currently and to articulate any new areas or area for development at a high level. We do not expect these to be comprehensive and fully meeting all expectations for a detailed plan and it will be for the new HLOs from September 2024 onwards to take these outline plans further and take them into a more comprehensive Hub-wide strategy. On the outline workforce plan, the new national plan sees the Hub roles expanded in terms of workforce, building... And how you will ensure the quality of a well-trained and dynamic workforce. Like training a, resources and communications or other types of support for the workforce. And Hubs should allow this in their inclusion strategy, including the diversity of the workforce. To look address the progression and musical development strategic function we are asking that for 1 December payment submission Hubs submit a document which summarises their existing approach to progression.

A new guidance document has been produced details expectations and strategy and also summarises recent research in this area.

On communications the new NPME makes reference at several points about ensuring information is clear and visible to children and young people, parents carers schools and teachers and the visibility of a Hub's offer is effectiveness and the accountability of a Hub, relying on strong communications and engagement with local communities. It is because of this importance that previous reference to a Hub's communication strategy have been updated to say communications and engagement. Environmental sustainability is new area for Hubs. For 23-24 we are looking it see that you have given some high-level consideration of your environmental impact. The conditions outline a few ways you might begin this work but in particular, we expect your needs analysis to be used to explore this area, initially. Other changes in relation to Hub delivery include your approach to working with schools. And you will need to respond to the updated expectations for the relationship between schools and Hubs as set out in the National Plan and how you might be by updating your existing school music education plan or by incorporating it as part of your LPME. New guidance called "working with schools" draws together the new expectations from the National Plan, in particular the move to school music development plans for schools and a focus on engaging schools and their pupils who have historically been disengaged from the Hub. As before, Hubs are expected to try to work with all schools in their area, however the conditions set out a newly-articulated overall programme aim for the Hub network to reach 95% of schools.

On inclusion, we know that Hubs are all at different stages of developing their strategies, and so in September, your Relationship Manager will be reviewing your inclusion strategy in full and Hubs will also need to identify an inclusion lead and there is a new inclusion guidance document to support you in meeting these expectations. In terms of access to musical instrument, an instrument hire service is now a requirement for all Hubs, rather than just an extension role. However, we know many of you were already delivering this. The importance of access to musical instrument and equipment is clear in the new National Plan. Within this, it is an expectation that adapted or adaptive instruments should be available if needed. In relation to impact, there is a new point added for 23-24 around demonstrating research and impact and this is written as being where relevant, reflecting that not all Hubs will currently be undertaking formal research or impact analysis and we are expecting Hubs to development an impact framework during 23-24 but we do want you to articulate any work you are already doing in this area. I will now pass to Michelle to talk through some of the other key changes for you.

Michelle Freeman: Thank you very much, Sam.

So, for 23-24, there are some other changes and this slide focuses on governance and management.

We are now more explicit in our additional conditions about the need for an independent Chair for the Hub Board. Previously this was noted as best practice, which we'd expect Hubs to adopt, but now it is mandatory.

We expect there to be a terms of reference but will not require it to be submitted as mandatory. However, if we have concerns around the quality of Hub governance, we may add this as an additional payment condition during the year. Your LPME should outline the governance and management arrangements that are in place for the Hub, as the business plan had done previously. As was the case in 22-23, Hubs should demonstrate how they are supporting a broad and diverse representation, across the Hub Board and workforce. Either in the LPME and/or the workforce plan.

The management of instrument storage, purchase and maintenance, which sits under the sustainability section in the additional conditions, is, as before, but with more detail on the nature of

the records we expect Hubs to be keeping. The existing guidance document on this remains unchanged. There is a new section in the additional conditions which focuses on transition requirements, which ensure current HLOs prepare for becoming a new HLO if they are applying as part of a new Hub Investment Programme, or if they will no longer be a HLO from September 2024, that they will carry out all necessary transfers of data, knowledge and assets. These clauses are key to ensuring continuous activity from September 2024 onwards.

