Music Education Hubs

Academic year 2019/20
Guidance notes for the annual return
Version 2 – updated 19 August 2020

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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 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 as needed to evidence how the Hub grant 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 school form and main survey template for 2019/20. All changes have been made in blue.

The key dates for the 2019/20 annual return are:
  • Survey opens 19th August 2020. Log-in details to the Qualtrics platform will be emailed to all Hubs on or before this date.
  • Survey closes 5pm, 16th October 2020.

If you have any queries about the survey or experience any technical issues, please contact our dedicated email address: MEH.survey@artscouncil.org.uk
We will be offering drop-in help sessions via Microsoft Teams with Arts Council policy and data analysis colleagues on the following dates:

- **Wednesday 9th September** 11:30am-12:30pm
- **Tuesday 15th September** 3-4pm
- **Thursday 1st October** 10-11am
- **Thursday 8th October** 10:30-11:30am

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

**How we will use your data**

The data and information you provide is used by the Arts Council and the Department for Education to monitor how Music Education Hubs are supporting the achievement of the National Plan for Music Education objectives. We use it to help measure the impact of the investment made in Music Education Hubs 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](#). 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. Please ensure that **only accurate actual data is submitted**, not estimates or extrapolations.

An annual report will be produced, with results presented at a national and regional level, where possible. As in previous years, some of the data will also be published on an individual level. 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.

We are committed to gaining an accurate picture of the diversity of the Hub workforce. Section A in this survey includes questions about the size of the workforce, 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, development and talent pipelines needed to enable and maintain a strong and resilient sector. The Arts Council uses this data to inform our policy development as well as evidence to support our advocacy work, sharing the impact and successes from the sector.
Survey content

The school form is pre-populated with the school names, DfE numbers, type of establishment, phase and local authorities for your area. Please complete this form to support Questions B1–B4 of the data return. Your form will be sent to you by your Relationship Manager via email. You will be able to attach your completed form at the same time you submit the rest of your data online. 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 three sections. Section A is about the music education workforce and governance. Section B includes quantitative and narrative questions. The quantitative questions (B1–11) relate to the Hub core roles 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 FAQ. The 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 and support.

In light of the Covid-19 pandemic and government guidance, we have removed and/or changed questions within the survey for 2019-20 which rely on Hubs gathering data from schools. This reflects the need to reduce the pressure and burden on both Hubs and schools at this time. A short set of digital learning provision questions has been introduced to capture the range of activity offered by Hubs during lockdown in March – July 2020.

Question B12 reflects the statement regarding supporting the Cultural Education Challenge in Hub funding agreements introduced in 2018-19. Narrative questions B13–B20 provide Hubs with an opportunity to briefly highlight specific activity, successes or challenges that have taken place since the last annual survey. This may include activities that are outside the 5–18 age range, work with Early Years Foundation Stage (EYFS) and work involving independent and private schools. The narrative questions have been streamlined for 2019-20 to help draw out key developments and/or learning for the Hub and to minimise any duplication of responses between questions.

Across all sections please ensure that only accurate actual data is submitted, not estimates or extrapolations.

Key question changes for 2019-20

Section A: Workforce and governance

- Total workforce tables have been added. We have also re-defined how to capture workforce figures across Hubs which cover multiple local authority areas to ensure the substantive workforce for the Hub is accounted for.
• Additional questions to capture total amount of workforce either furloughed or redeployed during March – July 2020 due to Covid-19.

Section B: School form B1-4

• Removed the option to confirm whether data presented for each question is academic year 2019-20 or just September 2019 – March 2020 as this is no longer required.
• Added question B1b to capture the number of schools which experienced significant disruption to core role activity due to the Covid-19 pandemic during March – July 2020.
• Clarified the wording for B2, WCET that this should only cover actual delivery.
• Clarified the wording for question B4 to capture the schools and colleges the Hub has supported to develop singing through the Hub’s singing strategy.

