

Local Authority Music Plans (LAMPs)

This discussion paper aims to contribute to the further development of LAMPs. Comments should be sent to the National Music Participation Director at halla@globalnet.co.uk to arrive no later than Friday October 15th 2010.

Music transforms people's lives. Public funding for music must be used effectively and efficiently. LAMPs are a critical tool in ensuring value for money and fitness for purpose are achieved with public funding as it is used to transform people's lives through music.

Only high quality, relevant music education can have this transformational effect. If the music education is right, the personal and social benefits follow.

"The positive effects of engagement with music on personal and social development will only occur if, overall, it is an enjoyable and rewarding experience. The quality of the teaching, the extent to which individuals perceive that they are successful, and whether in the long term it is a positive experience will all contribute to the nature of any personal or social benefits¹."

What is a LAMP? A LAMP is child centred, not supplier centred.

- **A LAMP is both a visionary and a planning document.** A LAMP defines the music education vision for an area and shows how that vision will be realised. It is a strategic, 4 year, rolling plan that defines short and medium term priorities and the resources necessary to realise, over time, the music education vision for a local area.
- **A LAMP is a mapping tool.** A LAMP provides information about the music education resources available in a particular area. It sets out the local context and identifies the opportunities available. A LAMP also identifies gaps in provision and in pathways for progression.
- **A LAMP is a developmental tool.** A LAMP provides an action plan, identifies success criteria, timescales and outcomes, and clarifies responsibilities.

Whilst LAMPs have been introduced for music education and focus on the 5 to 19 age range, taking account of transition from pre-school to post 19, indications are that they are influential and practical documents that could cover lifelong learning and be adapted to be used for dance, drama and culture in general.

As LAMPs evolve, it may prove helpful to have Local Area Cultural and Educational Strategies (LACES); Regional Area Music Plans (RAMPs) and Regional Area Cultural and Educational Strategies (RACES). The success or failure of any of these documents will depend on their usefulness and on the integrity of those contributing to their content.

¹ http://www.ioe.ac.uk/Year_of_Music.pdf

Nationally, discussions regularly take place between the three key organisations: Department for Education (DfE), the Department for Culture, Media and Sport (DCMS) and Arts Council England (ACE) to arrive at a coherent overall policy and strategy for music and music education. These discussions also need to happen locally and regionally.

Background and Context

Between 2004 and 2006, musicians and music educators from across the sector came together under the banner of the Music Manifesto to discuss the future of music education. There were two reports. The first report celebrated the excellent, world-class experiences from which many young people benefited but to which too few young people had access. The second report² produced a set of recommendations, which, if adopted, would broaden access and pathways to excellence for all young people. The second report also contained a central theme:

'that everyone involved in music education should work together...We need coordination and collaboration between all music providers, both in and out of school...to make the most of the strengths and resources of each.... How are we going to do that?...bring together everyone involved in music education at a local level, to identify and assess local needs and priorities, plan resources and coordinate a more effective delivery of music education in schools and local communities.'

LAMPs were first introduced in November 2007 and provided a catalyst for working in music partnerships. Specific Music Partnership Projects were established by the then Department for Children, Schools and Families (DCSF), in partnership with the DCMS and ACE so that more could be learned about different organisations working together. Evaluating the success of these partnerships and of the earlier pathfinder projects, Griffiths identified 3 kinds of partnership: Co-operation; Collaboration; and Confederation³ (see Annex 1 for definitions). A research report: Effective Partnership Working in Music Education: Principles and Practice⁴ was also produced (see Annex 2 for conclusions and seven steps to successful partnership working).

The Music Manifesto secured a total of £332m for the 2008 to 2011 spending period. £82.5 million per annum was invested in Local Authorities through the Music Standards Fund (MSF). As part of the MSF further guidance⁵ LAMPs were introduced as a way of ensuring

² Rogers R (2006) *Making Every Child's Music Matter: Music Manifesto Report no 2: A consultation for action*. London: Department for Culture, Media and Sport, Department for Education and Skills.

³ Griffiths M (2008) *What have we learned from the pathfinder programmes?* London: Department for Children Schools and Families; Department for Culture Media and Sport; Arts Council of England

⁴ Hallam (submitted) *Effective Partnership Working in Music Education: Principles and Practice*.

⁵ See Aspirations, Support and Delivery and excerpts in Annex 1

[http://www.teachernet.gov.uk/_doc/12227/Grant 1.11 Music Education Grant](http://www.teachernet.gov.uk/_doc/12227/Grant%201.11%20Music%20Education%20Grant)

<http://www.thefms.org/seen-and-heard/research-and-links/reports-from-the-national-music-participation-director/>

quality and value for money for the provision purchased. A National Music Participation Director (NMPD) was appointed to challenge and support the work of Local Authorities and to promote partnership working. Copies of the NMPD's reports on LAMPs 2008 and 2009 and further guidance for LAMPs 2010 to 2013 are available⁶.

