



Guidelines for Local Music Education Partnerships

Partnership, Structures, Roles and Responsibilities
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Ireland's National Music Education Programme
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List of acronyms

DES	Department of Education and Skills
ETB	Education and Training Board
LMEP	Local Music Education Partnership
MDO	Music Development Officer
MGNDO	Music Generation National Development Office



Disclaimer

These guidelines are issued by Music Generation's National Development Office to assist Local Music Education Partnerships in the design and delivery of their structures and processes. They constitute advice and information based on experience to date locally and nationally. It is the responsibility of each Local Music Education Partnership to establish their own structures, systems and procedures, taking account of all relevant legal and regulatory requirements.

Introduction

This document is intended for use by members of Local Music Education Partnerships (LMEPs)¹, Music Generation Lead Partners, Music Development Officers² and all those interested in understanding the importance of partnership and the role partnership plays in Music Generation nationally and locally.

Section 1 outlines the rationale behind Music Generation’s partnership approach and provides a working definition of an LMEP; Section 2 details the key stages and phases in the life-cycle of an LMEP; Section 3 provides a breakdown of the structure of an LMEP and the key players in the Music Generation partnership ecosystem, and gives clear guidance on the roles and responsibilities of LMEPs and of those who work with the LMEP. A sample LMEP constitution is provided as Appendix A.

Background to this document

In 2014, the Music Generation National Development Office (MGNDO) issued revised **MEP Best Practice Guidelines** based on the reflections and reviews of the experiences of the first nine Music Generation LMEPs. In 2018, in tandem with the roll out of Music Generation to a further nine LMEP Areas, it was agreed that these guidelines should be reviewed and revised to reflect the further experience and learning of the Phase 1 LMEPs, as well as changes to the structures within Education and Training Boards (ETBs), Local Authorities and in the area of local development more generally. This was supported in Music Generation’s **Possible Selves in Music** which states:

“a revisiting and affirmation of the role and responsibilities of [an LMEP] as [it] expands and evolves would: bring forward and deepen [its] collective understanding of ‘partnership-working’; open up the [LMEP] to other relevant partners; further challenge the ‘silo’ mentality which persists in some contexts; and ultimately ensure that [MDOs/]Coordinators are supported by an achieving and responsive [LMEP] which has its sights firmly set on the meaningful music-making experiences of children and young people.”³

Members of the MGNDO team consulted with members of existing LMEPs, Lead Partners and Music Development Officers, and received feedback on their experiences of working in partnership within the LMEP and in using the 2014 **MEP Best Practice Guidelines**.

¹ The term Local Music Education Partnership and the associated acronym LMEP replace the previously-used term Music Education Partnership and acronym MEP.

² In earlier rounds of Music Generation, the job title Coordinator was used. More recently, the job title Music Development Officer has been adopted. For clarity, the term Music Development Officer or MDO will be used throughout.

³ Music Generation (2016), Possible Selves in Music: Summary of a research partnership between Music Generation and St Patrick’s College Drumcondra. Retrieved from: https://www.musicgeneration.ie/content/files/Possible_Selves_in_Music_summary_report_2016.pdf

The findings and responses ranged across a spectrum, from a sense of genuine partnership, involvement and purpose, to a sense of disenfranchisement or lack of engagement. It became clear through the consultation process that the way in which the LMEP is constituted and managed has a strong impact on how well the LMEP feels empowered to fulfil its functions across all stages of the life-cycle of the partnership. A recurring theme was that LMEPs were seeking clear guidance from the MGND0 on their roles and responsibilities and on the most appropriate and effective LMEP governance structures.

Guidelines for Local Music Education Partnerships was issued as a working document in January 2019 to clarify the roles and responsibilities of LMEPs, to assist all remaining areas in developing and implementing local Music Generation programmes and formalising their LMEP structures, as well as to assist established LMEPs in ensuring that their structures are working to their optimum level. Feedback from LMEPs in using this document formed a part of discussions at the Music Generation Local Music Education Partnership National Networking and Information Sharing Forum in April 2019. The findings and feedback from the forum have been incorporated into this finalised document.



