



**Kent**music

*Quality Assurance*

# Music Education Hub Quality Assurance 2016/17

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Framework for Quality Assessment and Assurance of Hub-Funded Project and Programmes  
Academic Year 2016/17

## **Framework for Quality Assessment and Assurance of Hub-Funded Project and Programmes Academic Year 2015/16**

### **1. Definitions**

“Agency” relates to a company which has as its business the supply of instrumental teachers

“CPD (Continuous Professional Development)” relates to the Music Education Hub’s training programme for Music Practitioners

“Lead Moderator” relates to a suitably qualified music education professional who is engaged by the Music Education Hub to conduct quality assurance observations and who also has the responsibility to support and advise teachers who may need extra guidance

“Moderator” relates to a suitably qualified music education professional who is engaged by the Music Education Hub to conduct quality assurance observations for MusicPlus Projects

“Music Session” relates to the specific lesson or learning session that is observed by a Moderator

“MusicPlus Project” relates to whole class ensemble tuition in a school which follows the MusicPlus Framework, and is partially or fully funded by the Music Education Hub

“Observation Feedback Report” relates to the written feedback report of the Music Session, created by the Moderator

“Partner Organisation” relates to schools, tuition providers and any other organisation that delivers or facilitates the delivery of musical tuition as part of a Hub-Funded Project or Programme

“Preliminary Visit” relates to the initial Quality Assurance visit carried out

“Music Practitioner” relates to anyone delivering a music session

“Quality Assurance Framework” relates to this document

“School” relates to any school in Kent which has the responsibility to deliver or facilitate the delivery of a Hub-Funded Project or Programme

“Hub-funded Project or Programme” relates to any activity, including the delivery of CPD, which is partially or fully funded by the Music Education Hub

“Hub Project Leader” refers to the main person from Kent Music involved in the organisation of the Project or Programme

### **2. The Music Education Hub’s Remit**

Kent Music is the lead organisation for the Music Education Hub for Kent, funded by Arts Council England. This funding is public money, and there is a requirement to demonstrate that it is being used to support high quality music provision for children and young people aged 5 to 18.

It follows that a Quality Assurance Framework is necessary and that this framework is designed to ensure that Hub-funded Projects and Programmes are delivered to a consistently high standard. The framework consists of a set of guiding principles and a methodology for conducting quality assurance visits, feedback and follow up work. This is designed to ensure that a common approach is taken by individuals and organisations to the delivery of Hub-Funded Projects and Programmes.

### **3. Ethos and Responsibilities**

- i. Young people between the ages of 5 and 18 years in Kent should be provided with a progressive, cohesive and consistently high-quality music education. The Music Education Hub's Quality Assurance Framework covers all of the projects and programmes that it funds delivered by Music Practitioners.
- ii. Music Practitioners and Partner Organisations will be responsible for delivering Hub-Funded Projects and Programmes. The design and delivery of these projects and programmes will be expected to be consistent with the standards for teaching and learning [See Appendix A and the MusicPlus Framework].
- iii. The success of Hub-funded programmes depends on strong and professional partnerships between Kent Music, Music Practitioners and Partner Organisations. This Quality Assurance programme is designed to be supportive and collaborative.
- iv. Where we are assuring the quality of Projects and Programmes taking place in schools, the school has responsibility for assuring the quality of teaching in the school, and Kent Music has responsibility for ensuring that activities funded with Arts Council England funding are delivered to a high standard. Ofsted holds the responsibility for assessing standards of teaching & learning in schools but has made it clear in its report *Music in Schools: What Hubs Must Do* (2013) that hubs and schools need to work together to improve the provision of music in schools.
- v. Any party delivering a Hub-funded Project or Programme will be required to take part in the Quality Assurance programme.
- vi. It is unlikely that Kent Music will cease any funding based on the content of the Observation Feedback Report. However, Kent Music withholds the right to cease funding if the School or Partner Organisation chooses to disregard the report's recommendations and/or shows no intention to help improve the teacher's provision if necessary.