In January 2023 the UK Government introduced a new subsidy control regime, which enables public subsidies that are tailored to local needs, driving economic growth, while minimising distortion to UK competition and protecting our international obligations. Therefore, please note the new clause related in the additional conditions, which places the emphasis on the HLO to efficiently deliver activity, ensuring that you don't take excessive sums for goods, work or services, to ensure that the grant in the related expenditure is held separately in the accounts and used to deliver agreed activities and to keep appropriate records, demonstrating this is the case. This slide outlines changes to financial conditions.

In response to feedback, we've worked with a group of Hub Leads and finance staff to improve and hopefully simplify our financial templates for you. For 23-24 there is a new mandatory financial reporting template which combines the budget and management accounts templates together into one. This template aims to ensure consistency and clarity in financial reporting from Hubs. We are aware that it might take time for Hubs to implement new cost centres and reporting. But, as before, financial reporting documents should cover a period not more than three months before the start date of the payment submission.

The additional conditions also set out, as in previous years, that all recharges should be reviewed and agreed with RMs and that we strongly advocate for proper and fair pay and terms and conditions for staff.

Restrictions on the use of the grant remain around marketing and advertising. And the usual 80/20 split of the grant remains, where a maximum of 20% can be spent on back-office functions and a minimum of 80% on front line delivery. There won't be a final income and expenditure template this year and instead the annual survey has been enhanced to capture in-principle final income and expenditure. And as usual, Hubs should provide audited accounts when finalised. The grant expenditure question will allow us to check for any underspends but you will still need to be mindful, when reviewing accounts, that the Hub grant has to be used within the year of funding.

A new section on financial sustainability sets out expectations on raising additional income besides the grant and developing financial resilience. It has not changed and remains a priority for us and the DfE. We are mindful, though of the difficult financial context Hubs work within and that 2023-24 is a transition year, which may make raising additional income more challenging. Focussing on maintaining earned income may be a pragmatic approach to some Hubs, whilst others may be considering developing other income streams as part of future planning beyond 2024. Can you move on to the role of the Relationship Manager? The previous slide? Thank you.

As has been the case, during 22-23, RMs must have at least quarterly contact meetings with the Hubs and provide quarterly feedback. Similarly, risk assessments will continue to be updated at least in on a quarterly basis, the risk scores and summaries will be shared with you on a quarterly basis, also.

And moving on to more detail about quarterly contact. Although you should reach out to your RM at any point during the year, we ask Hubs and Relationship Managers to ensure there are at least quarterly contact meetings to provide opportunity for the Relationship Manager to balance observing activity with more in-depth discussion. Contact meetings aim to provide space for RMs and Hub leaders to engage in open dialogue and discuss ideas around performance, risk and the overarching objectives for the Hub. Meetings can provide an insight into the Hubs' work and ensure RMs can provide advice and support as needed.

Examples of contact can include a scheduled one-to-one meeting, observing a Hub Board meeting, attending a joint meeting with other stakeholders or partners, and/or experiencing some of the Hub's work with young people. They can take place at any time during the quarter, and it is essential for RMs to attend at least one Hub Board meeting per year. The contact meeting in the first quarter will be an important time for discussing providing detailed feedback on the Hub's new plans, strategies and importantly the new performance ratings, using the new Performance Framework, as Sam set out. Ongoing contact meetings will provide further opportunity to discuss the ongoing performance of the Hub.

We really want to enable honest and robust conversations which review the Hub's performance against the new Performance Framework. And focus on how they are progressing against their SMART objectives. Where objectives may not be making sufficient progress or where Hubs are experiencing challenges, discussions will focus on what practical steps can be taken to improve the situation. Where Hubs are reaching their aims, discussions could be used to explore further, more ambitious objectives and how best practice, resources and lettering can be shared with a wider Hub network.