Section 1: Background to Music Generation

What is Music Generation?

Music Generation is Ireland's National Music Education Programme that transforms the lives of children and young people through access to high-quality, subsidised performance music education.

Music Generation focuses on the provision of performance music education – that is, the breadth of vocal and instrumental learning in all genres and styles of music. This includes all pedagogical approaches and practices appropriate to particular musical cultures and traditions, and is delivered by professional musician educators. Recognised by the Department of Education and Skills as non-mainstream music education, performance music education complements and enriches – but does not replace – the mainstream music curriculum provision of the formal education system.⁴

Music Generation's evolution

Music Generation DAC was established in 2010 by its parent company Music Network to establish a new infrastructure for performance music education in Ireland. Its genesis stems from the combined philanthropic support of U2 and The Ireland Funds to seed-fund phased implementation of Music Network's Feasibility Study Report: **A National System of Local Music Education Services**.⁵

In Phase 1 (2010 – 2015) Music Generation programmes were established in 11 LMEP Areas.⁶ In Phase 2 (2016 – 2021), the programme is expanding into nine new LMEP Areas,⁷ all of which are currently in a start-up/implementation phase.

In December 2017, An Taoiseach Leo Varadkar, T.D., announced a Government commitment to support the national expansion of Music Generation to all areas of the country by 2022. In 2019, Music Generation announced five further LMEP Areas as part of this national expansion phase: Kerry, Kildare, Longford, Meath and Tipperary.

Planning for the development of LMEPs in all remaining cities and counties in Ireland is underway.

⁴ Music Generation Strategic Plan, 2016 - 2021

⁵ Music Network (2003), *A National System of Local Music Education Services: report on a feasibility study*. Retrieved from: <https://www.musicnetwork.ie/content/files/publications/adminfeasreport.pdf>

⁶ Phase 1 LMEP Areas are: Carlow, Clare, Cork City, Laois, Louth, Limerick City, Mayo, Sligo, Offaly/Westmeath, South Dublin and Wicklow. Donegal LMEP is funded directly by the DES

⁷ Phase 2 LMEP Areas are: Cavan/Monaghan, dlr, Galway City, Galway County, Kilkenny, Leitrim, Roscommon, Waterford and Wexford.

What's the point of partnership in Music Generation?

Partnership is the operating principle of Music Generation. From its earliest beginnings, Music Generation identified the concept of the LMEP as the best way of working towards the common goal of facilitating children and young people to access high-quality musical opportunities and, ultimately, to realise their potential possible selves in music. As such, Music Generation operates through a devolved model of delivery by LMEPs under the leadership of Music Development Officers, in response to local need and context and within an overall national framework.

The blueprint for Music Generation's partnership approach is contained in the Music Network 2003 Feasibility Study Report: [A National System of Local Music Education Services](#):

“New local bodies, Local Music Education [Service] Partnerships..., should be created as local agencies charged with managing the delivery of the new music education services... The [Local Music Education [Service] Partnerships] should evolve on a county-by-county basis and should be established as working groups... In line with the aims of the Task Force Report on Integration of Local Government and Local Development Systems (Department of the Environment and Local Government, 1998) [Local Music Education [Service] Partnership] membership should include local statutory agencies and broader community representation.”⁸

Historically, a number of reports including [Deaf Ears?](#) (1985), and the report of the Music Education National Debate (MEND), 2002, identified significant gaps in access for children and young people to music education in Ireland. In undertaking its own Feasibility Study, Music Network took the findings of these and other reports into account and proposed local partnerships as a means to address the well-documented gaps in music provision. This approach is backed up by a wealth of literature supporting the value of partnerships.

