Telford & Wrekin Music Education Hub
Quality Principles Framework (February 2016)

Aims of this Framework

Quality is paramount. The quality of leadership, management, teaching and learning will have an impact on the outcome for children and young people.

This quality framework is aimed to support our work across our various Music Education Hub programmes such as our In Harmony programme, our Youth Music funded Musical Communities programme, the work of Arts Council NPO's, Artsmark, our Music Service programmes and our developing Cultural Education Partnership.

Our aim is to develop a single overarching framework to our Music Education Hub work and partnership working, helping to communicate in one language around quality and our Hub work. The outcomes we are aiming as a result of this work and our Music Education Hub are:-

- o It is always striving for excellence.
- o Consideration of quality is central to the business planning.
- o A process of continuous needs analysis feeds self-evaluation and evidence-based decision making.
- o The hub is child-centred and its offer is authentic, meaning that the views of children and young people and other stakeholders are sought and responded to, ensuring that children and young people are actively involved and feel a sense of ownership.
- o It is a good strategic broker and there are excellent partnerships across the hub resulting in high quality, inspiring and engaging musical and progression opportunities for children and young people.
- o A strong school music education plan results in high engagement and impact in schools and colleges across the hub's area.
- o The hub advocates for peer learning and other forms of continuing professional development (CPD) within and beyond the hub and is actively engaged with peer development.
- o Excellent CPD opportunities are available and sign-posted, and thorough quality assessment (QA) processes are in place to monitor activities taking place across the hub.
- o The hub's data evidences excellent reach and impact.

This is working 'live' document and to be reviewed by our Music Education Hub Strategy Group on a yearly basis as a framework based on learning from our evaluations, feedback, Music Education Hub Peer Support Programme and partners. This framework also feeds into our Musical Inclusion Strategy, Music Education Hub Business plan and our developing Musical Progression Strategy.

A hub's approach to quality
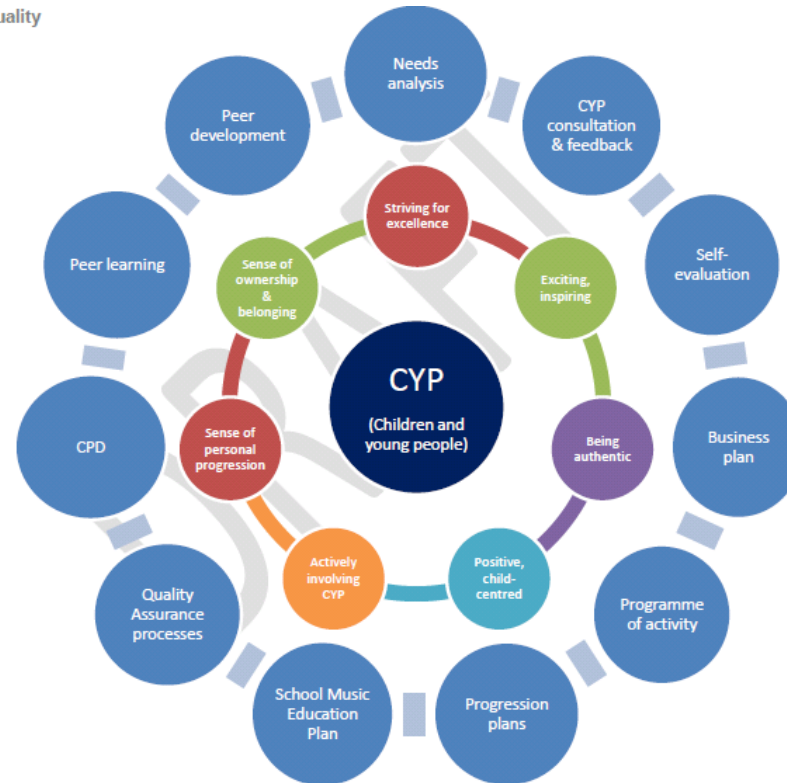
Arts Council England's 7 Quality Principles

The quality principles framework is based upon the seven principles in the report by the National Foundation for Educational Research *Raising the standard of work by, with and for children and young people: research and consultation to understand the principles of quality,* commissioned by Arts Council England in 2012. Our framework also includes criteria from Ofsted music subject-specific guidance for inspectors currently under review.