Our level of contact with a Hub will vary depending on its performance and risk. Where there are any significant performance and/or risk concerns with Hubs, or where they are rated 7 or above, we expect contact, in any form, to increase, as a way of ensuring that any mitigations being undertaken by the Hub or by the Arts Council are successful. Monitoring and reporting cycle: The quarterly contact fits within the usual quarterly cycle of monitoring and reporting, which you will be familiar with from previous years. This will continue into 2023-24.

As shown on this slide, submission of payment conditions quarterly, aligned now to the academic year, and is followed by quarterly feedback from the Relationship Manager.

Contact meetings between Relationship Managers and Hubs, minimum quarterly, whilst risk assessment is an ongoing process, responsive to changes in the Hub. We expect Hub Board meetings to also be quarterly and we recommend these are timed to align with your reporting cycles to optimise your time and the quality of feedback your Relationship Manager can give you.

Payment conditions overview - the eagle-eyed of you will have spotted a mention of fifth grant payment on the previous slides. During the 23-24 funding period there will be five payments in total. Four quarterly payments of 24% of the grant and a final fifth payment of 4% in August 2024. The fifth payment will be released on the condition of the HLO logging on to the annual survey, if they are continuing to be a HLO from September 2024. If they are not continuing as a HLO then the payment will be released on completion of an annual survey template and providing evidence of an asset and knowledge transfer to the new HLO. In the funding agreement we set out that we will make grant payment to Hubs on submission of acceptable payment condition documents. It's through the payment conditions that the Arts Council can be assured that Hubs are meeting their

aims and objectives, achieving what they set out to do and where necessary, making appropriate improvements to provision.

Importantly, we use these to ensure that public money is being spent appropriately in according to the terms and conditions of our funding agreement. We also use payment conditions to assist us in our ongoing developmental and supportive role. The due date for each payment is the 1st of the month and Hubs have 45 days to submit their payment requests to us, to remain compliant.

And on this slide here, we have all the payment conditions, across the five payment dates. The conditions are linked to the payment dates, it is detailed in appendix 1 of the Relationship Framework. You can read this at your own leisure. And we have just summarised them here on this slide for you.

We recommend you look through the payments schedule to familiarise yourself with the conditions, so you can start to plan your workload as needed. Once conditions are received, Relationship Managers will aim to release payment within 10 working days. These conditions are set nationally and there are two standard conditions that apply to each quarter. Namely, to submit your most-recent Hub Board papers, or equivalent, which are now also including the SMART objective template, and then to provide management accounts using the mandatory financial reporting template. In addition to this, each quarter, there may be further one-off conditions.

Board oversight is so important for Hubs and Hub Board papers are expected to demonstrate the Board has oversight and input into all key documents, plans and policies for the Hub. You'll see that September has several specific conditions attached to it. September is an important time for Hubs setting out their ambition for the year ahead. Hubs will submit key documents, including your new Local Plans for Music Education, updated SMART objectives and new performance ratings. It is part of the SMART objective templates that Hubs will notify the Arts Council of the performance ratings you have assigned. You'll submit these as part of your September payment. Relationship Managers will review these and agree them with you and then conform your ratings as part of your quarterly feedback.

Further conditions for September relate to documents that have been required at the start of all previous Hub funding agreements. And should be familiar to you. Namely completing the bank details step on Grantium, the submission of a signed partnership agreements. As usual, we will require submission of a budget covering the 2023-24 investment period. This year, the budget should be supplied on the new financial reporting template. For quarters 2, 3 and 4, the financial reporting template should be resubmitted to include management accounts, updated within the last three months.

Also in September, we want to see that Hubs have logged on to start the annual survey.

Good news, there will be longer for Hubs to complete surveys with a deadline of early November.

