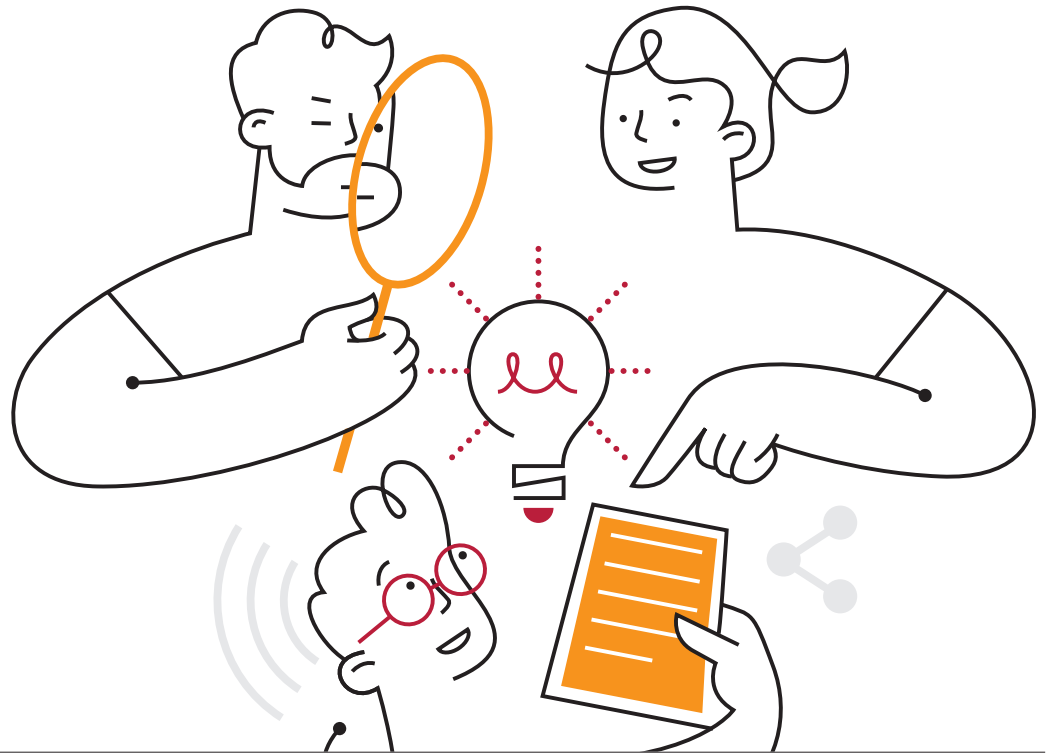# MUSIC GENERATION QUALITY FRAMEWORK TOOLKIT

Author: Katherine Zeserson
Published by Music Generation (August 2020)

MUSIC GENERATION QUALITY FRAMEWORK TOOLKIT

INDEX

INTRODUCTION

"Any future articulation of standards or exploration of 'high quality' across Music Generation's programmes should take account of the spectrum of [Performance Music Education] Modes in order to ensure that it is inclusive of these orientations, values and approaches" [1]

Since Music Generation was established a little under ten years ago, the term 'Quality' has been central to all our work. It is at the heart of our mission statement, embedded as one of our core values and, in our Strategic Plan 2016-2021, it is articulated as one of the three key Strategic Priorities that will help us achieve our ambitions for musicians, children and young people over the coming years.

But what does Quality look like in Music Generation? What does it mean for a programme which, in our Irish context, presents a revolutionary new idea of what performance music education is really for? How might it account for the enormous diversity of ways in which we engage in music-making and musical learning, each of which has its own, equally valid range of goals, values and expectations?

With support from the Department of Education and Skills and in partnership with Music Development Officers, we have developed a Quality Framework to help us address these complex questions.

The underlying intention of the Framework is that any child or young person engaging in a Music Generation programme should experience the best possible quality of opportunity and delivery. It aims to foster a culture of reflection and continuous improvement among all partners involved in the Music Generation National Network. It encourages shared learning, CPD and training to empower musicians to recognise and reach for the highest possible standards. It also seeks to support the role of Local Music Education Partnerships to champion, advise and guide on the development of high quality performance music education programmes within their city or county.

The Framework is rooted in Music Generation's 21st century approach to performance music education, which respects and celebrates the widest possible range of musical genres. It recognises our values of diversity, inclusion, access and creativity which are fundamental to the way we operate. It acknowledges that our vision goes beyond simply training musicians and accounts for the ways in which music can promote wellbeing, enrich communities and connect youth.

It responds to this rich diversity by offering Music Development Officers and musician teams a flexible, non-prescriptive Framework within which to consider and plan for Quality in our own particular context(s). It presents Guidelines for identifying and reflecting on areas of our work that are important, and provides a common language through which to describe them. It includes tools and templates that can be used to stimulate discussion about the goals of our work, to explore where we are achieving on our objectives and where we want to develop and grow.

The Framework does not present a fixed point of Quality towards which we should all aspire. Instead it is designed as a cycle, where learning arises from the process of doing, reviewing and doing again.

Most importantly, this Framework belongs to all of us. It is a tool for ourselves, our partners and the children and young people with and for whom we work. It has been created to be shared, adopted and adapted to meet our own needs and requirements, either individually or collectively as a group. What remains consistent is simply its overarching purpose: that through this work we can together ensure that all children and young people experience the very best on their musical journeys.

Rosaleen Molloy

Rosaleen Molloy,
National Director, Music Generation

1] Possible Selves in Music, a research partnership between Music Generation and St Patrick's College Drumcondra [2016]: **https://www.musicgeneration.ie/content/ files/17012020_Possible_Selves_in_Music_summary_document_2016.pdf**

UNDERPINNING PRINCIPLES

The Quality Framework (QF) is underpinned by three core principles:

Reflection:
- We work with an enquiry based model, seeking to understand quality in our programmes through asking questions and involving appropriate stakeholders.
- We are committed to planning for quality, understanding the conditions that need to be in place to lead to the best outcomes and taking action to establish them.
- We apply insights gathered through the QF directly to our performance music education practice, to our design of CPD and training, and to our planning/ management processes as relevant.

1

Reasonableness:
- We gather evidence to support assertions and opinions. This may be both qualitative and quantitative, and we include external perspectives as appropriate.
- We apply a level of scrutiny proportionate to the context and the goal of our Quality Review.
- We work in medium- to long-term time cycles as far as possible.

2

Respect:
- Every point of view has its place.
- Observations of practice are grounded in a positive coaching model.
- We recognise that we are all learning, all of the time.

3

GLOSSARY

Acronyms

CYP	Children and Young People
CPD	Continuing Professional Development
LMEP	Local Music Education Partnerships
MDO	Music Development Officer (Coordinator/ Development Officer/Manager)
NDO	National Development Office
QF	Quality Framework

Glossary of terms

Action research. Action research refers to research carried out in the course of an activity or occupation *by* and *for* those taking the action. Action research is primarily undertaken to improve the methods and approach of those involved.

Continuum. In the context of the QF Review Process, a continuum is the graphic representation along which the strength of particular Parameters is mapped. Each end of a continuum represents opposing points, and along the scale things change or differ gradually.

Core review group. This is the group of people involved in some or all of the key tasks as part of the QF Review Process. In most cases it will be led by the MDO and include musicians working on the programme under review. It may also include CYP, other team members, partners and stakeholders.

Music Generation National Network. In the context of the Guidelines the National Network refers to the range of stakeholders working for and with Music Generation, including: Musicians; Music Development Officers (MDO); members of LMEPs; National Development Office (NDO) staff.

Parameter. Parameters are aspects of the work we do that we have agreed are important to ensuring best outcomes for CYP. 12 Parameters were identified in collaboration with Music Development Officers which relate to the work we do in management and/or the work we do in tuition/programme delivery.

Pedagogical effectiveness: Our pedagogies are our ways of 'doing' performance music education - our teaching and facilitation strategies. This parameter is concerned with how well those strategies are enabling the aspired-to outcomes under consideration.

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 a broad range of pedagogical approaches and practices appropriate to particular musical cultures and traditions, and is delivered by professional musician educators.[2]

Positive coaching model. A positive coaching model is an approach to observing work and giving feedback grounded in a shared commitment to development and improvement, i.e., between the observer and the practitioner. It starts by affirming what is going well, moves through reflective conversation and concludes with agreement on any appropriate CPD, training, support or other strategies/actions needed for improvement.

Process-based. In the context of the Quality Framework, process-based refers to the view that quality is a dynamic feature of music learning. It proposes that quality is something to work with in a spirit of continuous improvement, rather than something to achieve as a fixed point.

Quality Statement. In the context of the QF Review Process, Quality Statements express a reference of quality that everyone has understood and accepted. Developed and written through a process of discussion/reflection, they represent a shared view about what quality would look like in relation to whatever Parameter(s) may be under review.

SMART Goals/Objectives. SMART is an acronym, giving criteria that can be used to help in setting goals/objectives that are clear and reachable. While it has come to mean different things to different people it commonly stands for: *Specific; Measurable; Achievable; Realistic; Time-limited.*

Triangulation. Triangulation, in the context of the QF, is the use of more than one approach to gathering evidence to inform the Review Process. The combination of findings from two or more rigorous approaches provides a more comprehensive picture of the results than either approach could do alone.

