

Delivery of Music Education Activity: Autumn 2020

This short document summarises how the Tri-borough Music Hub will be approaching the delivery of music education activity in schools for schools' own delivery and via Service Level Agreements in the Autumn term 2020, based on the 28th August Department for Education Guidance.

Overview and Summary

Summary

Music education should be taught in schools from September as part of the curriculum and can be delivered by class teachers and visiting music teachers. The caveat is that everything needs to be clearly risk assessed with mitigating and practical measures in place. Each school will take decisions that are best suited to their pupils, the physical buildings, and their community. The Music Hub will be a supportive partner in helping shape any return to in-person delivery and actively encourages discussions with us about music education delivery. Music Education may look and sound different, but, for the sake of this generation of young people, everything is achievable.

School Activity and Connected Timeline

All start dates and delivery of activity in school is dependent on guidance from DfE, and any subsequent changes. The TBMH will respond accordingly and will work with schools to provide the best service we are able to deliver. Each school's arrangement will be nuanced based on circumstances and physical buildings, and connected space. In relation to traded Service Level Agreement (SLA), work will be predicated on detailed planning between each school and TBMH.

Activity	Date from
School's own Curriculum delivery	September
SLA: In-person TBMH Whole Day Curriculum Delivery In-school (Primary)	Earliest, the week commencing 28 th September
SLA: In-person TBMH First Access Whole Class Learning (GnP)	Earliest, the week commencing 28 th September.
SLA: In-person TBMH Instrumental 1:1 or Small Group Peripatetic Teaching	Recommended start will be week commencing 2 nd November
SLA: Digital Zoom Delivery	Earliest, the week commencing 28 th September

SLA Commitment 2020-21 academic year

We are giving schools the option to book musical SLA activity to start either in September, October, November (after half-term), or January 2021.

Please note that TBMH will contract tutors based on the requests made. There may be some flexibility should schools need to adjust hours and/or start date; but we ask schools to understand the impact on the administration aspects and on tutor's work that this will have. For this reason, we urge schools to contact us to discuss options jane.dacosta@rbkc.gov.uk 07803 440534.

If there is a second lock-down across London that results in schools closing, the TBMH will not invoice schools.

In order to give schools maximum flexibility over finances and the unknowns of the coming months, for the coming academic year we are changing the notice period in our SLA when schools have booked instrumental, vocal or curriculum provision. Schools will now be able to book term by term, instead of signing up to a whole academic year. We ask that schools inform us by the end of each half-term if they wish to stop any activity the following term.

For the 2020-21 academic year, we will invoice schools one term in arrears, based on all agreed teaching hours.



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



ROYAL
COLLEGE
OF MUSIC
London

Supported using public funding by
Department for Education



ARTS COUNCIL
ENGLAND

Teaching Music in Schools

On Thursday 2nd July the Secretary of State Education provided further information titled **Guidance for full opening – schools, and this was updated on 28th August.** This can be found [HERE](#) (and see pages 4-7 in this document for full section about music in schools):

TBMH's analysis of how to respond to this to teach music in schools. Based on the guidance:

1. All pupils should receive an ambitious broad and balanced curriculum covering all subjects. Therefore, music should be taught to all pupils, and from the start of the Autumn term.
2. *"Some schools may keep children in their class groups for the majority of the classroom time, but also allow mixing into wider groups for specialist teaching".* This gives freedom to bring pupils together for music rehearsals, each school should judge this accordingly.
3. Teachers can move between Year groups. This means a music specialist curriculum teacher can teach all year groups, providing sensible precautions are followed (maintain 2-metre physical distancing where possible and cleaning in-between lessons).
4. *"Groups should be kept apart, meaning that schools should avoid large gatherings such as assemblies or collective worship with more than one group".* Large gatherings for collective worship should not happen. Singing assemblies therefore cannot happen in a physical large space; however, singing assemblies could be prepared and shared virtually direct into classrooms, or with groups in a bubble.
5. Peripatetic staff (visiting music teachers) can move between schools. This can allow visiting music teachers to deliver 1:1 lessons (and/or small group lessons) if the school can provide a large teaching space which is well ventilated.
6. *"Individual lessons in music, dance and drama can resume in schools, FE colleges and organisations providing out of school childcare. This may mean teachers interacting with pupils from multiple groups, so you will need to take particular care, in line with the measures set out above on peripatetic teachers."* Pupils can take part in individual lessons. They should bring their instrument to school, store it securely and safely, no one else should touch their instrument or case. Treat the instrument like a school bag.
7. Instrumental Music lessons can be taught by visiting music teachers and/or class teachers with all appropriate safety precautions in place and cleaning routines. This would support first-access learning. The choice of instruments learnt may need reviewing.
8. *"When planning music provision for the next academic year, schools should consider additional specific safety measures. Although singing and playing wind and brass instruments do not currently appear to represent a significantly higher risk than routine speaking and breathing at the same volume, there is now some evidence that additional risk can build from aerosol transmission with volume and with the combined numbers of individuals within a confined space. This is particularly evident for singing and shouting, but with appropriate safety mitigation and consideration, singing, wind and brass teaching can still take place".* The science behind playing specific instruments and/or singing loudly is still subject to peer review. However, it is prudent to follow sensible precautions. Therefore, in music lessons, and musical activities:
 - a. *"If indoors, use a room with as much space as possible, for example, larger rooms; rooms with high ceilings are expected to enable dilution of aerosol transmission. If playing indoors, limiting the numbers to account for ventilation of the space and the ability to social distance. It is important to ensure good ventilation. Advice on this can be found in Health and Safety Executive guidance on air conditioning and ventilation during the coronavirus outbreak".* Try to keep as much physical distance as possible between pupils/teachers. Actively use body percussion as this can engage the whole body in a musical manner. This [link](#) – 'Basic concept of ventilation flow rate' - may be useful
 - b. *"Singing, wind and brass playing should not take place in larger groups such as choirs and ensembles, or assemblies unless significant space, natural airflow (at least 10l/s/person for all present, including audiences) and strict social distancing and mitigation as described below can be maintained."* Keep singing to a soft dynamic. Avoid chanting loudly or using repertoire/activities that contain plosive consonants (<https://thesoundofenglish.org/plosives/>).
NOTE: There is no limit on the group size mentioned in the 28th Aug guidance. Therefore, whole class activity can proceed with all relevant controls in place.