Section B: Quantitative questions B5-12

• The following questions have been removed as they rely on data being gathered from schools: continuation, singing/instrumental lessons, number of ensembles delivered independently by schools and number of pupils attending ensembles
• New digital learning provision questions have been added to capture Hub activity during lockdown in March-July 2020

Section B: Narrative questions B13-20

• Narrative questions have been streamlined to help draw out key developments and/or learning, particularly in relation to financial resilience, needs analysis work, core & extension role delivery through Hub business plan, approach to digital technology and impact of Covid-19

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, as will your individual school form. 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 (2018/19) please contact MEH.survey@arts council.org.uk or your Relationship Manager.

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 is randomly generated uppercase letters followed by two numbers.

Each page has forward and back buttons to allow you to navigate through the survey. To ensure that the data collected is accurate, the questions must be answered before moving onto the next screen. Please note that you cannot return to the contents page if the page you
are currently working on is incomplete – click ‘Previous Page’ to return to a completed section first and then select the Contents button.

We expect that you can complete the survey in one sitting. However, should you wish to come back to it later, 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. When you reach the end, you will be able to review your answers before clicking the submit button.
Section A: Workforce and governance

This is the second year of collecting this data and we have responded to feedback where possible. Please continue to provide your thoughts on how we can improve this section to best capture the workforce and governance of Hubs.

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. If you are conducting any staff surveys, or introducing new monitoring for new staff, please reflect this in your answers. We ask for this information because we want to better understand the diversity, both visible and invisible, of the workforce in the music education sector.

We will treat this 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 is concerned, we will anonymise where less than five individuals are counted in a category, and for these questions we will always aggregate data nationally, and 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 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.

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, so please only complete this if you have the data.

Overall, if you do not already collect this data, you can answer ‘not known’ (or zero where noted above). It would, however, still be useful for us to know the size of your workforce, even if you are unable to comment on demographic 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.

<table>
<thead>
<tr>
<th>Q.</th>
<th>Guidance</th>
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| A1-A16 | **Question A1** captures the total workforce numbers for the Hub. If your Hub covers more than one Local Authority area, please ensure you include within questions A1-5 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 additional columns to enter the workforce data for these organisations. Do not add them to A6 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](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. 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.

<table>
<thead>
<tr>
<th>Managers</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching staff</td>
<td>Refers to teachers in both formal and informal settings, workshop leaders, and similar.</td>
</tr>
<tr>
<td>Other Staff</td>
<td>Refers to administrative staff, for example finance, reception, fundraising, or any other office staff involved in the MEH.</td>
</tr>
<tr>
<td>Board/governing body</td>
<td>Refers to elected or appointed members who oversee your organisation’s activities.</td>
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</tbody>
</table>
We have added questions **A1b** and **A1c** to capture the total number of employed staff either furloughed or redeployed between 1 March – 31 July 2020 as a result of the Covid-19 pandemic. Please only count staff once, regardless of whether they were furloughed / redeployed for different lengths of time within this period.

An optional question (**A6**) provides space to answer about staff numbers and types in Hub partner organisations. 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. As part of piloting these questions we welcome feedback on this, and all questions.
Section B: School form B1-4

For each question on the school form, the data you provide should be for the full academic year 2019/20. A new question has been added, B1b (column J), to capture how many schools and colleges experienced significant disruption to core role activity due to the Covid-19 pandemic during the period March – July 2020. In the case of WCET, please indicate in B2a if the school or college had signed up for WCET for the entire year, but only record actual delivery for B2b-f. We have removed the dropdown option (was row 4) which asked you to select whether your data presented was full academic year 2019/20 or September – March only, as this is no longer required. Please read the guidance for these questions carefully below.

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

Please ensure there is consistency across the answers in the school form. For example, where you have indicated a school is receiving WCET in Question B2 or support as part of your Singing Strategy in Question B4, you must select ‘Y’ under Question B1a. Similarly, if a school experienced significant disruption to WCET or Singing due to Covid-19, then you must select ‘Y’ under Question B1b.

You may make a copy of the completed form for further analysis, however, please avoid hiding/deleting rows or columns and including formulas/calculations in your completed form you return to Arts Council England.

We have included an additional identifier for schools on the form – this is the six digit URN, which is unique to each establishment and is not recycled when a school closes, becomes an academy etc. If you need to add additional schools to the form, please include this number or the LAESTAB number or both and we will be able to find related information – Hubs can consult the school finder for any additional school info they need (https://get-information-schools.service.gov.uk/).