Quarterly feedback process. From September 2023, we will be consolidating feedback into Hubs into a quarterly letter which will be issued to you through Grantium, rather than by email. This will include feedback on the most recent payment conditions and contact meeting, alongside a copy of the most recent risk summary rating and an actions table for any ongoing or new actions. Relationship Managers will use this feedback to confirm your agreed Hub performance ratings. In light of this regular quarterly feedback, Relationship Managers will not provide annual feedback

letters moving forward. Contact out of this process is of course welcomed and Relationship Managers and Hubs can continue to email each other in between quarters.

Risk and interventions. The Relationship Framework contains important sections on: How we calculate and monitor risk. The main prompts to be used when we are undertaking a risk assessment, which is updated and trimmed down significantly for the 23-24 funding period. We also set out what kinds of prevention and intervention measures we can take if the Hub doesn't keep to its funding agreement.

We set out the scoring scale and system that Relationship Managers use to monitor risk and it hasn't changed this year. However, there is one new type of risk factor added around transition to the new Hub network. And it will be used to address all practical considerations, associated with this, with a particular focus on assets and knowledge transfer to a new HLO, if applicable.

Relationship Managers will continue the practice of updating risk assessment and risk change as I said earlier, this will be every 13 weeks as minimum. Therefore, risk assessments will always be dynamic and current and we always welcome new information and openness around any emergent risks. Relationship Managers will continue to use a combination of impact scoring to determine the risk rating provided against each of these categories. For each risk we judge the impact on the HLO's ability to deliver the funding agreement and the likelihood of risk occurring, taking into account any actions or mitigations in place and your Relationship Manager will work with you to determine the most appropriate actions and support needed to help reduce the risk ratings. Overall, though, risk assessment should be seen as a supportive measure, something that can reflect both the nuances and contextual factors that can impact and influence performance, as well as areas of strategic and operational delivery that need to be addressed and approved. Hubs are expected to have their own risk registers in place which are regularly reviewed and used as tools to ensure efficient and effective management. You are on the home straight now; I will hand you over to Sam for further details of support and guidance.

Samantha Martin: There are a range of guidance document and templates available for you to provide further help and useful insight in the funding requirements. There are three new ones covering LPME, inclusion and progression. There are the two mandatory templates and SMART objectives and new financial reporting templates. And other guidance has been updated included working with schools, needs analysis and governance. We recognise this seems like a lot to read; they are all key guidance documents to familiarise yourself with the SMART objective and financial reporting templates. All other guidance is signposted if you need further information. There will be accessible versions including easy-read available from next week.

In terms of wider support, Music Mark will have information for the education sector and we will be regularly updating FAQs on our website as a first port of call for you, alongside your Relationship Manager. The final slide. A brief look at some of the key dates coming up. The final payments for the 22-23 extension period in July and the five payment dates for the 23-24 funding period. We know it may all seem quite daunting at this early stage, when you're still to read through all the information that has been shared. We have tried to stagger some of the requirements, where possible, during the year. We are also looking at when the annual survey portal opens and closes to help you prioritise and manage your workloads. This is likely to have a deadline of early November. We will share more information on this soon.

That brings us to the end of our briefing, slightly longer than the 40 minutes we promised you. Thank you for watching and persevering with us. We will take a ten-minute comfort break and we will return at 3.05 for the Q&A. If you have any questions, put them into the Q&A box and one of our team will answer them for you. We may not be able to answer all questions today but we will make sure they are captured on the FAQs on the website. As well as sharing the recordings from today with you. Thank you.

(Break until 3.05pm)

Hannah Fouracre: We will get started. Thank you for your questions and feedback, we have been beavering away to work out how to answer as many as possible and who will answer which. I will bring Fran in, who will help direct the questions to the team.

Fran Matthews: Hi everyone, hello. So, lots of questions and myself and others have been trying to answer as many as we can. Otherwise, we have tried to bunch them together into groups and we will try to address as many as we can. First of all, we will come to Hannah. There are several questions around the theme of: Workloads, pressures, and an awful lot going on, and new things coming in, as part of these requirements, and how Hubs can be expected to balance all of that together?