Many excellent music educational opportunities were being provided in a Local Authority area by a range of organisations and individuals. Unfortunately these opportunities often lacked coherence, progression or independent quality assurance. Even pupils' experience of the national curriculum for music varied greatly between schools, depending on the confidence, knowledge and skills of the person responsible for music within the school. At Key Stage 3 musical opportunities should include opportunities to work with a 'range of musicians'.⁷ Heads of music, excellent and inspirational within their own areas of expertise and interest, often lacked the time, knowledge or management skills to help all young people. Theoretically, heads of music are ideally placed to provide access, breadth of musical experiences and appropriate pathways to excellence for all pupils for whom music could play a critical part in their lives. But they cannot do this alone. Only by taking account of the context and other musical opportunities available in an area could value for money be obtained, gaps filled and duplication avoided. LAMPs were intended to address all of these issues in a manageable way.

The first priority was to ensure quality and value for money from the £82.5m per annum that was being invested in Local Authorities (LAs) through the Music Standards Fund (MSF). As the MSF was originally introduced to 'protect and expand' music services following their demise in the 1990s, much of the funding was retained by LAs for their music service activity. A mechanism was required to celebrate and share the excellent work undertaken by many Local Authority Music Services and to challenge and support those services in need of improvement. Music Service Evaluation Partners (MSEPs) were introduced to achieve this. The programme was based on the experiences of School Improvement Partners (SIPs) with schools and previous Ofsted inspections of music services. The work of the MSEPs is proving to be a critical and effective part of this process.

The early work of the Music Manifesto was subsequently developed by the Music Manifesto Partnership and Advocacy Group (MMPAG). MMPAG identified five key workstreams, one of which was 'Stronger Frameworks'. Working in collaboration with the NMPD, the Stronger

⁶ <http://www.thefms.org/seen-and-heard/research-and-links/reports-from-the-national-music-participation-director/>

⁷ 'Range of musicians' includes instrumental tutors, community musicians, professional artists, amateur musicians and pupils from peer groups and other groups in the school. It could also include web-based learning opportunities. <http://curriculum.qcda.gov.uk/key-stages-3-and-4/subjects/key-stage-3/music/programme-of-study/index.aspx?tab=5>

Frameworks team is continuing to develop support for LAMPs. This paper aims to contribute to the further development of LAMPs⁸.

The current national position: LAMPs 2011 to 2015

With effect from April 1st 2010 the Children's Trust Board (CTB) was placed on a statutory footing and responsibility for developing the Children and Young People's Plan (CYPP) passed from the LA alone to the CTB. The first new style CYPP was to be published no later than 1st April 2011. All schools, including Academies, were amongst the 'relevant partners'. The new regulations required all partners to 'co-operate with the LA and its other partners to improve children's well-being through the Children's Trust co-operation arrangements'⁹. LAMPs 2011 to 2015 also need to reflect this broader constituency and feed into these new plans, adopting the established principles of working in partnership.

LAMPs are providing a catalyst for greater coherence in other areas too. LAMPs were required to include a vocal strategy to ensure coherence with the National Singing Programme: Sing Up. As part of the requirements for designation or re-designation as a music specialist college, SIPs ensure that all requirements of the music specialism are met. One of these requirements is that 'music colleges should act as consultative members of the Local Authority Music Plan'.

At an ACE conference for RFOs in January 2010, the NMPD stated:

'We need to clarify the contribution you all make to the statutory music education entitlement and hold those responsible for this work accountable for ensuring it takes place and for funding it.

We need to clarify those other opportunities that need to exist, both in and out of school that are beyond the statutory musical entitlement. How they complement one another; who is best placed to provide them; how to ensure they reach those who need them most; and how they are funded.

I believe that collectively we have a responsibility to ensure not only that our funding is used well – we do that all the time, but that it is used where it is most needed and in ways that it is most needed.

(We need to) define the role of the Arts Council England funded activities for music education; who those activities are targeted at; and how to make sure that those individuals and organisations who wish to engage in this work understand the context within which they are working and are fit and able to provide what is needed.'