The seven principles are:

1. Striving for excellence and innovation	*Is there a real commitment to achieving excellence by, with and for children and young people?*
2. Being authentic	*Is it authentic; is it the real thing?*
3. Being exciting, inspiring and engaging	*Are children and young people excited, engaged and inspired?*
4. Ensuring a positive and inclusive experience	*Does it ensure a positive and inclusive experience?*
5. Actively involving children and young people	*Are children and young people actively involved?*
6. Enabling personal progression	*Do children and young people progress and know where to go next?*
7. Developing belonging and ownership	*Do children and young people feel they belong and it belongs to them?*

The 7 Quality Principle should help us as a Music Education Hub and our partners to reflect our joint vision and values, help us develop a common framework for planning, development and communication across our Hub, support our evaluation and feedback systems and involve the voice of young people more in our Hub. It is expected that all Hub delivery partners will sign up to the following quality principles as a key component of our partnership agreement and Service Level Agreements. They will be able to use the framework in order to assess and develop their own work. The framework will also form the basis for independent external evaluations. This document includes an agreed set of principles to underpin how Hub partners will work together to achieve quality provision for all children and young people and a set of ingredients under each of the 7 quality principles:-

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Striving for excellence	Being authentic	Being exciting, inspiring and engaging.	Ensuring a positive, child-centred experience.
What it is: Being clear about desired outcomes within a long-term framework. Creativity and expression feature in all activities. Creating an atmosphere of doing one's best. The young musician's performance and technique are monitored, and achievements are celebrated and valued Expressing high expectations so that pupils exceed their best. Recognizing and removing barriers to participation. Robustly monitoring the quality of activities through a range of tools and methods. The music leader reflects on their practice: activities are reviewed and adapted over the course of the session according to how the young musicians respond, and the music leader takes time after the session for self-evaluation	*What it is:* Musical activity is real and meaningful. Links are made to professional musicians and great music/compositions to deepen the enjoyment and understanding of music. Performances that make participants feel proud develops their confidence and self esteem. Taking the enjoyment of the audience into account. Showing humility and learning how to accept feedback. Using digital resources and technologies to enhance the live music experience. Ensure young people understand what they have achieved Set out a clear vision of what is	*What it is:* The work excites, inspires and engages and is pitched at the right level for all participants. Activity is challenging but accessible. Repertoire is age and level - appropriate. Leaders are able to demonstrate high quality performance. Language is age and level - appropriate. Leaders engage participants with humour and warmth. Leader use a range of activities which are fun and maintain engagement but still achieve outcome Empower young people to achieve and know that they have achieved. Young musicians are supported to broaden their musical horizons	*What it is:* The learning atmosphere is warm, safe and inclusive for **all** young people regardless of ability or need. The safeguarding of children and young people is put above all other considerations. All activities are 'by, with and for' young people. Considering the holistic development of the child, not just musical development. The music leader has an appropriate understanding of the young musician's starting point. Activities are designed and delivered in a manner appropriate to the musical and other needs of the young musician Everyone is treated with equal

	required for success	through listening to and understanding other music, as well as making their own	respect.
Young people are able to engage with a range of musical traditions and styles.			Diversity of culture, background and religion is encouraged and valued.
Everyone is learning from participants to leaders			Encouraging a sense of community
Next steps are clear and detailed so young people know how/where to develop next			Health and Safety is considered at every step with risk assessments being in place and followed
Use initiative to act on opportunities			Recognise that each person has a unique perspective.
Display a "can do" attitude even in demanding situations			The ratio of young musicians to music leaders (and other project staff where required) is appropriate
The music leader has up-to-date knowledge of progression routes appropriate to the young musician.			The duration of contact time and depth of engagement are sufficient and appropriate to achieve the intended outcomes
			Sessions have an atmosphere of collective learning; music leader and young musician support each other to develop and excel.