“The hypothesis underpinning a partnership approach is that only with comprehensive and widespread cross-sector collaboration can we ensure that sustainable development initiatives are imaginative, coherent and integrated enough to tackle the most intractable problems. Working separately, different sectors have developed activities in isolation – sometimes competing with each other and/or duplicating effort and wasting valuable resources. Partnership provides a new opportunity for doing development better – by recognising the qualities and competencies of each sector and finding new ways of harnessing these for the common good.”⁹

To this end, Music Generation has facilitated the establishment of LMEPs throughout Ireland.

The LMEP is just one example of partnership in evidence in the work of Music Generation. **Possible Selves in Music** describes six levels of ‘a partnership ecosystem’, each with a different characteristic role and involving a range of partners – from the children and young people at the heart of Music Generation, to the philanthropic and funding partners who support the vision to make change.



⁹ International Business Leaders Forum (2011), *The Partnering Toolbook: an essential guide to cross-sector partnering*. Retrieved from: <https://thepartneringinitiative.org/wp-content/uploads/2014/08/Partnering-Toolbook-en-20113.pdf>

Definition: what is an LMEP?

An LMEP is a locally-based active and engaged steering group, advisory group or committee made up of a range of experts and stakeholders, championing, advising on and guiding a programme that offers high-quality performance music education opportunities to children and young people. LMEP membership can include representatives of statutory agencies, music providers, musicians, interest groups and other relevant bodies in the area, as well as representatives from regional and national expert groups if desired. The establishment and maintenance of an LMEP is a condition of Music Generation funding.

A central tenet of the Music Generation model is the need for the LMEP to be established and maintained within the structure of a local statutory agency – either an ETB or a Local Authority. For long-term sustainability and legal reasons, this statutory agency adopts the role of Lead Partner.



Section 2: Key stages and phases of LMEPs

Since the inception of Music Generation, three distinct stages in the life-cycle of an LMEP have been observed. An associated realignment of the roles and functions of LMEPs and, indeed, necessary changes in the membership as the LMEP grows and develops have also been observed.

Stage 1 – Conception/Bid

In the early stages of engaging with Music Generation, a number of local champions bring together individuals, agencies and organisations with a range of appropriate, supportive expertise and representation to form a stakeholder group within the LMEP Area. This stakeholder group may include a mix of musician, music education, arts, management, finance and local development expertise. An informal LMEP grouping is established to develop a Framework Plan for locally-based, high-quality, sustainable performance music education programmes in response to local need and context. At this stage, a statutory agency - ETB or Local Authority - takes on responsibility for the role of Lead Partner.

Based on learned experience it is recommended that the LMEP is not formalised until Stage 2, after the appointment of the Music Development Officer and the initial roll out of programmes.

Stage 2 – Start-up/Implementation (first three-year phase)

Programme Development

This phase begins with the acceptance of the Funding Agreement by the Lead Partner and recruitment of the Music Development Officer. A great deal of organisational set-up must be undertaken in the first six to twelve months following the appointment of the MDO, and it is important for the Lead Partner and Music Development Officer to manage expectations around delivery of activity, outputs and revenue generation in the first period.

The advice and learned experience from the established Phase 1 LMEPs, Music Development Officers and the MGND O has been the importance for the Music Development Officer in taking time at the beginning of the Start-up/Implementation phase to invest in planning and to avoid moving too quickly to roll out programme activity. Phased and well-paced delivery based on musician availability/capacity is recommended. This Start-up phase represents a valuable opportunity to revisit and reshape the Framework Plan, which should be adaptable to developments and not be seen as set in stone.

Following the appointment of the MDO and their set up/induction within the Lead Partner organisation, it is often the case that the early/initial work in the LMEP Area is undertaken by a smaller working group. The working group and MDO will engage with and consult key national and local stakeholders further about the plan (formally or informally, individually or as a group) before proceeding with programme development. The MDO may also wish to arrange a small number of stakeholder meetings or to issue update reports to maintain positive working relationships. The MGND0 provides comprehensive induction supports to the new MDO throughout the early part of this stage.

This phase also sees the recruitment of administration support and musician teams. Programmes will be developed in response to identified strengths and expertise among locally-based musicians. It is recommended that this is a period of regular reflection and evaluation on the initial programmes.