2] Music Generation Strategic Plan, 2016-2021: https://www.musicgeneration.ie/content/files/Music_Generation_National_Development_Office_Strategic_Plan_2016_2021.pdf
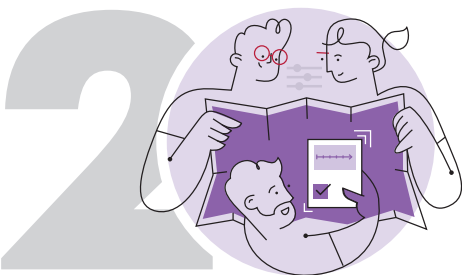
Quality Framework
Review Steps 1–5
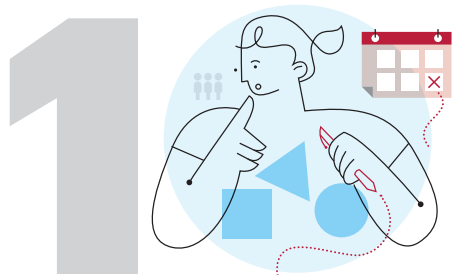
step 1: deciding

– Choosing area for review: what and why?
– Determining core review group
– Scheduling the Review Process

Templates:
Area for review summary

step 2: planning

– Set-up meeting
– Choosing Parameters
– Framing Quality Statements

Templates:
Planning for Quality /
Set-up meeting agenda /
Framing Quality Statements

step 3: evidence gathering

– Planning your approach to evidence gathering
– Documentation and storage
– Chasing the evidence

Templates:
Session Observation /
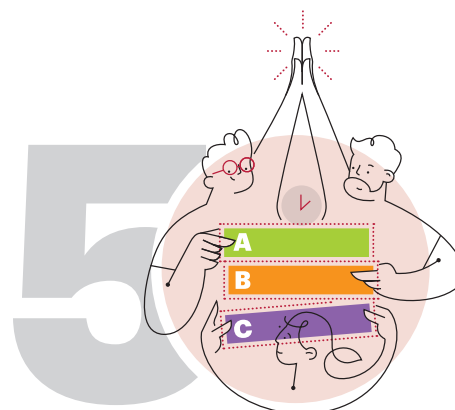Evidence Summary Log /
Evidence Gathering Schedule

step 4: reviewing evidence

– Sharing evidence
– Discussion in relation to Quality Statements
– Developing shared insights

Templates:
Review meeting agenda /
Single/one-off event review meeting agenda /
Final review meeting agenda

step 5: decision making and action planning

– Agreeing on steps to take in response to insights
– Agreeing how these will be taken, when and who by
– Deciding when to review this programme next
– Reporting

Templates:
Action Plan /
Quality Framework Review Report

STEP 1: DECIDING

1. Choosing area for review: what and why.
Identify between one and three programme or organisational areas to review over the course of an academic year or other defined period. These could be: specific programme strands e.g. early years, instrumental learning; particular organisational strands e.g. communications, partnerships; particular contexts or locations e.g. a specific school, youth centre; or particular kinds of musical practice e.g. singing, percussion. You might want to involve your musicians or other stakeholders in making these choices. You can either do this at the end of the academic year looking ahead, or at the very beginning of the academic year in question.

It's important to articulate why you want to look at the chosen area/s as this will help to focus planning for your Quality Review Process. You might want to investigate and understand the detail of a programme that's been running for a long time in order to see whether it would benefit from any changes. You might want to set up a new programme and use the QF Review to help develop it. You might want to look inside a programme that seems to be going well in order to understand the ingredients of its success. You might want to look inside a programme that seems to be struggling in order to understand why and how to improve it. You might want to look into an organisational process to understand how to improve efficiency. And there might be other reasons – this is your process. When you have decided what area(s) you wish to review, you can fill out the **Area for Review template** to crystallise your thinking.

2. Determining core review group. Members of the core review group will be involved in some or all of the key tasks:

- Choosing the Parameters
- Framing the Quality Statements
- Gathering the evidence
- Reviewing the evidence
- Interpreting the evidence
- Making decisions about next steps

It is advisable to have a minimum of three and a maximum of eight people (including the MDO) on the core review group. More than that will make the process of set-up and review too cumbersome. Remember that you are able to include as many other viewpoints as you think appropriate during the Review Process itself.

In most cases this group will include musicians working on the programme under review and the MDO, who will lead the process and chair meetings. Depending on the areas under review, it may also include CYP, other team members, partners and stakeholders. You might vary the group membership at different stages of the process as appropriate. In some cases, for example, you might include CYP in framing Quality Statements and gathering some evidence, but not expect them to attend Review meetings. Or you might invite a teacher or principal to join a Review meeting to share their perspective but not include them in the set-up or evidence gathering.

Deciding whose voices should be included in the Review. During the course of the Review you/the core review group will gather input from a wider circle of people directly involved in the work. Where programmes are under review, this will always include CYP and musicians. You may also involve parents, teachers, principals, youth work or other partners, or other stakeholders depending on the depth of enquiry you want to engage in.
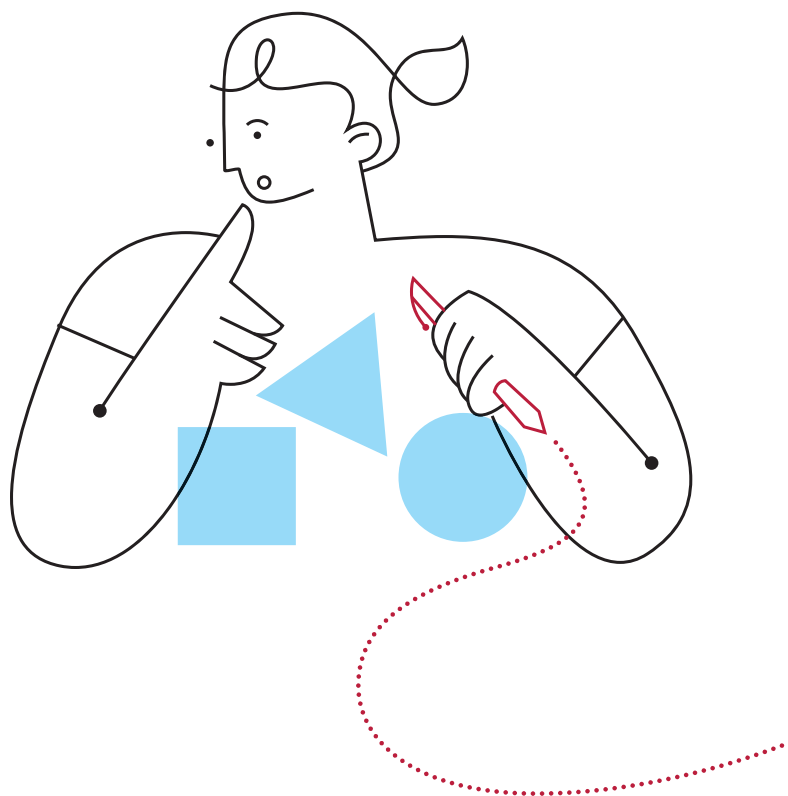
3. Scheduling the Review Process

Quality Reviews will typically last between one term and a full academic year; unless you are looking at a time-limited project or event (see 'Scheduling meetings' below). The length of a Review of a management area will be determined by the area under review.

Choice of time scale is influenced by several factors. How many people do you want to involve? What depth of enquiry do you want to engage in? Do you want to be able to observe change over time – e.g. musical progression or attitude change – during the course of the Review? Is it a long-standing or new programme? Do you want the Review to be formative, i.e. to make immediate changes to the programme during the Review Process?

Scheduling meetings
– The Review begins with a set-up meeting of the core review group.
– The evidence gathering timetable, Review meetings and final meeting are scheduled during this set-up meeting, or as soon as possible thereafter.
– Review meetings are held once or twice a term throughout the process with a maximum of six per year.
– A final action-planning meeting is held at the end of the process.
– If you want to review a short project or single event then you will only need two meetings in total (See templates for: **Set-up Meeting Agenda; Single/one-off Event Review Meeting Agenda)**

STEP 2: PLANNING

1. Set-up meeting. This meeting is vital to getting all the elements of the Review Process in place, ensuring that everyone involved can contribute to setting the aims of the Review, and that everyone understands how it will work.