Hannah Fouracre: Thank you. I saw those. I absolutely recognise that there is much to do over the next few months. And that it is within the context of uncertainty and change. And that is just not easy. It is not easy to work in that way. We are regularly assessing risk; we are discussing risk with our executive board at the Arts Council and with the Department of Education. We are always discussing timelines for the current funding agreement, for the 23-24 period and for the investment programme. But there is no escaping that there is a lot to do. Next year will have been a year since the National Plan for Music Education was published and it was really well received. The Department for Education is keen to implement the plan from September, including the new requirements for Hubs. And I know that many of you, as well, are keen to get started and have identified lots of opportunities with the National Plan as well. As we said in the presentation, there are three core documents. The Relationship Framework, the Performance Framework and the additional conditions. I would hope that once you have digested all of that information, it will feel familiar and you will recognise that a lot of it evolves from your current ways of working. You will also note that the Performance Framework aligns with the additional conditions, and essentially helps to clarify what we are looking for in each of the performance areas. It also builds on the SMART objectives that we introduced last year, with this template now capturing your ratings, and helping you to look at how your objectives can build from your own self-assessments and self-evaluation of how things are going. As we said, 2023/24 will be a pilot year for the performance framework and we do want to hear from you to learn and continually improve for 24/25. As we also said in the presentation, the expectations that are new, we are only seeking early thinking and outline plans. And in response to Una's question - what we are trying to do is embed as much of this, the National Plan, and the guidance documents and templates now, so that we'll only need to make minor changes once the new Hub portfolio is in place from September 2024. Relationship Managers were mentioned a few times in our presentation. As ever, they are there to help you. If you need support with balancing and prioritising everything over the next few months, please do talk to them. Me, Sam, Fran, the team, we are regularly talking to Music Mark about how its services and its support complement what the Arts Council is doing to give you the help that you need to manage

this period. We do expect all of you to be working to implement the requirements from September. But if you do have significant concerns regarding aspects of the funding agreement, or if you think there are specific extenuating circumstances for your Hub or your organisation, please do flag with your Relationship Manager. We are here to support you and to work with you, to understand and navigate all of these new requirements and the changes that we are facing.

Fran Matthews: Great. And related to this, there was a question about whether some of the admin, 20%, could be put towards support, helping with the capacity to deliver on the amount of work? Sam, would you like to answer that one?

Samantha Martin: Sure, I mean the 20% of the grant is there to support any or all back-office functions, so how you wish to use that is up to you in terms of supporting you to do this. If there is anything around flexibility of the 80/20 split, that is what we would have to take back and discuss with colleagues at the Department of Education, as to what is possible. As ever, with all of these things, it is really helpful for us to get some real-life examples of how it is affecting you on the ground and for you to share that with your Relationship Manager. So, once you have had a chance to read through everything in detail and had a chance to absorb that, please then have a chat with them, look at what the timeline is telling you, look at your workloads and they will feed that back to us as a national team and we can always have a look at everything and make sure it is as manageable as possible.

Fran Matthews: OK, great. I misread the question: It was, is the 20% limit on... Going to remain in place. Oh, right. Given the amount of new stuff, required from 1st September plus the new tender process and all the negotiations required around this restructure, is the 20% mix going to remain or is it possible to use for Hub lead support? And the answer is the 20% is going to stay in place. I will come to Vicky now. There was a question saying: When and how is the DfE going to communicate the National Plan and its implications for schools, to schools and academies? It's overdue and essential to our efforts.

Vicky Timperley: Completely fair question. So, DfE has been working very closely with our internal comms team. So, there are different outlets that we will use, working with Confederation of Schools Trust, sector e-mails, webinars, teaching skill hubs, those are all plans that we have got to disseminate this information going forward.