Partnership Formation

Towards the end of the first year of this stage, the MGND0 will advise the Lead Partner and Music Development Officer on the key task of formalising the governance structures, in particular the formation of the LMEP. This is a good time to revisit membership, as it has been the learned experience of Phase 1 LMEPs that a different range of expertise may be required for this phase.

The end of the three-year phase provides a further valuable opportunity to revisit the plan, to undertake a process of consultation and evaluation to assess the reach and relevance of the programmes and to inform strategic planning for the next five-year phase.

Stage 3 – Programme expansion/Progression (subsequent five-year phase(s))

This is a key stage in the life-cycle of any LMEP. Although many programmes are up and running, the role of the LMEP is as vital as in the earlier stages and strategic decisions still remain to be taken. It is likely that the LMEP will need to engage in new types of work – for instance, to ensure the ongoing sustainability of the programmes, to advise on and source new avenues of funding, to work closely with the Music Development Officer and the MGND0 on the review of existing programmes, and development and delivery of the LMEP Five-Year Strategic Plan, with a particular focus on quality.

As Phase 1 LMEPs reach this point of maturation they are articulating different needs, including quality, growth, progression and capacity issues. At the time of writing, these are new and emerging needs and learning is evolving as to how these needs can be supported, both locally and nationally.

Section 3: LMEP structure, roles and responsibilities

Learning and shared experience from Phase 1 LMEPs has shown that there is no ‘one size fits all’ in terms of LMEP structure - how the LMEP should be formed and structured is a decision to be determined locally. However, all LMEPs and Music Generation programmes share a number of important structural features.

Lead Partner

The Lead Partner formally makes and manages a Funding Agreement with the MGND and takes financial and legal responsibility for the implementation of the entire programme on behalf of the LMEP. The Lead Partner takes responsibility for the ongoing organisational support for the Music Generation programmes. Learned experience has shown that in order for the Music Generation programme to be successful and embedded within the Lead Partner organisation, it requires ongoing active support and championing from the Chief Executive and other senior executive members.

This structure ensures that local Music Generation programmes are embedded within the statutory agency, that performance music education is ‘on the agenda’ and becomes an accepted part of the fabric of local development across education and arts contexts. It allows the programmes to move beyond one-off, short-term projects. It integrates and normalises access to performance music education as part and parcel of what these organisations offer to children and young people and it enables and encourages stakeholder buy-in and local and political support.

At the time of formalising the governance structure, the Lead Partner, on behalf of the LMEP, will be required to put in place a Constitution or Terms of Reference for the operation of the LMEP. This should outline the objectives and modus operandi of the LMEP and include terms of membership, rotation of members, selection of a Chairperson, etc. Much of this may have been set out previously by the stakeholder group when drafting the Music Generation Framework Plan. A sample Constitution is provided as Appendix A.

Music Development Officer

The Music Development Officer is the key executive ‘engine’ of the local Music Generation programme and plays a central role in directing and leading the delivery of the ambitious plans for performance music education in each LMEP Area. In the early stages of a Music Generation programme the MDO plays a key role in interpreting the Framework Plan goals, taking ideas, shaping them and turning them into action and quality programmes.

The MDO is responsible for the management, supervision, programming and finances of the Music Generation programmes and must work in a catalytic way to energise partnership working. The Music Development Officer liaises regularly with the MGNDO on all matters relevant to the LMEP's activities. It is important that the Music Development Officer is a strong, effective executive leader and manager of the Music Generation programme, reflected in the job description for the role. Ultimately, it is the role of the Music Development Officer to lead the partnership with support of the LMEP and in particular the Chair. It is also important that the Music Development Officer has the appropriate freedoms to make decisions within the framework of accountability to their employing organisation and to the LMEP.