⁸ National reports on the first two iterations of LAMPs is available at <http://www.thefms.org/seen-and-heard/research-and-links/reports-from-the-national-music-participation-director/>

⁹ <http://www.dcsf.gov.uk/everychildmatters/about/aims/childrenstrusts/childrenstrusts/>

As a minimum, LAMPs should include all those who benefit from public funding for activities that contribute to music education in the LA area (schools; Music Services; ACE RFOs; Youth Music funded activity). Where this is not already taking place, LAMPs 2011 to 2015 should show how and when these organisations and individuals will contribute¹⁰ to future versions of the LAMPs. The value and usefulness of a LAMP will ultimately be judged by the impact that it has on the quality, value for money, range, relevance and appropriateness of the musical experiences and pathways available to young people in the area.

The Stronger Frameworks group has developed a 'ladder of engagement' to help with this process and, together with the NMPD and the Stronger Frameworks group, 5 LAs (Birmingham, Devon, Durham and Darlington, Hackney and Hampshire) are currently engaged in exploring further the processes and practices that lead to the most useful LAMPs.

So what learning can we share to date?

What does a LAMP look like?

LAMPs come in many shapes and sizes. Much of the information required for the LAMP is already collected and reported by many LAs in a range of formats and at different points within the financial or academic year. It is not what a LAMP looks like when it is produced or how well it is written that is of utmost importance. The value and usefulness of a LAMP should be judged by

- the impact that it has on the quality, value for money, range, relevance and appropriateness of the musical experiences and pathways to excellence available to young people in the area; and
- its ability to provide effective, efficient and economic coherence to all music education opportunities for young people regardless of who provides them.

The success of a LAMP is dependent on effective partnership working. Time, trust and relationships are key factors.

The Aspirations, Support and Delivery document¹¹ outlines the areas that should be covered in a LAMP and further guidance has been circulated subsequently¹². Through the work of the NMPD and the Stronger Frameworks group, examples of LAMPs and the processes undertaken in consulting and writing them will continue to be shared.

¹⁰ How they contribute will include arrangements for consultation and representation. Responsibility for this involvement needs to be two-way.

¹¹ <http://www.thefms.org/seen-and-heard/research-and-links/reports-from-the-national-music-participation-director/>

¹² <http://www.thefms.org/seen-and-heard/research-and-links/reports-from-the-national-music-participation-director/>

Who should be involved in the LAMP?

The short answer is ‘all those who contribute to music education in an area and who wish to be involved.’ All those who contribute to music education in an area should be working at some level of partnership – cooperation, collaboration or confederation. However, realistically, the level of involvement will vary. It is recommended that stakeholder groups are formed from within the local music partnership or hub, which is referred to in this paper as the Stronger Frameworks Partnership. These stakeholder groups would include all who wish to participate more actively in the LAMP. As a minimum, LAMP stakeholder groups should aim to include representation from all those who benefit from public funding for activities that contribute to music education in the LA area (schools; Music Services; ACE RFOs; Youth Music funded activity).

In common with the CTBs and the CYPP, it is not possible for the LAMP to be written by committee or for everyone to be involved intimately in the process. Time is money (see also effective partnership working, Annex 2). Each individual and organisation ultimately has to decide how much time can be given to the process.

Valuable parallels can be drawn from the statutory guidance for CTBs as the following statements (with LAMP links included) demonstrate:

“These co-operation arrangements can take any number of shapes, from formal agreements, with pooled funds and delegated functions, to softer or more ad hoc arrangements. They should also operate at every organisational level, from developing the overall strategy to delivering front line services.”¹³

“The purpose of the Children’s Trust Board (LAMP Stakeholder Group) is to bring all partners with a role in improving outcomes for children together to agree a common strategy on how they will co-operate to improve children’s well-being (through music) and to help embed partnership working in the partners’ routine delivery of their own functions.”¹⁴

“The overriding purpose of the new CYPP (LAMP) is to drive forward better integrated working across services (and music education providers) to improve outcomes for children and young people. It is not simply about mapping everything each partner does for children and young people in isolation.”¹⁵

“The local authority (makes) the co-operation arrangements, (including establishing the Children’s Trust Board) and each of the statutory ‘relevant partners’ is required to co-operate with it in doing so..... The local authority has a

¹³ Children’s Trusts statutory guidance on co-operation arrangements, including the Children’s Trust Board and the Children and Young People’s Plan p4, 1.2

¹⁴ Ibid p4, 1.4

¹⁵ Ibid p8, 1.6

*leading role insofar as it must make sure the arrangements are in place and fit for purpose, but in all other respects it is one partner among equals within the partnership, and alone it does not have the power to direct any other Children's Trust (LAMP) partner on how to use its resources.*¹⁶

*"Most schools routinely work in some form of partnership with other schools and service providers and in school clusters to provide access to extended services. These partnerships should be integrated into the wider set of partnership arrangements."*¹⁷

*"It would be impractical for every school (individual and music organisation) to attend the Children's Trust Board (LAMP Stakeholder Group), so a robust and fair system of representation should be set up to enable all schools to receive information and feedback comments to their representatives on the Children's Trust Board (LAMP Stakeholder Group). Schools should contribute to the process of developing this system of representation and actively engage through it with the Children's Trust Board (LAMP Stakeholder Group) once it is established."*¹⁸

Some LAs (for example Devon) have already set up stakeholder groups, including input from elected members, to inform their LAMP. Hampshire and Newham reported finding it helpful for the LAMP to be 'signed off' by elected members.