Most importantly, the core review group uses this time to agree the Parameters of the Review, and agrees the Quality Statements that will be used as references during the Review Process.
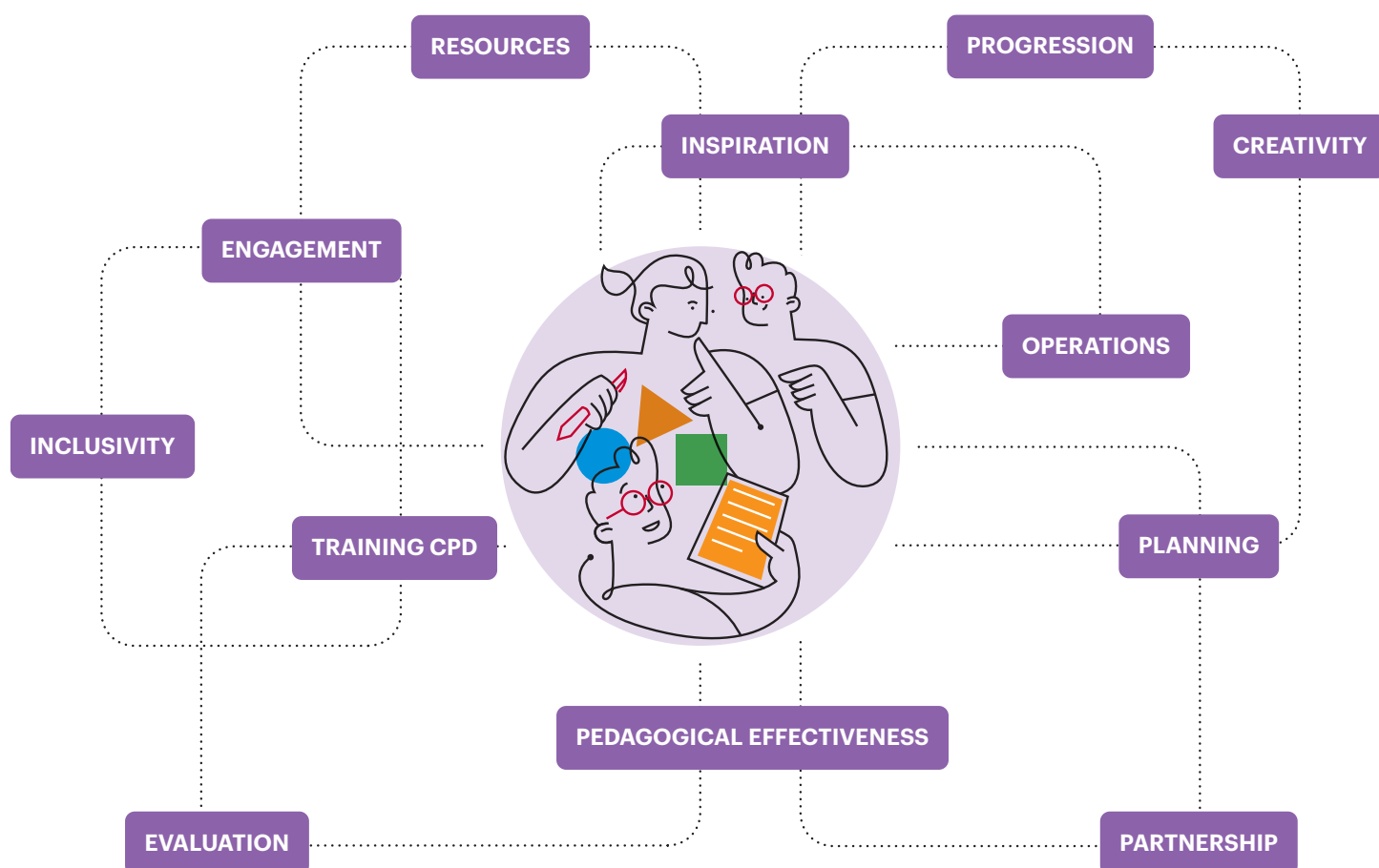
The chair (MDO) needs to:
Before the meeting

– Ensure that all core review group members understand what the process is and why you have invited them to participate. You can use the Quality Framework Process Summary document to help with this.

– Send the completed **Set-up Meeting Agenda template** and a completed **Area for Review Summary template** in advance of the meeting, along with a list of participants in the core review group explaining their roles.

During the meeting

– Manage the agenda and ensure that timings are kept to.
– Facilitate discussion so that everyone feels heard and understood, even if their viewpoint may not have won on the day.
– Summarise the decisions taken at the end of each item and ensure that everyone understands.
– Ensure that the meeting is documented as required (see **Set-up Meeting Agenda template**).

- -

2. Choosing Parameters. Music Generation's Quality Framework Parameters are:

RESOURCES

PROGRESSION

INSPIRATION

CREATIVITY

ENGAGEMENT

OPERATIONS

INCLUSIVITY

TRAINING CPD

PLANNING

PEDAGOGICAL EFFECTIVENESS

EVALUATION

PARTNERSHIP

The Parameters are aspects of the work we do that we have agreed are important to ensuring best outcomes for children and young people. Some Parameters are relevant to programme areas only; others to management areas and some are relevant to both.

In the set-up meeting, start by clarifying why you have chosen the subject of your Review. From that discussion, the core review group then agrees on no more than three Parameters to focus on in order to understand the Review area more deeply. You might want to focus on those Parameters because you have a hunch that that particular aspect of the work is going well; you might have a specific concern or question in relation to the Parameter/s; or you might have a key partner/stakeholder who is interested in that aspect of the work.

During the Review Process you are likely to discover/ notice things that point to other Parameters and that's fine – you can note all of those connections and include them in your thinking. You'll just be focusing specifically on trying to understand what's happening in relation to your chosen Parameters.

3. Framing Quality Statements. The Quality Statements provide a reference of quality in relation to the Parameters under review that everyone has understood and accepted. You are forming a shared view about what quality would look like in relation to the Parameters under review. You will use these Statements as references in the Review meetings. You are not yet discussing what is actually happening, but rather what you would aspire to.

It's important to facilitate this part of the Process as a reflective discussion. There will be a variety of viewpoints, and the goal is to synthesise them into Statements that everyone can accept.

To start with, take each of the two or three Parameters you've chosen to focus on, and come up with two or three brief, general Quality Statements that summarise what that Parameter would look like in the context under review.

For example, if you have chosen 'Creativity' as a Parameter in a primary school classroom context you might arrive at:

– General Quality Statement 1:
CYP use their own ideas to make music
– General Quality Statement 2:
Musician Educators are imaginative in their teaching

Then, using the **Framing Quality Statements template,** consider how each of those Statements would look at either end of a horizontal continuum where the right-hand side represents the strongest illustration of, e.g., Creativity that you can imagine, and the left-hand represents the weakest. *For example:*

General Quality Statement 1:
CYP use their own ideas to make music.

Strongest quality:
– CYP actively make musical suggestions
– CYP are motivated in sessions
– CYP take ownership of music making

Weakest quality:
– CYP don't make suggestions
– CYP are rote learning from Musician Educator
– CYP are unmotivated in sessions

General Quality Statement 2:
Musician Educators are imaginative in their teaching

Strongest quality:
– Musician Educators actively adapt teaching strategies in response to CYP ideas
– Musician Educators encourage improvisation and composition as part of learning
– Musician Educators invent their own materials and methods

Weakest quality:
– Musician Educators offer a narrow range of predetermined materials
– Musician Educators are inflexible in teaching strategies
– Musician Educators take no account of CYP contributions

STEP 3: EVIDENCE GATHERING

1. Planning your approach to evidence gathering.
The aim of evidence gathering is to capture an objective snapshot of what is happening in the programme so that the review group can have meaningful discussions about how to place the work on the Quality Statement continuums. Evidence gathering is concerned with capturing information about what is going on, from a variety of viewpoints. It isn't concerned with judgements. Forming opinions happens at **Step 4: reviewing evidence.**

The QF Review Process uses the idea of triangulation, which means gathering information from more than one source about the same topic or question in order to build up a full picture. This means that the viewpoints of all the core review group members should be included in the Process, and it is vital to ensure that the views of CYP are fully included. The perspectives of musicians, the CYP, the MDO and/or other stakeholders and partners are all valid.

Your approach to evidence gathering should be informed by:
– Length of time allocated to the Review Process
– Parameters under review

The core review group needs to consider:
– What evidence would help us to understand what is going on in relation to the Parameters under review?
– How can we best gather that evidence?
– Who will be responsible for gathering the evidence?
– How will it be gathered and stored?
– When will it need to be gathered by?

You can gather evidence in many ways, for example:
– **Session observation** by MDO or peers
– Conversation
– Desk research/document review
– Surveys
– Feedback forms
– Video footage

Evidence gathering should be confined to the minimum necessary to enable meaningful discussion.

If you have decided on a one-term process involving practice, then two or three short peer/MDO session observations collected as audio/video pieces, two or three conversations with musicians/key stakeholders, and feedback gathered from CYP no more than twice in the time frame should be sufficient to give you a rounded picture of the programme. In cases where the Review is in a management area, you may need to agree different ways of gathering evidence.

For a longer process you should increase the evidence base and range of methodologies to ensure you can clearly track change over time or depth of impact.

2. Documentation and storage. The core review group needs to be able to review the evidence, so it needs to be captured and stored in a form that can be easily shared. You might wish to create an online accessible folder for each Review (e.g. on Dropbox or OneDrive) that is password protected with access restricted to the core review group. Then you can circulate the **Evidence Summary Log** with links to the online evidence files (audio/video/text) before each Review meeting for colleagues to familiarise themselves with the material in advance.

Short audio/video clips (generally no more than 10 minutes unedited) are an excellent way of sharing practice observations. To capture and store these you will need to ensure that:

– All appropriate permissions have been granted by participants/settings/musicians.
– Clips are stored in your usual way, compliant with GDPR.
– The musicians involved agree that you can share the clip with the core review group.