Working Group

Learned experience from Phase 1 has shown the value in having a small, focussed working group as a subset of the LMEP which meets more frequently to provide ongoing support to the Music Development Officer particularly at the early stages of set-up and, where required, to provide specific, targeted supports (e.g. in areas of finance). The composition of this group might include the MDO's line manager within the Lead Partner organisation, key representative(s) of any other local statutory partner, and other LMEP members as appropriate. This group should work closely and collaboratively with the MDO. Learning from Phase 1 partnerships has been that participation of senior management in the working group is a particularly enabling factor for the MDO to facilitate decision-making.

LMEP

A strong LMEP will include a mix of partners with a range of skills and areas of responsibility. It will be essential for the LMEP membership to include representatives of agencies with responsibility for children and young people across a range of areas, including music, access, welfare and wellbeing, inclusion and diversity. Members with expertise in music and a strong understanding of what represents high-quality performance music education are critical to the success of the programmes. When determining the need for other possible members, regard may also be given to the need for as broad a mix of interests as possible to be represented, the need for members representing both socially excluded and marginalised young people, and the need to seek representation from other local development or community development bodies operating in the LMEP's geographical area.

The structure of the LMEP should be suitably flexible to be able to facilitate the membership base outlined above. In some cases recruitment to the LMEP is through an open call for members and in others by invitation. The recruitment process is often determined by how the LMEP is constituted.

The Music Development Officer, given their ongoing role in analysing the local landscape and building relationships, is very well placed to work with the senior executives of the local statutory agencies and Lead Partner to recommend suitable LMEP members.

Roles and responsibilities of LMEPs

One of the chief responsibilities of LMEPs is to engage in and foster an ongoing culture of partnership to support the Music Generation programmes. In order to be most effective, the LMEP will normally meet quarterly. Learned experience has shown the value in agreeing an annual schedule of meetings, with an agreed key area of focus or activity for each meeting.

General roles and responsibilities of LMEPs can include:

1. Support the MDO on the strategic planning of the LMEP and local Music Generation programmes in response to local need and context, in devising and agreeing annual work plans and in developing subsequent Five-Year Strategic Plans;
2. Work with the MDO to review and/or agree the rationale, route map and time scales for the development and roll out of programmes;
3. Review programmes to ensure they remain relevant and that they fit with and meet stated goals, objectives and strategic priorities of the LMEP;
4. Actively support the implementation of Music Generation initiatives (e.g. in the areas of quality, communications, finance);
5. Support the Music Development Officer and Lead Partner in fulfilling MGND0 reporting and matched funding requirements;
6. Agree annual budgets for the local Music Generation programmes in line with agreed priorities;
7. Provide financial, in-kind or other resources and benefits to the local Music Generation programme;
8. Advise and support the MDO and Lead Partner with regard to accessing additional funding supports to ensure sustainability of the programmes;
9. Act as advocates and champions for Music Generation locally by ensuring the inclusion of Music Generation in Local Authority Culture/Arts plans, Local Community Development Committee plans, ETB strategic plans etc., and creating/supporting opportunities to expand Music Generation programmes;
10. Broker relationships and provide useful contacts within a range of agencies and other organisations;
11. Support the MDO and local Music Generation programmes by providing knowledge and expertise on local provision and contexts;
12. Support the programme through participation in meetings and attending and promoting activities and performances, etc.;
13. Ensure that the voice of the young person is heard and reflected in programme development;
14. Ensure that, through effective, collaborative partnership, Music Generation's core values of access, quality, inclusivity, creativity, sustainability and diversity are integrated across programming;
15. Review and renew membership in line with changes in programmes, local development and ongoing LMEP requirements.

Role of the LMEP Chair

The LMEP Chair is a key role which has a strong impact on ensuring the success of the LMEP and the Music Generation programme. The designation and term of office of the Chair should be outlined in the Constitution and will be determined by the structure of the LMEP itself. An effective Chair will have a depth of understanding of the local Music Generation programme.