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What it isn't: Activities with no purpose or direction e.g. 'just for fun' Valuing the welfare of staff over children. Encouraging participation at the cost of achievement. Failure to plan activities with clear outcomes. Sticking to one style of music or 'what we always do'.	*What it isn't:* Using shallow versions of inappropriate repertoire. Failing to encourage learning from others. Overly long or poor performances. Not admitting mistakes. Failing to use digital technology to support learning.	*What it isn't:* Slow pace in sessions. Not demonstrating sufficient expertise or musical qualities to inspire participants. Repertoire is not appropriate. Not connecting with the participants at their level. Setting unachievable levels	*What it isn't:* Not taking responsibility for the welfare of children and young people. Thinking that someone else will deal with safeguarding issues when they arise. Harsh criticism or negative feedback. Failing to actively value and reach out to young people of diverse backgrounds and circumstances. Failing to adapt to learning speeds and ensuring young people fully understand Excluded young people from activity without full consideration of possible activity alterations.

Actively involving children	Providing a sense of personal progression	Developing a sense of ownership and belonging
What it is:	*What it is:*	*What it is:*
Music is the dominant language – the majority of the time is spent making music.	Music-making is placed within the wider context of the young musician's life, with recognition of the young musician's existing musical identity	Including young people in leading, managing and governing through peer leadership and peer mentoring opportunities.
Young people are able to play or sing pieces fluently and musically.	Enabling young people to achieve their potential	Encouraging self-direction and choice
Creativity and risk-taking is encouraged.	Being responsible for transition into and out of activities.	Providing opportunities for reflection and self-evaluation
Young people lead activities, make decisions and put forward their views on a regular basis.	Linking activities to nationally recognized awards (e.g. Music exams, Arts Award)	Recognizing the opinions and ideas of young people.
Making safe use of digital technology, web based resources and social media based around the Council's social media policy.	Young people show increased self-confidence and self-esteem.	Offering apprenticeships and volunteer opportunities such as through In Harmony and Musical Communities.
	Supporting young people to attain targets set out in the National curriculum or the school's own curriculum.	
What it isn't:	*What it isn't:*	*What it isn't:*
Long explanations or too much 'talk' and not enough	Not taking responsibility for how the activity	Ignoring the feelings of young people.

music.	links to the 'before and after'.	Not helping young people resolve issues or disputes when they arise.
No opportunities to create or compose.	Failing to acknowledge the need for young people to be rewarded for personal progress.	Having no systems for leadership by young people.
Keeping children in a group waiting while working with others encouraging active listening	Making no links to the world of work or not instilling a life-long love of music	Not providing social games or activities
Not taking the views and ideas of young people into account.		Not offering work or volunteer opportunities to young people.
Failing to make (safe) use of digital technology.		

Principles for Working in Partnership as a Music Education Hub

Partnerships fulfil two main functions: strategic and delivery. Where organisations are involved in both strategic planning and delivery it is important that the commitment to and understanding of the partnership exists at all levels of the organisation(s).

Partnerships require leadership. This can be provided by one or more people acting on their own behalf or as representatives of an organisation. In sophisticated models, different people are empowered to lead at different times according to their skills and expertise and the needs of the partnership.

Having the appropriate membership is critical to a partnership's success. At the strategic level members must have access to the appropriate decision makers, budget holders and policy makers or have sufficient authority vested in them to make decisions or to commit funding. The combined authority of the partnership may give it a level of influence greater than that held by any one individual partner.

Members of the partnership need to be clear about their roles and responsibilities within the partnership. This clarity cannot be assumed. Different people understand different things and make assumptions.

The following principles have been agreed by the partners of the Music Education Hub. They will underpin our joint approach to working together, facing challenges and building professional relationships.

These principles are designed to guide everyone who delivers music education activity as partner of the Hub including the lead organization (Telford & Wrekin Music).