Conversations and interviews can be audio recorded or noted. Notes/transcripts can be shared with the review group, or you can decide to summarise key points under specific headings, provided that the full source materials are stored and can be accessed by the group on request, again compliant with GDPR.

Surveys via Survey Monkey or other such online tools can be summarised easily and those reports stored and shared with the review group.

CYP's drawings or hand-written feedback forms can be photographed and shared, or summarised as above.

There may be occasions when you wish to share information orally due to sensitivity of material. In these cases the Evidence Summary Log should include a note of the evidence base (e.g. session observation, interview, etc.), where it is stored under password protection, and the reason for withholding the source material from the review group.

3. Chasing the Evidence. You may find it helpful to create a **schedule for evidence gathering** so that you can track who is going to gather what, and when. It will help you to prompt people close to the point that they are expected to gather evidence, and remind you to contact them soon afterwards to ensure that you collect and log/store the evidence appropriately.

In the case of ongoing evidence gathering – for instance, logs or journals – you can nominate points in the review process when those should be filed, and then prompt/follow up as above.
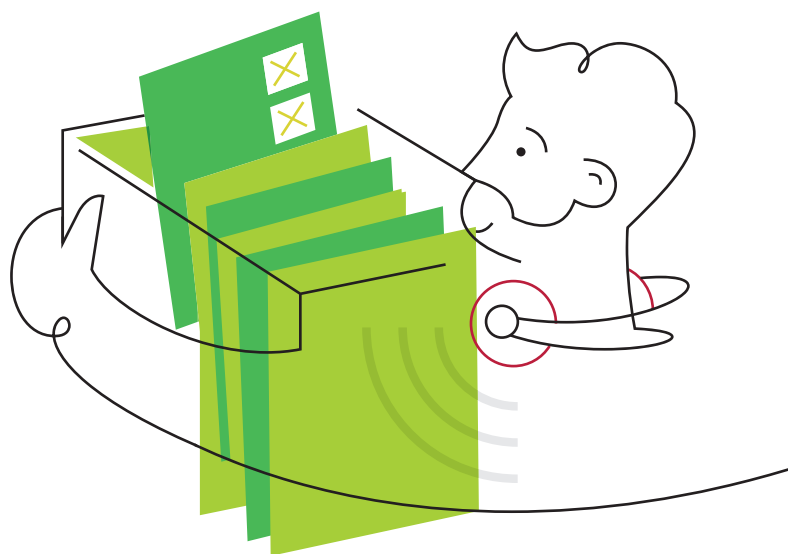
STEP 4: REVIEWING EVIDENCE

1. Sharing evidence. All QF Reviews, irrespective of length and depth, work through a four stage sequence:

i) Observation: looking at/listening to audio/video, reading/hearing other materials, e.g. interviews, feedback notes, surveys
ii) Reflection: How do we think this work sits in relation to our Quality Statements? What is the basis of our opinions?
iii) Interpretation: What does that all add up to? What can we learn? What insights or questions for the future are suggested?
iv) Decision: What would we like to do next/differently as a result of what we've learned?

If you are going to have several review meetings in your QF Review Process then you might only focus on points i-ii or i-iii in your first couple of meetings, saving iv for your final meeting.

The chair's role in Review meetings is to:
– Manage the time, ensure the agenda is completed and that points are appropriately documented (**see Review Meeting Agenda templates**).
– Ensure that the Observation stages of the process remain neutral. The first task of the review group is to see/understand what is happening before forming opinion or judgement. So, whilst the review group is looking at AV materials or discussing notes, the chair should ensure that everyone has understood any relevant points of context or pedagogy that will illuminate what they are seeing.
– Facilitate safe, open discussion at the Reflection stage to ensure everyone is considering a range of perspectives on the material that has been shared. Feelings and personal viewpoints are valid and important at this stage.
– Actively help the group to synthesise those perspectives and agree where to position the work along the continuum in relation to the Quality Statements.
– At the Interpretation stage, ensure that the group remains focused on considering why the work is sitting where it is on the continuums. Fully explore the different perspectives that there may be on that, before moving to making any decisions about what to do in response to what has been learned.
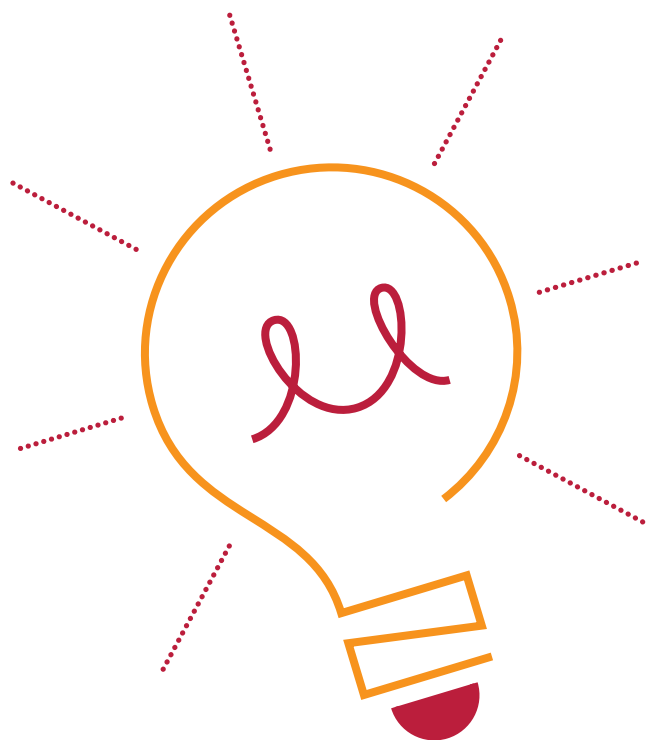
2. Discussion in relation to Quality Statements.

The QF Review Process is grounded in discussion. The most useful insights will arise from sharing different perspectives. This kind of learning arises most easily through the use of open questions.

Here are some questions to use at different stages of the Review meeting process:

At the Observation and Reflection stages:

Reviewing audio/video material:
– What drew our attention most strongly? Why?
– What did we think went well? Why?
– What did we think went less well? Why?
– Where might we locate what we've seen/heard in relation to the Quality Statements on the continuum of each/any of the Parameters we've chosen?
– Is there anything else we noticed? For example, do we see strength/weakness in other Parameters that we've not chosen to focus on?

Reviewing paper/reported material:
– Where would we locate what we've read/heard in relation to the Quality Statements on the continuum of each/any of the Parameters we've chosen?
– Is there anything else to note? For example, do we see strength/weakness in other Parameters that we've not chosen to focus on?

At the end of the Reflection section of the meeting you will have loosely positioned the work under review on the continuums in relation to the Quality Statements. There may be disagreements about positioning. It isn't necessary to resolve these, only to ensure that everyone understands the different opinions. The chair should negotiate a compromise.

At the Interpretation stage:
– How well does the programme/event/work fit with our strategic objectives?
– What have we learned about this programme/event/work?
– What do we think are the factors influencing what we have learned about this programme/event/work?
– What insights or questions for the future are suggested?
– Is there anything else to consider?

At the Decision stage:
– Would we like to see improvements in relation to specific Parameters?
– If so, what change or intervention do we think might help to bring about the improvement we are seeking?
– How would that change/intervention be implemented, and who would be responsible?
– Over what time frame?
– Is there anything else to consider?

For a Single/One-off event Review meeting you might like to use the following questions:
– What went well in relation to our Quality Statements?
– Why do we think it went well?
– Is there anything we would like to do differently next time?
– Is there anything we have learned from this project/event that might be relevant to other areas of our programme/activity?
– Is there anything new we'd like to try the next time we run this project/event?

STEP 5: DECISION MAKING & ACTION PLANNING

1. Agreeing on steps to take in response to insights.
At the Interpretation stage of the process you will have reflected on the meaning of your evidence. To move from Interpretation to Decision-making, you can then go on to ask:

– What have we learned about the programme?

– What is there to be proud of and celebrate?

– What do we think would move the work further towards the right-hand side of the continuums we've been referencing?

– What specific areas for improvement can we identify?

– What training or resource needs can we identify?

– Would it be useful to seek external expertise to support our thinking?

– Are there examples of work like ours elsewhere that we might be able to learn from?

– Are there new or different ways we would like to involve our partners?

From these questions the group should agree a small number of specific steps to take.

2. Agreeing how these will be taken, when and who by

This Action Plan should be loosely framed within the SMART model:

– Specific: focused on particular aspects of improvement/change identified through the process
– Measurable: using the QF Review Process. So, for example, if your QF Review has led you to decide to find ways to increase CYP Creativity in sessions, then the impact of your agreed intervention/action will be assessed at the next QF Review of the programme. Has Creativity increased since you last reviewed the programme? Can you see the impact of your intervention/action?
– Achievable: is the intervention/action reasonable within the limitations of finance/time/other resources?
– Relevant: it should be clearly connected to the outcomes of the QF Review Process
– Time-limited: planned and completed within a reasonable time frame

3. Deciding when to review this programme next.
This will depend on the decisions you have taken. If you've decided on an intervention/action, then you need to consider how long you think it will take to have an impact and schedule the next Review at the appropriate interval. If you've not decided on any action, then schedule a Review in one or two years' time, depending on what else you are planning to review.