General roles and responsibilities of the LMEP Chair can include:

1. Act as a point of information and support to the MDO, particularly in relation to the work of the LMEP;
2. Oversee and steer the work of the LMEP in its support of the local Music Generation programmes and in fulfilling the functions and requirements outlined above;
3. Act as champion and spokesperson for the partnership and Music Generation programmes, and advocate for financial and other support for the Music Generation programmes.

Some LMEPs are Co-Chaired by members of the executive of the Local Authority and the ETB. This model ensures strong buy-in and support from the statutory agencies and a highly effective, collaborative partnership approach.



Role and function of the Music Generation National Development Office

The Music Generation National Development Office is a funding and development partner for Music Generation nationally. It provides matched funding annually to the Lead Partner (as the legal structure supporting the LMEP) for the development and delivery of Music Generation local programmes, subject to the raising of corresponding matched funding by the LMEP. The matched funding commitment is predicated on the local Music Generation programme being sustained on an ongoing basis by the Lead Partner and LMEP.

In addition to its funding role, MGNDO also provides a range of non-financial supports to the Lead Partner, Music Development Officer and LMEP across a number of functions, including:

1. Ongoing advice and assistance on programme development, implementation, strategic planning, review and forward-planning processes;
2. Support for the development of a Quality Framework through the MDO Leadership Network;
3. Guidance, advice and assistance in relation to reporting, monitoring, documentation, communications and programme evaluation requirements;
4. A streamlined reporting system for use in all LMEP Areas to provide consistency and avoid reporting overload;
5. Management and facilitation of a wide-ranging networking system which provides opportunities for MDOs, Administrators, Musicians and LMEP members to exchange information on common areas of interest.

Through meetings with Music Development Officers, Lead Partners and LMEPs (where feasible) and through reporting requirements, the MGNDO monitors the activities of the local Music Generation programmes to ensure compliance with the terms and conditions set out in Compliance Protocol in the Funding Agreement.

Appendix A - Sample Constitution

Template of a Sample Constitution for a Local Music Education Partnership (LMEP)

It is recommended that this document is read in conjunction with the Guidelines for Local Music Education Partnerships issued by the Music Generation National Development Office in May 2019. For convenience, a number of sections from the Guidelines document have been reproduced here.

What is an LMEP?

An LMEP is a locally-based active and engaged steering group, advisory group or committee made up of a range of experts and stakeholders, championing, advising on and guiding a programme that offers high-quality performance music education opportunities to children and young people. LMEP membership can include representatives of statutory agencies, music providers, musicians, interest groups and other relevant bodies in the area, as well as representatives from regional and national expert groups if desired. The establishment and maintenance of an LMEP is a condition of Music Generation funding.

Each LMEP is established by a Lead Partner which must be either an Education and Training Board (ETB) or a Local Authority. The Lead Partner undertakes responsibility for compliance with the terms and conditions of funding, the establishment and activities of the relevant LMEP and the local Music Generation programme in the defined geographical LMEP Area.

The following are sample headings and subheadings which may be useful in drawing up the Constitution for an LMEP Advisory Group, Steering Group or Committee. These headings are for guidance only; each LMEP will decide and agree the items it wishes to include.

1 NAME

1.1 The group shall be called <_____> and herein after referred to as the 'LMEP'.

1.2 The address of the LMEP is <_____>.

1.3 The Lead Partner of the LMEP is <_____>.

2 MISSION, AIMS AND OBJECTIVES

2.1 The Mission Statement of the LMEP is . . .

Sample:

To provide access to a child-centred, high-quality performance music education programme for children and young people in XXX city/county/area.

2.2 The aims of the LMEP shall be . . .

Sample:

- To establish a (e.g. co-ordinated/effective/strategic partnership approach to the further development of music education services in XXX county/city/area).
- To achieve (e.g. long-term, sustainable outcomes for the development of music education services in XXX county/city/area).
- To provide inclusive access to music education for children and young people.
- To enhance the musical and cultural life of XXX county/city/area.
- To raise the profile and status of music education locally and nationally.

2.3 The objectives of the LMEP shall be . . .

Sample:

- To provide a range of performance music education opportunities for children and young people, in response to local need.
- To support musicians in their music education practice and professional development.
- To work with Music Generation and/or other national music education initiatives.