Some issues currently under consideration

All those who contribute to music education in an area should be able to be identified as part of the **Stronger Frameworks Partnership (SFP)**. Membership might involve a commitment to partnership working at the level of cooperation, collaboration or confederation (see Annex 1).

At a basic level of cooperation, simple **memoranda of agreement** can detail what each party agrees to abide by. For example, in return for inclusion on a partnership webpage, which could house all the relevant logos and provide links and contact details for each organisation or individual, the individual or organisation would agree to

- share an annual report of their past year's activity in the area for inclusion as an appendix to the LA annual music report.
- commit to cooperating as plans are made for the coming 4 years.

¹⁶ Ibid p9, 1.10

¹⁷ Ibid p25, 2.30

¹⁸ Ibid p25 2.31

- sign up to the Music Education Code of Practice for Music Practitioners¹⁹;
- report on
 - Continuing Professional Development undertaken or planned;
 - how feedback is gathered and acted upon it;
 - how evidence of consultation with young people is gathered and acted upon;
 - how independent quality assurance feeds into ensuring the most up to date and effective practice is delivered by themselves or their organisation.
- participate in an annual consultative workshop (dates planned and publicised with at least a year's notice as part of the LAMP).

A calendar could be provided on to which all partners would agree to upload their own information. Technological aids could be used to show which events were provisional or still in the planning stage; confirmed; new; cancelled etc. A simple click to a link could provide access to further details which could be on a locally designed pro forma with information such as age range of participants; booking details; ticket prices; what to do to 'sign up or join in' etc.

At a deeper level of involvement, the music SFP webpage may also have links to a section where each organisation would give greater detail about its contribution to the LAMP and to the CYPP. There could be additional statistical information relating to age ranges of young people with whom the organisation has worked; the number of people they have worked with; the number of hours of activity provided etc. as well as a section for 'other comments'. Further discussion at national, regional and local levels will continue to tease out the most helpful and useful information to collate so that these data can inform strategic planning and policy at the local, regional and national levels.

It is important that the contribution by the music service to the LAMP is clear. The role and function of music services, and the relationship between the music service and their LA(s), vary enormously. As with the CTB,

The local authority has a leading role insofar as it must make sure the arrangements are in place and fit for purpose, but in all other respects it is one partner among equals within the partnership, and alone it does not have the power to direct any other Children's Trust (LAMP) partner on how to use its resources.

¹⁹ <http://www.soundsense.org/metadot/index.pl?id=25842&isa=Category&op=show>
<http://www.musicleader.net/content.asp?CategoryID=1279>
<http://www.musicleader.net/faq.asp?id=45#faq119>

Where the head of the music service and the LAMP writer are the same person, it is important to show transparency between the strategic and brokerage/commissioning functions that the LAMP may support and the delivery function of the music service. Other people may be able to contribute to the drafting of the LAMP.

As well as being members of a LAMP stakeholder group in their own right, publicly funded organisations may agree to be representatives for other interested parties within the sector.

Those organisations operating on a regional or national basis should be able to contribute to the writing of a LAMP in the area in which they carry out most of their work and should be able to access the LAMP stakeholder group in other areas to ensure their local input forms a coherent part of the LAMP.

Above all LAMPs, and the processes associated with them, need to be public and transparent. By publishing information on a website, together with information regarding how to get involved, all those who wish to make a contribution to the music education provision in an area will be able to do so in the most efficient and effective manner ensuring maximum accountability and relevance to local priorities.

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National Music Participation Director
September 2010

Annex 1

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.

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Effective Partnership Working in Music Education: Principles and Practice

Richard Hallam MBE National Music Participation Director

Conclusions

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 extent to which the above issues can be discussed within the partnership will depend on relationships, values and the amount of trust that exists between the partners. These relationships will be influenced by context, historical and geographical considerations. Time is required for these issues to be considered. Each time a new person or organisation joins the partnership the issues may need to be revisited.