As a general rule of thumb, you'll want to have one longer-form QF Review running at all times, and you might sometimes choose to have two running simultaneously, depending on capacity. Single event/one-off reviews can fit around these as they don't require extra meetings beyond normal planning and feedback structures; just different agendas.

4. Reporting. As you work through the Review, you will use the various meeting agenda templates to structure your documentation of the process and decisions.

When the Review is finished, use the **Quality Framework Review Report template** to put together a report for the National Development Office and any other stakeholders you may wish to include, for example, your LMEP.

Your contact within the NDO Quality, Support and Development team is available to help you with this process.

SUPPORTING MATERIALS: RESEARCH REFERENCES AND LINKS

The Music Generation Quality Framework has been developed in response to the particular goals and circumstances of Music Generation's work. It has been informed by contemporary thinking on quality in the fields of performance music education and broader arts education.

Four key references are:

A well-researched, accessible theoretical perspective
– The Qualities of Quality, Seidel S. et al: https://www.wallacefoundation.org/knowledge-center/Documents/Understanding-Excellence-in-Arts-Education.pdf

A practical toolkit
– The Youth Music (UK) Quality Framework (2017) https://network.youthmusic.org.uk/posts/youth-music%25E2%2580%2599s-quality-framework-2017-edition

Quality principles and examples of their use in practice
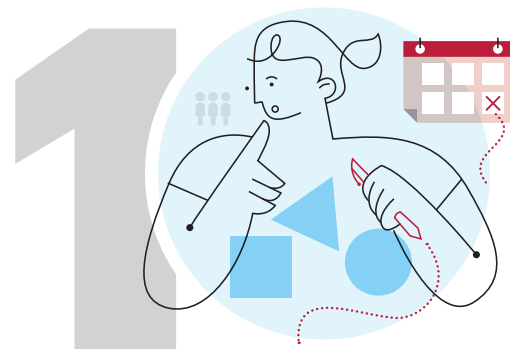– Arts Council England Quality Principles for work with children and young people https://www.artscouncil.org.uk/quality-metrics/quality-principles

An effective practice planning framework and case
– Inspire Music https://www.inspire-music.org An effective practice planning framework and case studies

In addition, you may find the following more specialist research reports of interest:

– Possible Selves in Music: a research partnership between Music Generation and St Patrick's College Drumcondra (2016) https://www.musicgeneration.ie/content/files/17012020_Possible_Selves_in_Music_summary_document_2016.pdf

– Effective Teaching, Ko et al, Education Development Trust (2014) https://www.educationdevelopmenttrust.com/EducationDevelopmentTrust/files/98/98ad6340-0ef6-4e1d-a541-db6018afce7d.pdf

– Music Education as Transformative Practice: Creating New Frameworks for Learning Music through a Freirian Perspective, Schmidt, P., Visions of Research in Music Education Special Edition (2005) https://www.researchgate.net/publication/254173902_Music_Education_as_Transformative_Practice_Creating_New_Frameworks_for_Learning_Music_through_a_Freirian_Perspective

– Stealing meanings – does measuring quality in the arts mean imposing cultural values?, Kelman, D. (2017) International Journal of Inclusive Education, 21:11, 1156-1166, https://doi.org/10.1080/13603116.2017.1350322

– Whole Class Ensemble Teaching Research Report, Fautley M. et al (2017) https://www.musicmark.org.uk/wp-content/uploads/WCET-Report-FINAL-141117.pdf

SAMPLE AREA FOR REVIEW SUMMARY

Name of LMEP Area	Music Generation Gateshead
1. Area under review	Hub programme
2. Brief summary of programme/ management area:	After-school instrumental and vocal learning in two schools and an Arts Centre around the county. For ages 8-16. Offering strings, brass, voice and rock instruments. Small group tuition and larger ensembles. Currently involving around 50 children in each centre.
3. Musicians involved	Lead musician: Jenny Henny (strings) Musician Educators: Mary Millie (brass) Joe Stow (strings) Neil Beale (brass) Jonny Bonny (rock guitar/bass) Annie Danny (drums/percussion) Heather Weather (piano/keyboard) Susanna Valla (voice) Brian Whine (voice)
4. Partners or other relevant stakeholders	Peacock Primary School Lulu Primary School Bobblyville Arts Centre where the Hubs take place
5. Aims of programme/ management area	For CYP to make progress in developing skills and confidence in instrument/voice of choice For CYP to experience and enjoy ensemble music making For CYP to gain social and personal confidence
6. Reason for review	The programme has been running for two years and enrolment isn't building as strongly as we'd hoped it would.
7. Proposed time frame for review	January to June 2020
8. Core Review group members	Esmeralda Findango (MDO/Chair of Core Review Group) Jenny Henny (lead musician) Brian Whine Annie Danny Bessie Bonnet (Principal of Peacock Primary School) Louis Poole (Programme Coordinator of Bobblyville Arts Centre)

Fill in your answers in this template and/or on the accompanying sheets provided

AREA FOR REVIEW SUMMARY
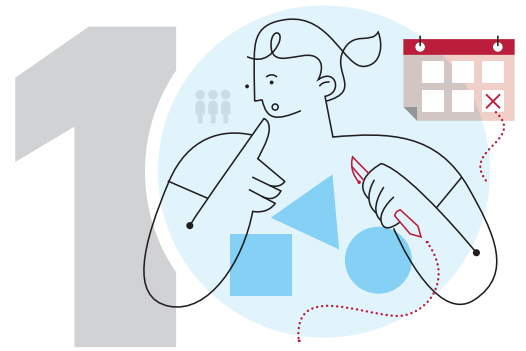
Name of LMEP Area	
1. Area under review	
2. Brief summary of programme/ management area:	
3. Musicians involved	
4. Partners or other relevant stakeholders	
5. Aims of programme/ management area	
6. Reason for review	
7. Proposed time frame for review	
8. Core Review group members	

Fill in your answers to the questions above in this template and/or on the accompanying sheets provided.

PLANNING FOR QUALITY
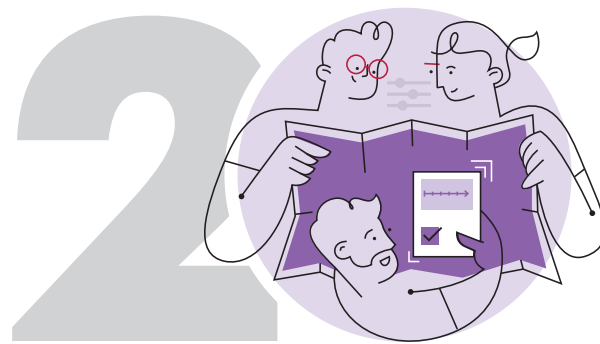
These questions are designed to help align the planning of music programmes with the Quality Framework.

Fill in your answers to the questions below in this template and/or on the accompanying sheets provided.

A. What will be the context of the work? (fill in details below)	
1. Setting	
2. Age of participants	
3. Number of participants	
4. Duration of programme/event	
5. Who leads/delivers the work	
6. Who are the partners	
7. Any other relevant contextual information	

B. What will be the goals of the work?
– How does it fit with the strategic objectives of the LMEP?
– What positive outcomes for children/young people are you aiming for?
  e.g. musical, personal, social as relevant

C. What Parameters are you particularly interested in focusing on?

**D.** What are your Quality Statements for those Parameters?

E. Are there any particular teaching approaches that you want to use? Why?

F. What is the likely content of the work? Why?

G. What kind of evidence would show that the work is close to the most positive Quality Statement(s)?

H. Is there anything else you can plan for or want to bear in mind?

Fill in your responses to questions B-H on this
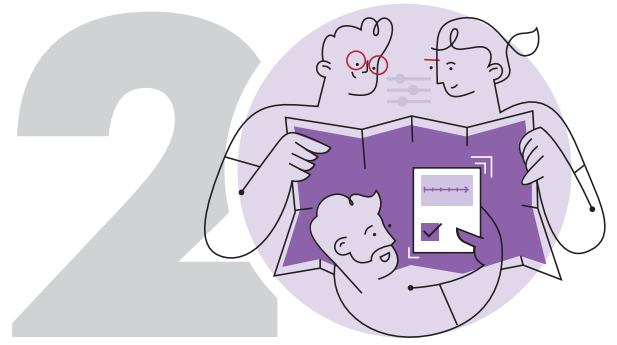sheet, and additional sheets if required.
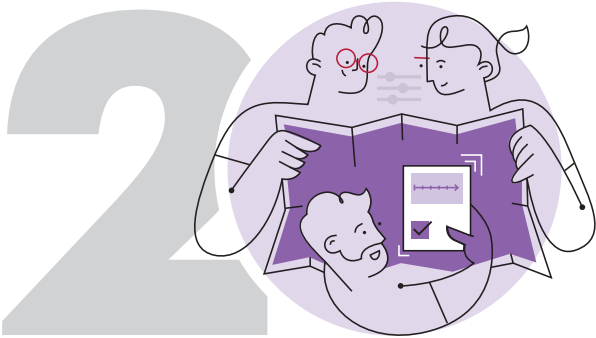
Question | complete details in the field below. ↓

SET-UP MEETING AGENDA

Attendance: the core review group

**Chair:** the person leading the Review Process

Duration: between 2–3 hours, depending on the number of people involved and the complexity of the proposed Review

Documentation: decisions should be noted at items 2–6, below. For the level of detail required, refer to Step 2: Planning in the Guidelines

The Parameter and Quality Statement work should be carried out using a flip chart or whiteboard and post-its. It can then be photographed, kept as is, or transferred to a computer based document.