3 STRUCTURE

Describe how the LMEP will be established, managed and co-ordinated.

Sample:

The LMEP shall be established by the Lead Partner as a (e.g. steering group/advisory group/committee) of X ETB/X City or County Council.

Membership

Guidelines for Local Music Education Partnerships states:

A strong LMEP will include a mix of partners with a range of skills and areas of responsibility. It will be essential for the LMEP to include members with responsibility for children and young people, across a range of areas including music, access, welfare and wellbeing, inclusion and diversity. Members with expertise in music and a strong understanding of what represents high-quality performance music education are critical to the success of the programmes.

It may be useful to describe how the representation of key interests will be determined. How the LMEP is constituted may also determine membership.

It may also be useful to detail:

- Who selects members (in the early stages of the LMEP, it is likely that key representatives from the statutory agencies will determine the membership. Thereafter the LMEP may input into this process) and how members are selected (e.g. open call, invitation);
- The minimum and maximum number of members within the LMEP;
- The term of membership and rotation for general¹⁰ members;
- Procedures for review of membership in light of changes to programmes;
- Succession planning (how to ensure the ongoing orderly work of the LMEP).

¹⁰ General members will be those who are not officials/members of the executive of the Lead Partner.

Cessation of Membership

Outline the circumstances under which a partner within the LMEP may cease to be a member of the LMEP, e.g., if the member:

- Holds any office or place of profit under the LMEP;
- Resigns his/her office in writing;
- Fails to attend regularly or contribute to the LMEP.

Officers

Outline roles for members with particular areas of responsibility, such as:

- Chair
 - Outline the rationale and mechanism for appointment of Chair, term of office, etc. The role of the Chair should be aligned with the Music Generation Guidelines for Local Music Education Partnerships document
- Other officers may include: Vice-Chair, Secretary, etc.

4 MANAGEMENT AND COORDINATION OF THE LMEP

Music Development Officer

The following, or similar, wording may be useful:

- The Lead Partner shall, on behalf of the LMEP, appoint an MDO in conjunction with Music Generation. The MDO will have overall responsibility for leading and directing the delivery of the Music Generation XXX programme, subject to the approval of the Lead Partner and the LMEP.

Working group

Guidelines for Local Music Education Partnerships states:

Learned experience from Phase 1 has shown the value in having a small, focussed working group as a subset of the LMEP which meets more frequently to provide ongoing operational support to the Music Development Officer. The composition of this group might include the MDO's line manager within the Lead Partner organisation, key representative(s) of any other local statutory partner and other LMEP members as appropriate.

It may be useful to outline the make-up, membership and roles of the working group in this document.

It is suggested that Terms of Reference for Working Groups would be drawn up to clarify their role and function.

The LMEP may also consider electing other subgroups from among its membership to oversee specific tasks: e.g. communications, quality, fundraising and finance.

Meetings

Guidelines for Local Music Education Partnerships states:

In order to be most effective, the LMEP will normally meet quarterly. Learned experience has shown the value in agreeing an annual schedule of meetings, with an agreed key area of focus or activity for each meeting.

For example:

- Meetings will be held < > (list here the frequency of meetings).
- The quorum for these meetings will be < > (often 50% + 1 of the membership).
- The general business of the LMEP will be conducted at these meetings.

Roles and Responsibilities of LMEPs

Sample:

The work of the LMEP is to oversee the work of Music Generation XXX and to engage in and foster an ongoing culture of partnership to support the Music Generation programmes.