<table>
<thead>
<tr>
<th>Q.</th>
<th>Guidance</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1a</td>
<td>Core roles delivered in schools and colleges</td>
</tr>
</tbody>
</table>
can be found [here](#). Use the new Question B2b (column J) to indicate how many of these schools experienced significant disruption to their core role provision due to Covid-19.

**Please ensure that every cell is completed.** You may insert an extra line if a school or college is not on this list, please ensure you include the school or college name and the URN or LAESTAB number or both. Non-maintained special schools should be included. You may provide a narrative to describe work with these establishments in Question B18.

If applicable, you can use the second worksheet in the school form spreadsheet (named ‘Out of Area schools’) to record any work with schools that are not included in the funding allocation calculation. (See our [allocations FAQ](#) for a list of schools). This may include, for example, schools out of area you might work with as part of Multi Academy Trust or schools in your area but not included in the allocation calculation. You can then answer questions B1-B4 to correspond with each new school that you have added.

<table>
<thead>
<tr>
<th></th>
<th><strong>B1b</strong></th>
<th><strong>School provision disruption due to Covid-19</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>School provision disruption due to Covid-19</strong></td>
<td>This is a new question and is intended to capture how many of the schools and colleges experienced significant disruption to their core role activity with the Hub as a result of the Covid-19 pandemic. Select either Y/N from the dropdown. Significant disruption is defined as a school receiving less than half of their planned provision for the period March – July 2020 due to Covid-19. For example, this could happen if the school cancelled provision, and/or the Hub was unable to provide it face-to-face or provide alternative digital delivery, and/or the Hub’s staff team were furloughed / redeployed so couldn’t deliver any activity. If a school changed their provision to receive digital activity at a similar level as originally planned, then this doesn’t count as disruption.</td>
<td></td>
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</tbody>
</table>

| **B2a-f** | **Whole class ensemble teaching** | This question refers to whole class ensemble teaching (WCET) provision for all Key Stages. It also asks Hubs to |

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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.

In each case, the delivery or support should have taken place in the academic year 2019/20. For each school or college, please select ‘Y’ (yes) or ‘N’ (no) to indicate whether or not you delivered or supported WCET.

For B2b-f please record only the actual WCET delivered, we expect that there is unlikely to be much, if any, WCET delivery during the period March – July 2020 due to Covid-19. If you had planned delivery for the summer term 2020 but it didn’t happen, please do not include it. Where ‘yes’, please then provide information on:

b) The year group - please select the year group from the drop-down menu in column K, adding one row for each year group receiving WCET. Please see note ‘f’ below regarding mixed year groups

c) The number of pupils in each year group receiving WCET. Please count each pupil once.

d) The number of pupils in each year group receiving WCET for the first time

e) For how many terms (in autumn, spring, summer) did the programme run in that year group? If you have 6-term academic years please use the 0.5, 1.5 and 2.5 term entries on the drop-down menu if necessary.

f) Note: For mixed year groups:
- Where the number of pupils in each year group is known, add a row for each year group, following steps A-D for each data row you create.
- Where year groups are known but the number of pupils in each per year group is unknown,
i. Select ‘Mixed year groups (unknown split)’

ii. In column L, 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 in column L enter ‘3, 4’).

   - Where the year groups involved are unknown,
     i. please select ‘Mixed year groups (unknown split)’ in column K and enter ‘unknown’ in column L.

You may provide additional narrative on your WCET provision at Question B16, including any changes as a result of Covid-19 and any pupils who moved school (into or out of your Hub area). This may be relevant if it affects the percentage of children who participated or continued. You can also use B16 to report any schools in your area who provide their own WCET.

<table>
<thead>
<tr>
<th>B3</th>
<th>School Music Education Plans</th>
</tr>
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</table>
|     | 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 ‘Y’ (yes) or ‘N’ (no).

By ‘support’ we mean any action by the Hub lead organisation or Hub partners as part of your School Music Education Plan which has led to a meaningful action, engagement or improvement by the school.

Please give more detail on the progress you have made in the delivery of your School Music Education Plan in Question B18.