Key principles for partnership include:
- trust, goodwill and commitment among members
- clear and consensual objectives
- good alignment with local context
- being inclusive of all those who have the skills and knowledge to usefully contribute
- recognition that all partners have something to contribute and willingness to share success
- regular assessments of progress made
- governance with periodic review to assess whether the partnership is meeting its full potential.

Trust, goodwill and commitment	Clear and consensual objectives	Good alignment within a local context	Being inclusive of all who have the skills and knowledge to contribute
What it is: Making time to build relationships. Admitting mistakes and apologising. Giving your work your full attention	*What it is:* Agreeing and working toward priorities for the Hub. Collaborating with all schools and other partners. Going with a whole team decision. Avoiding duplication or competition where this is not in the best interests of children.	*What it is:* Making decisions based on local need as defined by the Hub Needs Analysis. Seeking advice of those more experienced when needed. Ensuring the views of families and schools are taken into account. Providing value for money.	*What it is:* Valuing and understanding the skills and knowledge of all partners. Listening to everyone's views positively. Challenging negative thoughts and attitudes.

Recognition that all partners have something to contribute and sharing success	Regular assessments of progress made	Governance with periodic review to ensure the partnership is meeting its full potential
What it is: Recognising the strengths of partners, especially colleagues in schools and different settings Celebrating everyone's achievements. Openness and sharing of ideas.	*What it is:* Promoting an atmosphere of reflection, analysis and evaluation. Taking responsibility for personal and professional development.	*What it is:* Making a positive contribution to governance and decision-making. Contributing ideas, expertise and information. Working to resolve conflict in a sensitive way.

Nine Questions for Reflection around our partnership working as a Music Education Hub:

1. What are we doing to build trust and commitment across our partnership?
2. Is our Hub a collaboration or a true partnership?
3. Are we clear about our common goals and how we plan to achieve them?
4. Do we have an understanding of the needs of our localities? Are we acting on this information?
5. Have we included the right people in the Hub movement? Is any group or individual left out?
6. Are we celebrating everyone's successes? How?
7. Is young people's voice at the heart of our work?
8. What do we have in place that measures our progress as a Hub? How are we using this information to improve?
9. Have we reviewed our governance to check that we are able to meet our full potential?

Models of Partnership Working

Researcher	Model	Description
Macintosh	Transformation	Working in partnership to convince the other partner(s) of your own values and objectives
	Synergy	Working to produce added value beyond what would have been achieved separately
	Budget Enlargement	Achieved when partnerships generate extra resources
Stewart	Facilitating partnerships	In which developing trust and accommodating relationships is imperative to the attainment of partnership goals, making issues of process are highly important building blocks to success.
	Co-ordinating partnerships	Which relate primarily to the oversight, in both strategic and practical terms, of initiatives to which a wide range of organisations have committed themselves to make a contribution. Activities are either hived off to task-based bodies or are delegated to departments or sections within one or more of the partner organisations.
	Implementing	Which are specific in focus and time-limited in nature. They are responsible for the implementation of pre-agreed projects. Project delivery is acknowledged as of mutual advantage to the key partners and the means by which it is to be effected is fairly clear. A key function of the partnership is to secure funding and resources for the projects and to manage the implementation process.
Griffiths	Cooperation	A basic form of partnership, involving mostly the sharing of information as organisations get to know about each other's work. For example, they may cooperate over dates to avoid conflicting events.
	Collaboration	In which two or more organisations collaborate over events or

		programmes. They jointly plan the nature and content, and identify targeted groups. The partners understand each other's work and how to develop the roles needed for successful collaborative work.
	Confederation	This is the most complex. It involves the integration of the work of two or more organisations and is using all the local and regional resources available.
Continue	Cooperate	Partners may share information and recognise one another's existence. However, there is no joint planning and resources are kept separate.
	Coordinate	Partners will do some planning together and may focus on a specific project. There will be some sharing of roles and responsibilities and some shared resources and risk taking.
	Collaborate	Partners commit themselves to longer-term projects and make organisational changes so that there is a higher degree of shared leadership, control, resources and risk taking.