The reason for the development and continuation of a partnership needs to be clear, as do its aims and objectives. The partnership must also achieve something. All of the above is of little importance if the activity is not effective at the delivery stage. The experiences of the young people and the music educators²⁰ the partnership is seeking to support must be high quality and fit for purpose. Continuing Professional Development needs must be identified and met.

When projects take place in a school or involve young people of school age the importance of decision makers, budget holders and policy makers still applies. The role of senior managers is critical but one that is often overlooked.

²⁰ 'Music educators' is used here as a single term to represent all those who engage in music education, be they professional artists or teachers.

Young people themselves need to be able to contribute at all stages.

Time is an issue. There needs to be sufficient time for planning; on-going monitoring; evaluation and feedback, so that the value for money and impact of the partnership will not be diminished.

When the issues outlined in this paper are addressed appropriately, partnership working can help partners achieve more than they can achieve alone.

Seven Steps to Success

A useful checklist with seven steps to successful and effective partnership working is:

1. Be clear why a partnership is being formed.
2. Be clear what the partnership values and is aiming to achieve.
3. Decide who needs to be members of the partnership.
4. Revisit and agree 1) and 2) above with all new partnership members.
5. Agree roles and responsibilities
6. Ensure the appropriate people attend the relevant meetings. Clarify communication channels and decision making processes.
7. Build in sufficient time to ensure quality outcomes are achieved for all concerned, including time for on-going monitoring, evaluation and feedback to inform future plans. Identify and address training needs.

Growth of a Partnership²¹

Stage	Key Features	Key Tasks
Get ready	Get acquainted Build trust	Identify shared problem or opportunity
Get Set	Plan	Identify leadership Develop shared goals Establish Structure
Go	Act	Implement programmes Monitor and Evaluate

²¹ Dreeszen, C. (1992). *Intersections: Community Arts and Education Collaborations*. National Endowment for the Arts' Arts in Education Programme, the Kennedy Centre Alliance for Arts Education, the National Assembly of Local Arts Agencies, and the Arts Extension Service. Amherst.

Annex 3

Aspirations, Support and Delivery (2007)

Support 2008-2011

None of us can achieve these aspirations alone. But together we can offer all of our young people something very special indeed. Government has committed significant support in terms of financial resources and guidance to help LAs make informed local decisions that are appropriate for their circumstances, and their young people, taking into account all resources available locally.

A three year plan

We strongly recommend that in the interests of their young people each LA draws up a three-year development plan that reflects their local circumstances and looks towards our national aspirations for young people making music. LAs will want to work closely with their music service providers and Music Service Evaluation Partners in this planning.

It is recommended that LA plans should

1. Take account of what is available now:

Primary schools and Special Schools:

- i. National curriculum music arrangements for each school, including staffing and arrangements for G&T, SEN and children in care;
- ii. The nature of the Instrumental and Vocal KS2 programme being offered;
- iii. Support needed (singing or instrumental) and CPD;
- iv. Role of music technologies;
- v. Cluster/collaborative activity;
- vi. Input from other projects, including those outside of school;
- vii. Transition arrangements Pre-school/KS1/KS2/KS3.

Secondary schools:

- i. Engagement with secondary music strategies - the Secondary Strategy KS3 music programme and Musical Futures;
- ii. Role of music technologies;
- iii. Cluster/collaborative activity;
- iv. Input from other projects, including those outside of school;
- v. CPD;
- vi. Transition arrangements KS2/KS3/KS4/Post 16.

2. Set out a 3 year development plan that will:

- i. Have annual milestones for KS2 instrumental and vocal tuition, showing how the programme will be rolled out to schools by 2011.
- ii. Demonstrate affordability using the available funds through the Music Grant and other potential sources of income.
- iii. Include data analysis and plans for vocal and instrumental ensembles; instruments; rehearsal and performance spaces, staffing; community music; training needs; Quality Assurance; progression and sustainability.

- iv. Include financial information: showing total budget (from all sources, including fees) and proportions spent on: Delivery: Contact time with children; Planning and evaluating; Quality assurance; Management; Administration; Materials; CPD; Travel and subsistence.
- v. Show how projects form part of the overall strategy including the “England’s 8” programme for live music; Sing Up National Singing Programme; the role of the Specialist Performing Arts and Music Colleges, choir schools and other specialist music schools; and the work of community music groups such as the Youth Music Action Zones.
- vi. Show how the musical developments contribute to the overall provision of the authority.

3. Include regular monitoring and reporting so that LAs can respond quickly and effectively to local needs.

It is suggested that plans also:

1. Take account of current resources to devise termly and annual targets.
2. Allow for regular monitoring of progress so that strategies and resources can be adjusted to achieve high quality provision and value for money

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