Fran Matthews: Great. So, coming to another question: Sam, will any element of the performance framework be publicly released and what assurance processes will be applied beyond Relationship Managers?

Samantha Martin: It is a pilot year for the Performance Framework. We are not currently planning to publish any of the ratings until we have actually seen how it beds in, what the first ratings look like and how the process works. And so that is something that will be part of our discussions and reporting with the Department for Education colleagues during the course of 23-24 to look at what is the best mechanisms for doing this and how we do that alongside publishing the annual data dashboard. The second part of the question was related to assurances and Relationship Managers, is that right, Fran? So, we are already preparing and delivering a raft of training for our Relationship Managers, that complements everything that you are receiving today but also, we will be looking in detail at what is their role in relation to the performance ratings and to look at what the process of the involvement is on our side, particularly around the quarterly feedback. What I would say is that, this is - as I say, it is a pilot year - we want to work with you on this. We have had testing when we

met with Music Mark regional reps a couple of months back, but we want to use the 2024 period to work with you to shape this. The National Plan has given us a really good framework to work with, as a strategic function but ultimately, you are the organisations that are delivering on the ground. You understand what young people want and need and we want to work with you, so that it reflects and captures all the amazing work happening but provides the mechanisms that everyone is hitting the same standard and that no child is missing out. So that is the whole ethos behind it. And, you know, we are working with feedback. We will be looking at ways in which we can capture your feedback, briefing sessions around it. Whether there is guidance and support needed and maybe to work with a group of Hub leads to help shape it into the future.

Fran Matthews: Part of the process is beyond Relationship Managers, potentially governance and Boards and things.

Samantha Martin: Within the Arts Council the assurance process will be via senior Relationship Managers within the area and within the national music education team in terms of looking at consistency of approach in ensuring we are all following the same process. We will be also looking for Hub lead organisations to be providing similar in their organisation and ensuring that ratings are shared and understood within their Hub partnership as well.

Fran Matthews: I will come to Michelle. There have been some questions around the transition year. And particularly around assets and asset transfer and what exactly that means. Would you be able to explain what is meant and what the assets are?

Michelle Freeman: Yes, thank you very much, Fran. So, assets are broadly defined as knowledge, skills, documentation, materials, procedures that have been developed with the grant. Plus, any capital assets that have been purchased within the last five years. So, essentially it is a handover, you know, like a role handover and sharing information together and, really thinking about the shifting nature of partnerships and obviously you will be still be working together in the wider ecology. I think it is really important to have that continuity of provision for children and young people. And so, that is what it refers to, all those different elements. Anything developed with the grant or purchased with it in the last five years.

Fran Matthews: Great. There have been a few questions about the 95% target for schools. I put an answer in the chat there to say that we will be working with the DfE on templates for 23-24 data and it'll be clarified within that as well. Some very sensible things, you know, targets, need to be very carefully considered and clearly defined. So, just to reiterate that we will be taking away these questions and following up on all the ones that we can, either through the FAQs on our website, or through the guidance documents.

Right, just looking through the main questions.

They are just jumping around.

Samantha Martin: Do you want me to answer one about templates changing?

Fran Matthews: That would be good. I think Hannah maybe partly covered it but if you want to go over that again that would be great.

Samantha Martin: We recognise how frustrating it is when templates change. And we have tried to avoid that. However, the updates we have done, particularly for the financial one and for SMART objectives are in response to the feedback that you have all shared with us, and also the feedback

that Relationship Managers have shared with us. So, we try to combine all the finance ones in one, making sure they align. So, you are not having to change systems five times. It is one of the big updates, trying to simplify that for you. The SMART objectives, actually we have had positive feedback from Hub leads over the course of the year in terms of how this helps your planning. So, we have embedded the performance ratings within that. We anticipate, or we hope that we don't need to update, some of these things moving forward and that they are the basis for the new Hub programme, but obviously there could always be minor tweaks. But given they are reflected in the new National Plan, we hope they will provide a state of play on how things will look moving forward for you all. I just wanted to clarify that.