1. Introductions: explain who everyone is, and why you have invited them to be part of the Review Process. They may not know each other, or be aware of each others' roles.

2. Subject of QF Review: make sure all colleagues are briefed on the area under review including a summary of programme structure/activity as relevant, the aims and objectives framing that area of work, and why you have chosen it for review at this time

3. Time frame: agreeing the period of the Review

4. Focus: agreeing the Parameters you'll concentrate on (see Step 2: Planning in the Guidelines)

5. Quality Statements: framing the Quality Statements (see Framing Quality Statements template)

6. Evidence gathering: agreeing what you will gather, considering who might gather it and when. You will then take those perspectives away from the meeting to formulate the Evidence Gathering schedule. This should be sent to people within two weeks of this set-up meeting

7. Confirming date/s of subsequent meetings as far ahead as possible

Notes
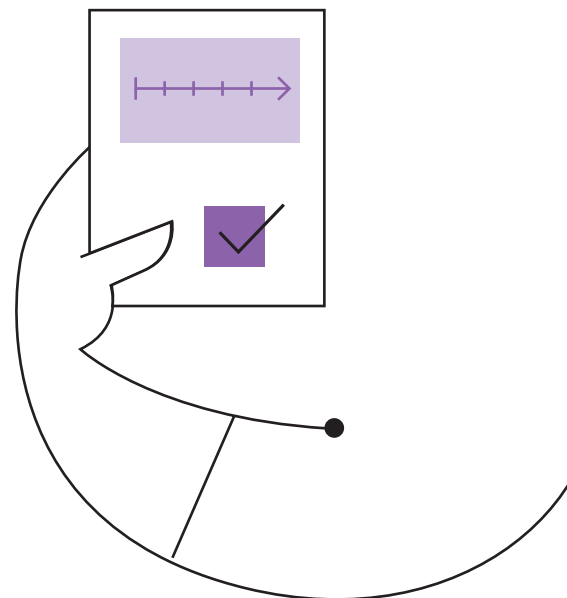
FRAMING QUALITY STATEMENTS
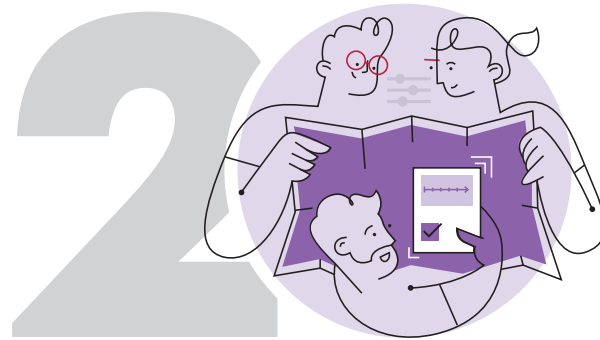
Quality Statements provide a reference of quality in relation to the Parameters under review that everyone has understood and accepted.
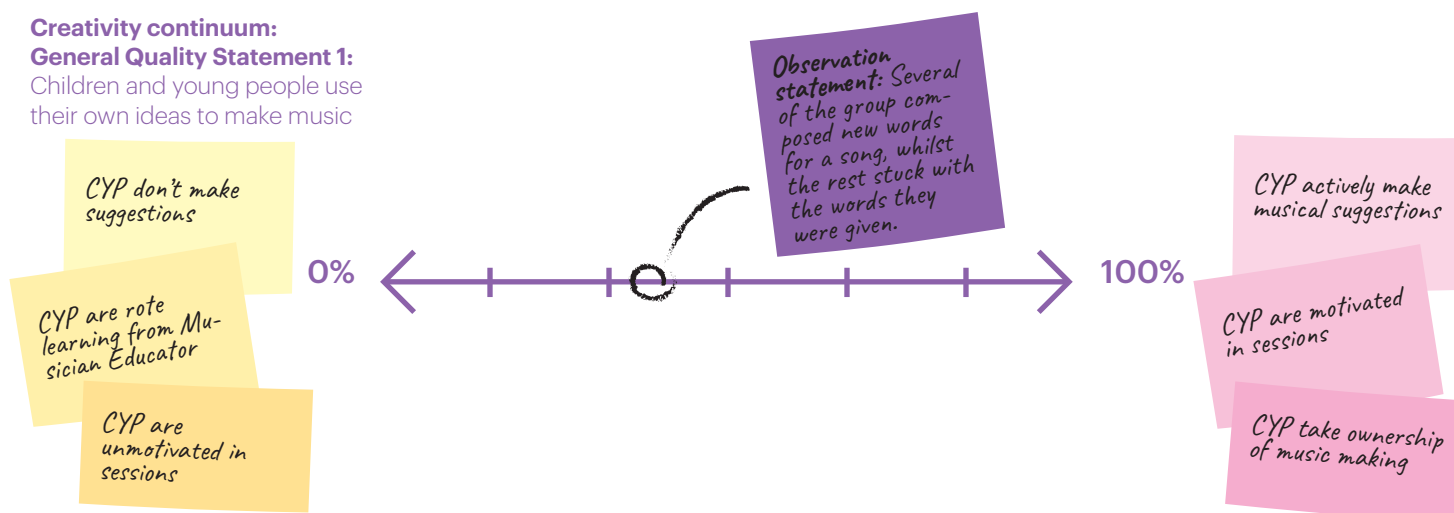
Taking the Parameters you've chosen to focus on, come up with two or three brief, general Quality Statements that summarise what that Parameter would look like in the context under review.

Using the same format as the example below, consider how each of those Statements would look at either end of a horizontal continuum where the right-hand side represents the strongest illustration of, e.g., Creativity that you can imagine, and the left-hand represents the weakest.

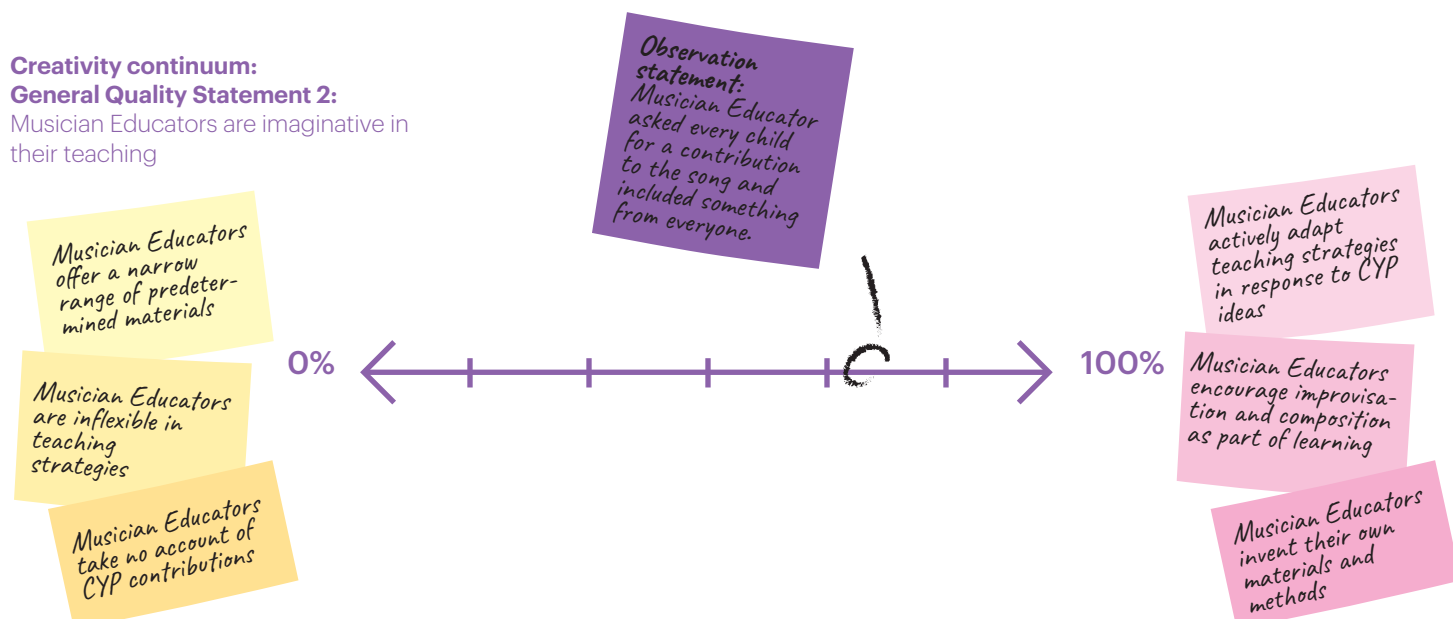## Creativity continuum:
General Quality Statement 1:
Children and young people use their own ideas to make music

Observation statement: Several of the group composed new words for a song, whilst the rest stuck with the words they were given.