#### **4. Introduction and Implementation of the Quality Assurance Framework**

- i. Kent Music's management has overall responsibility for the introduction and establishment of the Quality Assurance Framework.
- ii. Kent Music is responsible for ensuring that the underlying rationale, purpose and procedure for Quality Assurance is properly communicated and understood.
- iii. All Music Practitioners and Partner Organisations involved in delivering Hub-funded Projects or Programmes will be provided with a copy of this framework and of the procedures for its implementation.
- iv. No Music Practitioner will be visited by a Moderator more than once a year unless concerns are expressed about the quality of their work.
- v. If a Music Practitioner is supplied by an Agency to a school or other organisation to deliver a hub-funded project or programme, Kent Music will provide the Agency concerned with a copy of the Quality Assurance Framework and procedures in addition to that provided to the Music Practitioner in advance of the visit, subject to Kent Music being given reasonable notice of their relationship. It is the responsibility of both the Music Practitioner and the Agency to make Kent Music aware of their relationship. Kent Music takes no responsibility for any failure to communicate with an Agency in the event that the Agency's relationship with the Music Practitioner is not made known to it.
- vi. In selecting Music Practitioners to be quality assured:
  - a. The choice of Music Practitioner to be visited will be transparent with a clear rationale.
  - b. Music Practitioners may be selected at random to be quality assured.

A visit may be arranged when a school, partner organisation or Area Leader raises concerns about the quality of delivery.

## **5. Procedures**

### **Procedure for Quality Assurance for MusicPlus**

- i. When a Project or Programme is chosen for observation, an Area Leader may arrange a briefing meeting with the host School or other Partner Organisation and the Music Practitioner(s) to explain the Quality Assurance programme.
- ii. The School or Partner Organisation will be approached by Kent Music to arrange a suitable day for the Quality Assurance visit.

### **Procedure for Quality Assurance for Projects and Programmes**

- iii. For each Hub-funded project, a Quality Assurance visit will be arranged for at least one workshop/session or performance per practitioner.
- iv. The visit will be undertaken by a senior member or representative of Kent Music.
- v. The visit date will be arranged and instigated by the Hub Project Leader as part of the Project Delivery and Evaluation Process.

### **Cancellations**

- vi. Cancellations by any party should be made with at least 24 hours' notice.

### **Notifications of the Quality Assurance Visit for MusicPlus**

- vii. The School or Partner Organisation is responsible for notifying the Music Practitioner of the observation with reasonable notice. Kent Music holds no responsibility to notify the Music Practitioner directly.
- viii. The Moderator should confirm the visit by telephone at least one working day (24 hours) in advance.
- ix. All Hub-funded Projects and Programmes may be subject to further review following the Preliminary Visit.
- x. Visits will be agreed with the School or Partner Organisation in advance. The visits will coincide with the existing timetable of the school tuition or project schedule. The visit is not designed to disrupt the teaching or schedule of a project.

## **6. Purpose of the Quality Assurance Visit**

The purpose of the quality assurance visit is to:

- i. Co-observe a music session and review its overall planning, delivery and evaluation in relation to the National Plan for Music Education.
- ii. Reach an agreement on the quality of the session and make recommendations for any action necessary to improve the quality of teaching or delivery of the project.
- iii. For MusicPlus observations only, to provide verbal feedback to the Music Practitioner on the day of the observation.
- iv. Produce a written report of the outcomes and recommendations from the visit. This report will be the responsibility of the Moderator and will be submitted to Kent Music, within five working days of the moderation visit.

## **7. Evaluation, Monitoring and Support for MusicPlus and other Projects and Programmes**

- i. Kent Music's management and the Lead Moderator will agree on the measures necessary to implement the report's recommendations and a course of action, when necessary.

- ii. Any concerns arising from the Moderator's feedback will lead to further action, support or CPD being identified and offered or facilitated. Kent Music will assist with the implementation of any recommendations.
- iii. Music Practitioners and Partner Organisations will have access to support and advice, through Kent Music's CPD programme, if needed and available.
- iv. The feedback from the Quality Assurance Visit may inform part of Kent Music's overall CPD programme.

#### **8. Evaluation, Monitoring and Support for other Projects and Programmes**

- i. Throughout the project delivery, the Hub Project Leader should attend regular workshops, sessions and performances. They should be constantly monitoring the progress of the project to make sure it's running according to plan.
- ii. For every session the Hub Project Leader attends, they must complete a short Quality Assurance evaluation form.
- iii. If there are substantial and delicate areas for development in the delivery of the project, the full observation form with written feedback will be fed to a senior member of Kent Music who will speak to the partner directly to discuss methods of improvement. This must be with the full knowledge of the Hub Project Leader.
- iv. If the delivery of the project does not improve, the project should continue as agreed, but the evidence will be used for future work.