<table>
<thead>
<tr>
<th>B4</th>
<th>Singing strategy</th>
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<tbody>
<tr>
<td></td>
<td>Please indicate which primary and secondary schools you supported in the academic year, using the drop-down menu to select ‘Y’ (yes) or ‘N’ (no).</td>
</tr>
</tbody>
</table>
We have clarified the wording for this question to ensure it correctly captures the schools and colleges the Hub has supported to develop singing for their pupils through the Hub’s singing strategy. This could be programmes and/or support to promote singing in schools.

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, 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 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 in-kind (e.g. continuous professional development provision offered to the school, additional teaching support, or singing leaders).

Please provide any further information on your support to schools in singing and/or any development in what your singing strategy incorporates and related activities in Question B16.
Section B: Quantitative questions B5-12

The following questions have been removed from the 2019-20 survey as they rely heavily on data being gathered from schools:

- continuation
- singing/instrumental lessons
- number of ensembles delivered independently by schools
- number of pupils attending ensembles

Questions B5-8 are new digital learning provision questions which have been introduced to capture the range of activity offered by Hubs during lockdown caused by Covid-19 in March – July 2020.

Please use Question B16 to add any comments relating to challenges in obtaining data this year and any data you have collected which we have not required you to submit.

<table>
<thead>
<tr>
<th>Section B: Quantitative questions B5-12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q.</td>
</tr>
<tr>
<td>B5</td>
</tr>
<tr>
<td>B6a</td>
</tr>
</tbody>
</table>
If known, please also enter the number of provisions produced / delivered and the number of children & young people engaged. For online sharings / streamings of performances (e.g. via YouTube), please also include the number of interactions with the content (e.g. website engagements, if known).

For tuition and performances, ‘Live’ means there is live interaction between the teacher / group leader and the young person / people and occurs via a digital platform such as Zoom, Teams etc. ‘Recorded’ means there is no interaction and reflects any provision that has been pre-recorded and provided for young people (e.g. as preparation for a class or to inform individual / group practice). ‘Hybrid’ is a mix of the two and could involve some interaction and some recording for the purposes of developing deeper understanding e.g. a recorded demonstration, recording by pupils and then live feedback to help pupils improve on what they have sent in. The additional option of ‘All’ has been added if you offered a range of tuition/performances – some of which were live, recorded and/or hybrid.

‘Small groups’ are defined as comprising 2-10 young people. ‘Large groups’ are defined as more than 10 young people and for the purposes of digital learning provision, includes any ensembles. Small and large group ‘online tuition’ would include any rehearsals for these groups. A ‘performance’ would be where they performed together (live, recorded or hybrid). These don’t necessarily have to have been streamed / shared online for the performance to have taken place.

‘Teaching and/or curriculum resources & materials’ could include any resource created by the Hub and its partners to support young people and schools with their music education during this period.

Please only count the number of provisions or products produced / delivered once. Similarly, only count the number of
children & young people engaging once per type of digital learning provision.

We very much recognise that every Hub approached the Covid-19 lockdown period March – July 2020 differently, depending on their Hub set up and local context. Everyone faced different challenges in developing a digital offer within a short period of time. Please therefore only provide known figures in this table of activity by paid for staff (not volunteers) and use Question B8 to outline the challenges you faced to provide context to your figures. You can also use Question B19 to tell us about key developments and/or learning from this year in relation to use of digital technology.

| B6b | Hours provided by volunteers | Please indicate the total number of hours provided by volunteers for your Hub during March – July 2020. This could include any furloughed staff for whom the Hub received HMRC approval for them to carry out some activities as volunteers. |
| B7a & B7b | Hub website and social media | For question 7a, use the drop-down menu to select ‘Y’ (yes) or ‘N’ (no) against each feature to indicate how you use your main Hub website. For question 7b, use the drop-down menu to select ‘Y’ (yes) or ‘N’ (no) in each column to indicate how you use the different social media listed. For sites you use, if known, please also add the number of followers / subscribers. |
| B8a & B8b | Challenges faced during March – July 2020 in developing / delivering digital offer | For question 8a, please tell us about any specific challenges your Hub has faced as a result of Covid-19 and how this affected your ability to develop and/or deliver digital learning provision during March – July 2020. We have suggested some things to consider, including:  
- level of take-up of digital offer in comparison to face-to-face activity  
- level of income from digital offer  
- staff availability (due to furlough / redeployment / shielding / illness etc.) |
- staff capacity, knowledge & willingness to develop / deliver digital offer
- reaching different groups of children & young people, especially vulnerable and/or disadvantaged families
- how your Hub engages with schools and families and how this has affected take-up of digital offer

Please also use this space to indicate any challenges you have had in accessing and/or providing data on your digital learning provision. You can use question B19 to tell us about key developments in your approach to digital technology for the year overall.