It may be useful to add some or all of the following:

General roles and responsibilities of the LMEP can include:

- Support the Music Development Officer on the strategic planning of the LMEP and local Music Generation programmes in response to local need and context, in devising and agreeing annual work plans and in developing subsequent Five-Year Strategic Plans;
- Work with the Music Development Officer to review and/or agree the rationale, route map and time scales for the development and roll out of programmes;
- Review programmes to ensure they remain relevant and that they fit with and meet stated goals, objectives and strategic priorities of the LMEP;
- Actively support the implementation of Music Generation initiatives;
- Support the Music Development Officer and Lead Partner in fulfilling MGND0 reporting and matched funding requirements as outlined in the Funding Agreement;
- Agree annual budgets for the local Music Generation programmes in line with agreed priorities;
- Provide financial, in-kind or other resources and benefits to the local Music Generation programme;
- Advise and support the MDO and Lead Partner with regard to accessing additional funding supports to ensure sustainability of the programmes;
- Act as advocates and champions for Music Generation locally by ensuring the inclusion of Music Generation in Local Authority Culture/Arts plans, Local Community Development Committee plans, ETB strategic plans etc., and creating/supporting opportunities to expand local Music Generation programmes;
- Broker relationships and provide useful contacts within a range of agencies and other organisations;
- Support the MDO and local Music Generation programmes by providing knowledge and expertise on local provision and contexts;
- Support the programme through participation in meetings and attending and promoting activities and performances, etc.;
- Ensure that the voice of the young person is heard and reflected in programme development;
- Ensure that, through effective, collaborative partnership, Music Generation's core values of access, quality, inclusivity, creativity, sustainability and diversity are integrated across programming;
- Review and renew membership in line with changes in programmes, local development and ongoing LMEP requirements.

Other headings and details may include those below:

Notification for Meetings

Members of the LMEP will receive advance notification of and an agenda for meetings one calendar week in advance of meetings. Members must notify the Music Development Officer/Administrator in a timely manner if they cannot attend.

Procedures for Meetings

Meetings will be conducted in accordance with the agenda for the meeting.

Decisions will be taken, as far as possible, by consensus. When consensus is not attainable, the issue may be deferred to a further meeting or a vote may be taken. A simple majority of members present will carry the decision. Where voting yields a tied result, the Chairperson will have a casting vote.

Placing Items on the Agenda

Members may place items on the agenda by submitting them to the Music Development Officer/Administrator X calendar weeks in advance of the next scheduled meeting.

Record of Meetings

A record of each meeting shall be made and distributed to all LMEP members within < > weeks of the meeting.

Annual General Meetings

The LMEP will hold an Annual General Meeting (AGM).

The business of the AGM will include review of financial statements, reports for the year ended, rotation of board members, election of officers and constitutional amendments.

Notice of the AGM will be given X weeks (Y working days) in advance of the meeting.

Emergency General Meetings

In the event of a serious matter arising, the LMEP may decide to convene a special meeting. Such meetings will be held in accordance with the procedures for general meetings.

5 FINANCIAL REPORTING AND FINANCIAL PROCEDURES

5.1 Financial records will be maintained in accordance with the auditing requirements and financial management systems of the Lead Partner.

5.2 The Music Development Officer will provide the LMEP with up-to-date financial statements at meetings. A full financial statement will be presented at the AGM.

6 REVIEW

The LMEP will review the relevance and value of its work and its Constitution/Terms of Reference annually.

7 CONFIDENTIALITY

Members of the LMEP may be privy to sensitive and confidential information in the course of their work. It is imperative that confidentiality surrounding such information is maintained at all times.

8 CHANGES TO THE CONSTITUTION

As your LMEP grows and develops, you may need to amend your Constitution. You may wish to describe the processes under which it may be changed, for example, by vote at your AGM. You should include details of the numbers of members required to effect and implement this change.

APPENDIX B - References and Useful Documents

- Music Generation National Development Office Strategic Plan 2016 – 2021
- Possible Selves in Music (Summary document / full research report)
- Music Network Feasibility Study (2003)
- Artist School Guidelines
- Creative Youth: a plan to enable the creative potential of every child and young person
- Knowing the Score: Local Authorities and Music





**Ireland's National Music Education Programme
A Music Network initiative, co-funded by U2, The Ireland Funds,
The Department of Education and Skills
and Local Music Education Partnerships**