#### **9. Observation Feedback Report**

- i. The School or Partner Organisation and Music Practitioner has the right to hold a copy of the Observation Feedback Report completed by the Moderator.
- ii. For MusicPlus observations only, the School or Partner Organisation will automatically be sent the Observation Feedback Report. It is then the School or Partner Organisation's responsibility to supply the Music Practitioner with a copy of the Observation Feedback Report.

##### **Observation Feedback Report for MusicPlus Projects**

- a. This will be completed by the Moderator after the visit and will reiterate the verbal feedback given to the Music Practitioner on the day.
- b. The report is intended to reflect the Music Practitioner's practice only and not the school's or partner organisation's overall music provision.
- c. In any circumstance when a School or Partner Organisation's music provision is hindering the good practice of the Music Practitioner, this will be taken into consideration and will be highlighted to the school by the Area Leader.

##### **Observation Feedback Report for other Hub-Funded Projects and Programmes**

- d. This will be completed and submitted to Kent Music by the senior member or representative of Kent Music within 5 working days of the visit.
- e. The report is intended to reflect the Music Practitioner's practice only and not the school's or partner organisation's overall contribution to the project.
- f. The report is designed to reflect the quality of delivery and engagement of participants.

##### **Confidentiality**

- g. The Observation Feedback Report should be treated as a confidential document and should only be seen by the School or Partner Organisation providing a Hub-funded Project or Programme, the Music Practitioner who was observed, and Kent Music staff.
- h. If any other third party should wish to see the report, permission from the Music Practitioner must be submitted in writing to Kent Music beforehand.

#### **10. The Recruitment, Induction and Deployment of the Moderators**

- i. Moderators will be appointed on a yearly basis. The selection will be made by Kent Music personnel and external experts from the music education field. Moderators will not be Kent Music employees.
- ii. The Lead Moderator will be responsible for supporting and advising teachers who may need extra guidance after their visit. Any follow-up actions will be made in conjunction with the School, Agency or Partner Organisation.
- iii. Moderators will be suitably qualified professionals whose expertise and experience will give them great credibility at all levels in music education. They will be able to make judgements about the quality of music provision and work sensitively with Music Practitioners and Partner Organisations to develop and maintain the standards of teaching and learning.
- iv. The Moderator has the right to refuse to quality assure any Music Practitioner before the visit is scheduled. In this circumstance, a different moderator will be assigned the visit.

## Assessing the Quality of Musical Learning in Music Education Hub Programmes

*'At the heart of this issue is how pupils have improved the quality of their musical responses. It is about the progress they are making in becoming better listeners, better performers, and better creators of music – as shown by their increasingly confident, effective control and manipulation of musical sounds.'* – Ofsted, *music in schools: promoting good practice, 2012.*

### Planning for Musical Learning

- The lesson has a clear musical outcome
- Musical outcomes are clearly demonstrated by teacher, and students understand these
- The lesson is musically progressive, building on past learning and developing forward, and this progression is named by the teacher
- Musical learning is suitably differentiated for all groups of students. The teacher demonstrates a developed knowledge of students' abilities, expectations, personalities and limitations.
- All children are included
- Reference to the national curriculum where appropriate
- Lesson plans and schemes of work can be seen

### Engagement in Musical Learning

- All students should become involved in deep and sustained engagement with musical sound at the start of the lesson
- Teaching should enable students to develop their knowledge **of** music in relation to their (factual and theoretical) knowledge **about** music
- Words and notations should support musical learning, rather than drive it
- The teacher must provide good structure and support for student's creative responses
- The teacher must use methods of group and peer learning to develop student's interest in musical outcomes
- Students given the opportunity to lead and influence content of the lesson
- Use of improvising, memorisation and composition

### Technical Aspects of Learning

- Teaching promotes good posture and technique, while retaining a good focus on the quality of musical response
- Healthy singing and vocalisation – with good attention to diction, singing in tune, phrasing and posture
- Use of voice and physical movement used to help students internalise and understand music
- Teacher demonstrates sound instrumental technique and subject knowledge
- Clear demonstration and inclusion of the inter-related dimensions of music
- Students perform in formal and informal contexts in a variety of groupings
- Musical use of digital technology – where the outcome is musical

### Assessment

- The teacher must listen to and analyse students' musical responses and, indeed, encourage and respond to students' creative, unexpected responses
- Teachers practice formative assessment
- Students are encouraged to self-assess progress in solo or ensemble contexts
- The teacher exhibits high student achievement expectations and aspirations