For question B8b, please indicate for each area (activity, finance, management/governance) on a scale of 1 – 10 how challenging the period March – July 2020 was for your Hub.

<table>
<thead>
<tr>
<th>B9</th>
<th>Number of ensembles by category</th>
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<tbody>
<tr>
<td></td>
<td>For the academic year 2019/20, please state the total number of ensembles and choirs:</td>
</tr>
<tr>
<td></td>
<td>b) organised by schools in partnership with the Hub</td>
</tr>
<tr>
<td></td>
<td>c) area-based ensembles and choirs organised/delivered by the Hub lead organisation</td>
</tr>
<tr>
<td></td>
<td>d) area-based ensembles and choirs organised/delivered by other Hub partners.</td>
</tr>
<tr>
<td></td>
<td>Please break these down by type of group. Option a) ‘organised independently by schools’, is not required for 2019/20 and has been blanked out.</td>
</tr>
<tr>
<td></td>
<td>NB in 2018/19, this question appeared as B7.</td>
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<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td>Where an ensemble might count under multiple categories (i.e. a Rock &amp; 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.</td>
</tr>
</tbody>
</table>
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 Question B16.

Where the figures in d) for ensembles organised/delivered by other Hub partners are not available, please provide details in Question B16.

B10  Financial data

Please provide financial information for the Hub lead organisation only, as recorded in its accounts. Please do not...
include in-kind contributions from partners. Details of in-kind contributions can be provided at Question B11.

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. Please record in Question B20 the basis for the calculation in Questions B10 and B11.

The ‘MEH Grant’ income figure that you report should be the same as the figures published on the Arts Council website 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 or Relationship Manager if you need help.

<table>
<thead>
<tr>
<th>B11</th>
<th>Partnership investment and income</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>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 lead organisation’s accounts but can be significant.</td>
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<tr>
<td></td>
<td>By ‘support’ we mean cash investment via grants or commissions or in-kind support, such as staff time, CPD or instrument loan.</td>
</tr>
<tr>
<td></td>
<td>If this is appropriate to your Hub, we ask you to provide financial information on the support you gave and the income your partner then raised to support that activity. If your support was in kind, please try to calculate a figure for that support. The partner financial information should relate specifically to Hub</td>
</tr>
</tbody>
</table>
activity you have supported, rather than the partner organisation’s complete financial information.

If your Hub commissions partners to deliver all Hub activity, please still show the Music Education Hub grant and your expenditure in Question B10, and then insert the amount you gave and the income raised by partners in this question (i.e. question B11).

Please do not include income (if any) that went through the Hub lead organisation’s accounts. 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.**

<table>
<thead>
<tr>
<th>B12</th>
<th>Cultural Education Challenge</th>
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</table>
|     | This question reflects the statement regarding supporting the Cultural Education Challenge in Music Education Hub funding agreements, introduced in 2018-19. For information on the Cultural Education Challenge, Artsmark and Arts Award and how Hubs could engage with these programmes please see the supporting document [here](#).

Please check all relevant boxes in B12a) to e) that apply to your Hub.

The narrative section can only be completed if you selected B12d) – please detail support towards the Cultural Education Challenge delivered by the Music Education Hub lead organisation and/or partners that is **not** outlined in B12a-c.
Section B: Narrative questions B13-20

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 or challenges from the past academic year. The narrative questions have been streamlined for 2019-20 to help draw out key developments and/or learning for the Hub and to minimise any duplication of responses between questions. Please follow the question guidance carefully as some information will be captured in different questions this year.

- Each question now has **prompts** outlining what we’d like you cover within your answer. You are not limited to these bullet points but please make sure they are addressed.
- Please **briefly** outline key achievements across the breadth of your work – you can use bullets (we recommend using hyphens rather than symbols) or prose.
- Question boxes have a maximum character count of 4,000 inclusive of spaces, c.500 words.
- Please only mention activity that occurred in the **2019/20 academic year**.
- You may reference recent reports, or other submissions to your RM as needed.