Hannah Fouracre: It might also be worth answering the question: Will performance rating ultimately replace risk levels.

Samantha Martin: They would never replace because performance and risk are two separate things. Recognising that risk is often in response to contextual factors or things that might be outside of a Hub or HLO's control. And performance looks at how everything is going, regardless of risk sometimes. A Hub could have significant changes perhaps affecting its structure, in terms of maybe a Hub-lead changing role or if the governance changes, but ultimately still, how they are performing is still high. I think what we wanted to capture, where there is still really good performance and where your risk base isn't necessarily being triggered by your performance, and that you can really share where the really good practice is. I think that is the other element that we would like to explore with you all - how can we share really good practice across the Hub network and facilitate that sharing, so everyone can have access to that and we can see more good practice going around, across the country.

Hannah Fouracre: Fran, do you want to say more, Jen has asked about data, whether we would be able to share what the data for 23-24 will look like, because it'll impact some of their planning for September 2023?

Fran Matthews: So, we are working with DfE and the Hub Data Group at the moment on 23-24 survey templates. We are aiming at the moment, to be able to publish those in early July. So, that is what we are working towards. We will hold a briefing as well to walk through the questions and drop-ins as part of that. It is too early, really, to share any of the detail beyond that. That is the plan.

Hannah Fouracre: Do you also want to say something about the data from previous years? Anonymous has asked - let's have the data, let's have the data from previous years?

Fran Matthews: Yes, hopefully. Well, we are planning on sharing that very soon, very soon indeed. We are just making some finishing touches to data dashboard for 21-22 data. We are hoping to share that with you very soon, by the end of the month. Yeah, data is all-important. Some of the other questions were really just - I mean, just a lot of stress and anxiety coming through about the workload. And I would just reiterate what Hannah was saying about talking to your Relationship Manager about what is achievable. What is realistic, what are the areas that are causing particular stress and difficulty. And questions around flexibility. We will, of course, try to work with you, to be as flexible we can. I think it is much better to discuss these on a case-by-case basis. Is there anything you would add to that Hannah?

Hannah Fouracre: No, I wouldn't thank you. But I have picked up in the chat that there is a few more questions on assets. Let us take that away and we will come up with some more clear advice on assets. And there has also been a suggestion on a much more detailed session on Performance Framework. Again, we will take that back and, as I said earlier, we are talking to Bridget and the team about what we are doing, what they could do to complement that and any support you might want through them as well. So, we will keep talking about that and doing what you need from us.

Have we reached the end of the session? I think we have done our 20-minute Q&A. We wanted to make sure you still had some of the afternoon left for work. What we will be doing, as I said, is taking away all of the questions and building those into a Q&A that we can publish at the same time or similar time to when we share the webinar on our website. So, we will go and away and do that. I am talking to Bridget in the morning as well, following our session today.

But I just want to close by thanking you all, Hub leaders and Chairs and other colleagues for coming this afternoon. We have covered a lot of the information. You have got a lot of really constructive questions and feedback and I thank you for those. As well as the Q&A that we will prepare, we'll also following very soon with easy-read versions of all of the documents we have shared last Friday. Feedback from the sector that perhaps, that we are involved in programmes such as our NPO process found those incredibly helpful. You might want to look at those, to share with your key stakeholders. We are continuing to talk with the Department for Education and working closely with them and we will be reflecting on the questions and feedback we have received today and, as ever, please do reach out to your Relationship Managers if you need support or have questions and they are there to support you.

So, thank you. Do reach out to me, as well. I know some of you do already, as well as your Relationship Managers but thank you again for attending. Thank you for all of the work that you will have to do over the next few months, and I look forward to continuing to work with you. Thank you to our presenters and all of the other members of the team that have helped prepare today's session and our captioner and our BSL interpreters as well. Thank you very much. Good afternoon.