CYP don't make suggestions

CYP are rote learning from Musician Educator

CYP are unmotivated in sessions

0% ⟵——|——|——|——|——⟶ 100%

CYP actively make musical suggestions

CYP are motivated in sessions

CYP take ownership of music making

Creativity continuum:
General Quality Statement 2:
Musician Educators are imaginative in their teaching

Observation statement: Musician Educator asked every child for a contribution to the song and included something from everyone.

Musician Educators offer a narrow range of predetermined materials

Musician Educators are inflexible in teaching strategies

Musician Educators take no account of CYP contributions

0% ⟵——|——|——|——|——⟶ 100%

Musician Educators actively adapt teaching strategies in response to CYP ideas

Musician Educators encourage improvisation and composition as part of learning

Musician Educators invent their own materials and methods

SESSION OBSERVATION GUIDELINES

1. In advance

Musician and observer agree:

- Time and place
- Focus of observation in relation to QF Review (which Parameters are they looking at/focusing on)

Pre-meeting

Musician and observer meet briefly before the observation. This can be immediately before the session or at any other convenient time, or can be a phone call. The purpose of this pre-meeting is:

- For musician to give observer some context about the session
- For musician to let observer know if there is anything particular that they would like to have feedback on
- For musician and observer to agree how the observer will behave in the room – i.e. participate or remain separate
- For musician and observer to share their viewpoints about the Parameter/s under review and the Quality Statements
- To agree on whether there will be filming/recording and how it will be conducted

2. Observation

The observer should behave as agreed, in terms of participation or separation. Note–taking, filming, etc. should be discreet, unless there's been a specific agreement otherwise – i.e. working with CYP to film parts of the session.

Use the Session Observation template to capture the observation information. The template is then discussed with the musician in the post–observation meeting, before sharing as evidence in the Review meeting/s (see Guidelines for Step 4: Reviewing Evidence).

3. Post–observation meeting format

This is best done immediately after the session, or as soon as is practical. If necessary it can be done by a phone call, but is better face–to–face. The purpose of this meeting is to share perspectives on the session and agree on the notes that will be filed for Step 4 of the QF Review. The notes taken during the observation will be shared during this discussion.

Agenda for post–observation meeting

- Observer invites musician to reflect on what they feel went well in the session, focusing on the Parameters and Quality Statements under review
- Observer invites musician to reflect on what they feel didn't go so well, and why
- Observer shares their notes and perceptions for discussion
- Musician and observer briefly discuss where they would locate the session on the continuum/s? Why?
- Is there anything else to note?
- Musician and observer agree on the notes to be filed

SESSION OBSERVATION

1. Factual information:

Fill in your answers to the questions below in this template and/or on the accompanying sheets provided.

Date	
Time	
Place	
People involved	

2. Parameters under review, e.g. Creativity, Engagement

3. Musician's stated aims for the session, for example:
– To start composing a class song together
– To start on a four–chord sequence (building on previous learning)
– For all children to engage in the tasks

4. Note anything you observed that connected to the musician's stated aims for the session, for example:
– Progress was made on composing a song together
– Most children had a go at making up words
– Some children didn't achieve the chord sequence

5. Note at least four examples of something observed relating to each Parameter. These should be observations of what happened, rather than judgements of quality, for example:

Creativity:
– The three children at the table on the right worked hard together to come up with words for the song
– A small number of the group didn't contribute any ideas in the brainstorm
– [Musician's name] was enthusiastic about every suggestion
– Some of the children were dismissive of their own efforts

Engagement:
– [Musician's name] welcomed everyone into the classroom by name
– The four boys who started the session at the back of the room never really got on task and were often messing about
– Some children lost focus during the short personal/ group practice part of the session
– All children were enthusiastic about the opening and closing musical games

6. Note any contextual factors that you think impacted on the session, for example:
– The room was very hot
– The instruments are good quality and were in tune
– The class teacher did/didn't support behaviour management

7. Note anything else you'd like to share with the musician, or that they may specifically have asked you to look at

8. Note agreed summary of post–observation discussion, including location of work on the continuum/s and any differences of opinion

Fill in your responses to questions 2–8 on this sheet, and additional sheets if required.

Question	complete details in the field below. ↓

SAMPLE EVIDENCE SUMMARY LOG

Log your evidence below and use additional sheets as required.

Name of LMEP Area	Music Generation NYC
Name of area under review	Class 2 singing programme, NYC national school
Dates of Review Process	01.01.19 - 31.07.19

Format	Brief description	Gathered by	Date	Stored	Permissions
Video	7-minute video clip of singing session with Class 2	Katherine Zeserson	26.04.19	In OneDrive folder: MusicGenVid	On file in MusicGen-Vid folder
Record of interview	Transcribed phone conversation with class teacher (Word document)	Mary Poppins	20.07.19	In OneDrive folder: MusicGenRec	On file in MusicGen-Rec folder
Recording	10-minute audio recording of choir rehearsal	Luciano Pavarotti	10.02.19	On detach-able hard drive in LMEP office	On detach-able hard drive in LMEP office
Session observation template	Notes from session observation (.pdf)	Katherine Zeserson	3.07.19	In OneDrive folder: ObsTemp	On file in ObsTemp folder

EVIDENCE SUMMARY LOG

Log your evidence below and use additional sheets as required.

Name of LMEP Area	
Name of area under review	
Dates of Review Process	

Format	Brief description	Gathered by	Date	Stored	Permissions

SAMPLE EVIDENCE GATHERING SCHEDULE

Log your evidence below and use additional sheets as required.

Name of LMEP Area	Music Generation Gateshead
Name of area under review	Peruvian nose flute secondary school pilot programme
Dates of Review Process	01.03.2020; 20.04.2020

| What is to be gathered	Gathered by	Over what time period / on what date	Submission date	Monitoring notes
Session observations	MDO	2 sessions, between January and end March	10.02.2020 and 23.03.2020	
Short audio interviews with CYP	Mary Malone (musician)	03.02.2020 and 09.03.2020	10.02.2020 and 16.03.2020	MDO to check in a week before each is due to be filmed
Session videos	Peter Painter (musician)	4 x 15 minute spots to be filmed between January and early April	First 2 by 21.02.2020 Second 2 by 03.04.2020	
Survey of parents/ carers	Molly Minty (administrator)	Send out 09.03.2020 Replies by 23.03.2020	03.04.2020 (to allow time for pulling and filing reports)	MDO to sign off content by 01.03.2020

EVIDENCE GATHERING SCHEDULE

Log your evidence below and use additional sheets as required.

Name of LMEP Area	
Name of area under review	
Dates of Review Process	

What is to be gathered	Gathered by	Over what time period / on what date	Submission date	Monitoring notes

REVIEW MEETING AGENDA
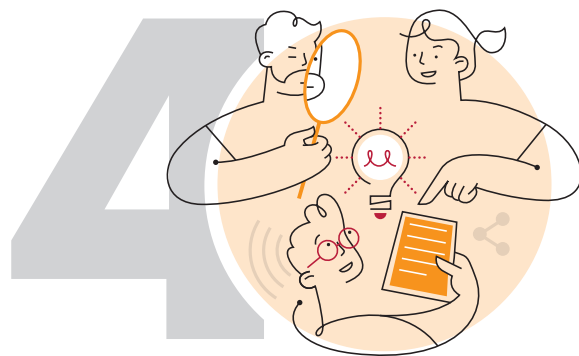
Attendance: core review group. As part of a full year Review you might sometimes involve other colleagues at certain points, according to what your focus is

Chair: the person leading the QF Review Process, most likely to be the MDO

Duration: 2 - 3 hours, depending on the number of people involved

Aims of meeting:
– To reflect on what you are finding in the QF Review Process
– To agree any changes to programme/area of work (if any) during the next stage of the Review
– To agree on next phase of evidence gathering

In advance: where possible, share any evidence/materials that you will be reviewing during the meeting, ensuring appropriate confidentiality. If you feel it is not appropriate to share something before the meeting, ensure those attending will have time to read or review it during the meeting. You may also give an oral summary to the group and save documentation according to Guidelines for Step 3: Evidence Gathering.

1. Reviewing the evidence
– If you have audio/video documentation, start by watching/listening to it and discussing it as a group.
– Then consider other forms of evidence gathered, e.g. interview responses, observations, surveys, etc.

Use the question set outlined in Guidelines for Step 4: Reviewing Evidence, as prompts for discussion.

2. Understanding the evidence
– Refer to your agreed Parameters and Quality Statements. Drawing on your reflections and insight, agree where to position the work on the continuum/s in relation to the Quality Statements.
– Briefly document key insights as notes or bullet points. Capture both the insights that everyone has agreed on and any dissenting views.

Use the question set outlined in Guidelines for Step 4: Reviewing Evidence, as prompts for discussion.

3. Planning next steps
– Agree on what evidence will be gathered in the next stage.
– Agree on any actions to be taken in response to findings.