### Section B: Narrative questions B13-20

<table>
<thead>
<tr>
<th>Q.</th>
<th>Guidance</th>
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<tbody>
<tr>
<td><strong>B13</strong></td>
<td><strong>Hub financial resilience and fundraising</strong></td>
</tr>
<tr>
<td></td>
<td>This question has been updated to capture the Hub’s overall strategy in developing its financial resilience and identifying and securing funds from other sources.</td>
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<tr>
<td></td>
<td>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.</td>
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<td></td>
<td>Your fundraising plan(s) could include a short description of your fundraising and development activities including financial targets, successful and unsuccessful applications. Please describe how you resourced this work and what challenges you faced. Please also let us know if your Hub has benefited from fundraising work carried out by a partner or third party.</td>
</tr>
<tr>
<td><strong>B14</strong></td>
<td><strong>Partnerships</strong></td>
</tr>
<tr>
<td></td>
<td>Please describe your partnership development work and its outcomes in terms of finance, skills, reach and range of provision. Please include work with <strong>delivery partners</strong> (i.e. those who receive some of the Hub grant) and work with</td>
</tr>
<tr>
<td>B15</td>
<td>Local need and evidence-based decisions</td>
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<td>----------------------------------------</td>
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<td>strategic partners. Please quantify the in-kind support this work has brought to your Hub.</td>
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<td></td>
<td>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.). 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?</td>
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<tr>
<td></td>
<td>How do you embed inclusion within your Hub strategy and target support to those who most need it?</td>
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<tr>
<td></td>
<td>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.</td>
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<thead>
<tr>
<th>B16</th>
<th>Core roles &amp; business plan: WCET, ensembles, singing</th>
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<tr>
<td></td>
<td>Please outline the successes and challenges your Hub has faced in delivering the core roles through your business plan over the last academic year.</td>
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<tr>
<td></td>
<td>Please cover WCET, ensembles &amp; singing in this question. There is a separate question for progression.</td>
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<tr>
<td></td>
<td>This question has combined some of the core roles in order to draw out key developments and/or learning you have experienced over the last year.</td>
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<td></td>
<td>Please also provide any comments on the data provided in the school form and any challenges in obtaining this data. You can also tell us about any data that has not been required to be submitted this year, but you may have still collected, e.g. instrumental/singing lessons, ensemble pupil numbers.</td>
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<td></td>
<td>You can also include any data, evidence or research you have developed and/or contributed to in relation to ensuring high quality music teaching &amp; learning.</td>
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<tr>
<th>B17</th>
<th>Progression</th>
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<td></td>
<td>Please describe your Hub’s strategy and approach to ensuring progression for all young people through your business plan over the last academic year.</td>
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<td></td>
<td>Please include how you ensure progression routes are maintained and established in your Hub for all Key Stages and standards and accessible to all pupils. How did you ensure that</td>
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</table>
progression routes were accessible to all pupils, including those from disadvantaged backgrounds and with special educational needs and/or disabilities? What work did your Music Education Hub undertake to support the progression for gifted and talented pupils? Please highlight any key developments and/or learning over the last year.

Where ensemble activities form part of your progression routes, there is no need to repeat information given in Question B16.

| B18  | Extension roles | 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 & teachers, instrument loans and access to large-scale & high-quality music experiences 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.

| B19  | Digital technology in teaching and learning | Please outline key developments and/or learning in your Hub’s approach to the use of musical digital technology in teaching and learning through your business plan over the last academic year.

You can include any further comments on the data you have provided for the new digital learning questions, in addition to your response to question B8a.

Please tell us how your digital learning provision has changed as a result of Covid-19 and what you have learnt.

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?
<table>
<thead>
<tr>
<th>B20</th>
<th>Impact of Covid-19 and additional information</th>
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Please briefly outline any other activities or developments your Hub was involved in during the previous academic year, and in particular, any further comments on the impact of 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).

Please also include key developments and/or learning for your Hub as a result of Covid-19, e.g. changes to ways of working; impact on business model, delivery, workforce, finances etc.