Notes

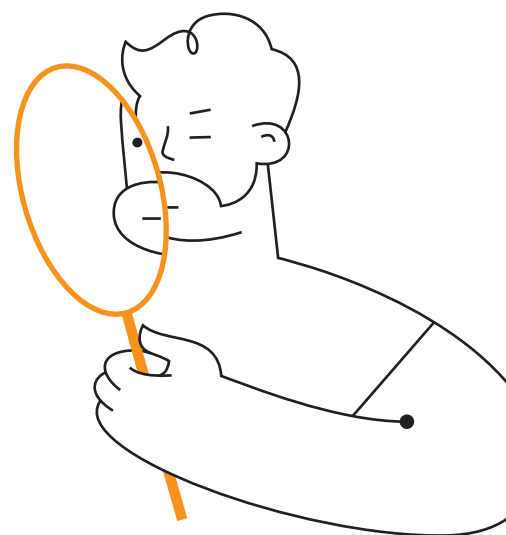# SINGLE/ONE-OFF EVENT REVIEW MEETING AGENDA

Attendance: the planning group

Chair: the person leading the Review Process, most likely to be the MDO

Duration: 2 hours, depending on the number of people involved

Aims of meeting:
- To review the event/project in relation to your original plans
- To decide on actions to take/changes to make for future planning

1. **Reviewing the evidence:**
   Share whatever evidence has been gathered among the group.

2. **Understanding the evidence:**
   As a group, discuss:
   – What went well in relation to our Quality Statements?
   – Why do we think it went well?

   Briefly document key insights as notes or bullet points. Capture both the insights that everyone has agreed on and any dissenting views.

3. **Planning next steps:**
   As a group, consider:
   – Is there anything we would like to do differently next time?
   – Is there anything new we'd like to try the next time we run this project/event?
   – Is there anything we have learned from this project/event that might be relevant to other areas of programme/activity?

   Document key decisions as brief notes or bullet points.

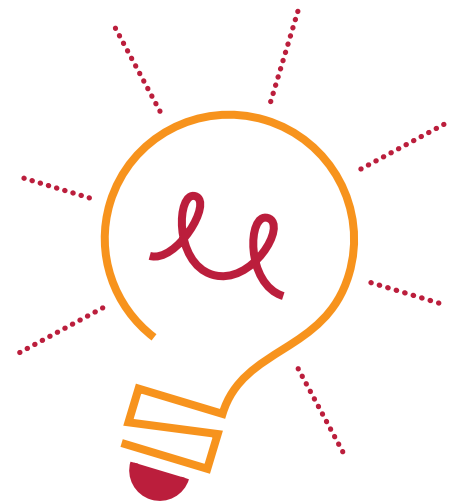**Notes**

FINAL REVIEW MEETING AGENDA
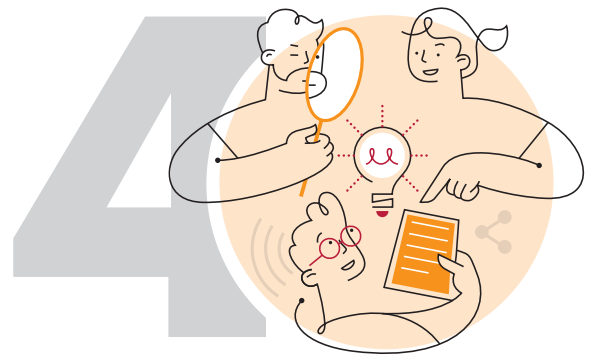
Attendance: core review group

Chair: the person leading the Review Process, most likely to be the MDO

Duration: 2 hours, depending on the number of people involved

Aims of meeting:
– To agree on findings from the Review
– To agree on the action plan
– To agree date of next Review

1. Summarising the Review
– What key insights were arrived at?
– What issues/contextual factors were important?
– Where do we think the programme sits now on our continuum/s?

2. Planning for improvement
– What would we like to develop or improve in this programme as a result of what we've learned through the Review?
– What intervention/s do we think would be most useful to enable that development or improvement?

3. Decision making
– What action do we want to take?
– What resources do we need to take those actions?
– Who will be responsible?
– What will be the time frame?

Refer to SMART model in Guidelines for Step 5: Decision Making and Action Planning.
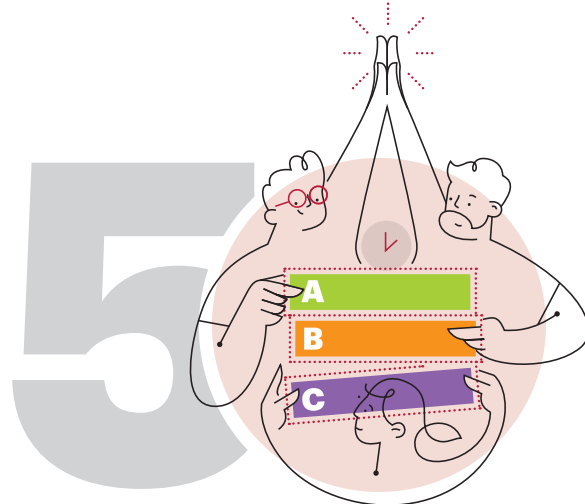
4. Action planning
– Fill in the Action Plan template.
– Agree date of next programme Review or, if appropriate, the date when you will review the impact of the actions taken.

Notes

SAMPLE ACTION PLAN

Log your actions below and use additional sheets as required.

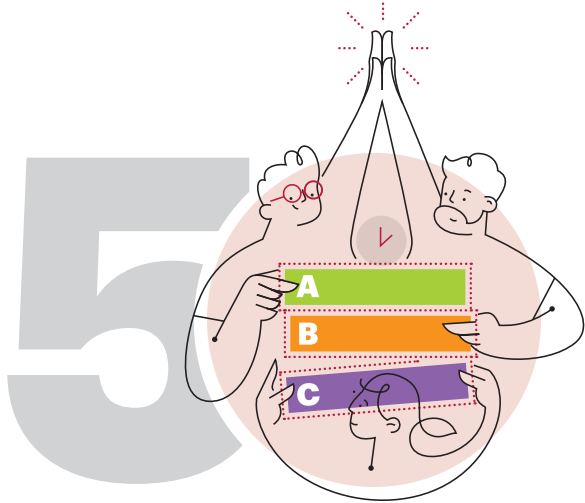| Name of LMEP Area	Music Generation Chicago
Name of area under review	Whole-class brass and wind programme at Chicago NS
Date of plan	01.09.2019

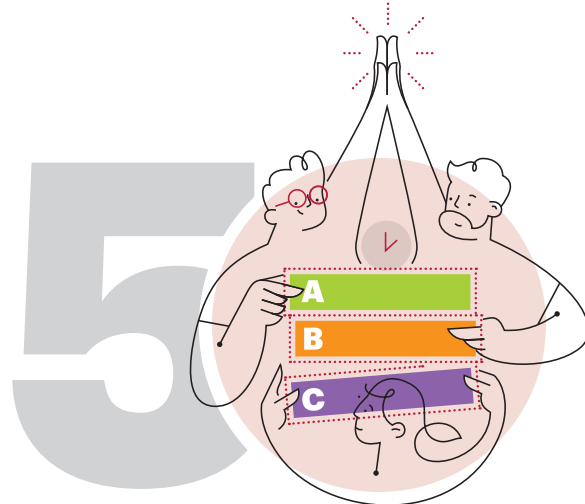| Action	Why?	Steps and time frame	Responsibility	Notes	To be reviewed
Talk to classroom teacher about support with behaviour management	To improve the learning environment	Conversation to be held by x/y. Musician to feedback to MDO whether there has been any change by (x date).	Musician	This might need a conversation with the Principal	One year from date of plan
Support musician to attend training on approaches to song-writing	To broaden range of opportunities open to CYP	Find out if any training is available across the country (by x date). If so, then identify budget to support attendance (by x date).If not available and/or no budget, help musician to identify online/other relevant resources (by x date).	MDO/Musician	MDO will also raise this action with NDO in case there is enough interest in song-writing to create a bespoke course	One year from date of plan

ACTION PLAN

Log your actions below and use additional sheets as required.

Name of LMEP Area	
Name of area under review	
Date of plan	

Action	Why?	Steps and time frame	Responsibility	Notes	To be reviewed

QUALITY FRAMEWORK REVIEW REPORT

Name of LMEP Area	
1. Area under review	
2. Period of Review	
3. Dates of meetings held	
4. Core review group members	
5. Parameters under review and associated Quality Statements (agreed at Set-up meeting)	
6. Evidence Summary Log [Copy and paste your completed Evidence Summary Log or attach as a separate document]	
7. Summary of reflections and insights from Review meetings, including where the group has placed the programme/work along the continuum/s [photograph/s of the continuum/s may be included as illustrations of the process]	
8. Key points for change/ improvement/future planning	
9. Action Plan [Copy and paste your completed Action Plan Template or attach as a separate document]	
10. Dates for next review of this programme	

When complete, return a copy of your QF Review Report Template to Music Generation NDO Quality, Support and Development.

Fill in your answers to the questions above in this template and/or on the accompanying sheets provided.

Fill in your responses to questions 4-10 on this sheet, and additional sheets if required.

Question	complete details in the field below. ↓