Royal Albert Hall City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



ROYAL
COLLEGE
OF MUSIC

London

Supported using public funding by



Department
for Education



ARTS COUNCIL
ENGLAND

- c. *"In the smaller groups where these activities can take place, schools should observe strict social distancing between each singer and player, and between singers and players, and any other people such as conductors, other musicians, or accompanists. Current guidance is that if the activity is face-to-face and without mitigating actions, 2 metres is appropriate."*
When doing these activities, try to keep as much physical distance as possible between pupils/teachers. Actively use humming and vowel sounds as ways of pitching/singing.
 - d. *"Pupils should be positioned back-to-back or side-to-side when playing or singing (rather than face-to-face) whenever possible. Position wind and brass players so that the air from their instrument does not blow into another player."* Position pupils back-to-back or side-to-side (to encourage active listening). Do not share instruments between pupils and clean them between classes.
 - e. *"Use microphones where possible or encourage singing quietly."* Actively encourage listening tasks using quality recordings or films.
 - f. *"Playing instruments and singing in groups should take place outdoors wherever possible. If indoors, consider limiting the numbers in relation to the space."* Deliver music sessions outside (in fresh air), where possible and appropriate.
9. Before-school and after-school clubs to provide enrichment activities can take place. Music groups/lessons/activities could be delivered providing all relevant safety precautions are met.
10. Pupils should engage in activity that positively meets their personal, social and emotional development. Pupils may need support to help them respond to their emotional experiences. Music activities will meet this requirement. The [music recovery curriculum](#) would apply here.

In-School Activity: how the TBMH's tutors can operate

We fully appreciate that there are many challenges facing schools at the moment, with many unknowns about the autumn term. The TBMH fully supports all schools in delivering music as part of their ambitious broad and balanced curriculum offer, and we can support this through our free supporting resources (see below).

The TBMH will work with all schools to ensure we can find workable solutions for the potential of any traded music education services that a school may buy-in. However, every school situation will be nuanced with individual needs. Given this fact, and the unknowns still connected with the Autumn term for schools, the TBMH will need to take a staggered approach to re-starting delivery in-school.

We are proposing that the earliest the TBMH SLA in-school teaching could start will be end September. Some schools may decide to start in-person teaching from November or January, and use digital lessons during Autumn. This will allow time for all planning to happen – risk assessments; discussions about musical content (re health and safety); and tutor timetabling/contracting. Nothing can be assumed, and we will need to work together to make a workable plan for each school.

Supporting School's own Curriculum delivery:

Schools will deliver music as part of a broad and balanced curriculum from start of Autumn term. The TBMH can provide access to free supporting resources:

- [Virtual Music School](#) (free access provided via confirmed Bronze membership – contact Finn.Butler@rbkc.gov.uk for more details)
- [Music Education Recovery Curriculum framework](#)
- SEND Vocal Resource (coming Sept 2020 [link HERE](#))
- Quality-assured TBMH Partnership resources

In-person TBMH Whole Day Curriculum Delivery (Primary):

- Where risk assessments and all other measures are in place, schools buying-in the TBMH 1-day curriculum offer can resume in-person teaching by TBMH tutor from the week commencing 28th September. (NB: this only applies to schools that buy-in 1 TBMH tutor to deliver a full day of curriculum delivery). Some schools may choose to delay the start until after half-term.



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



hammersmith & fulham



ROYAL
COLLEGE
OF MUSIC
London

Supported using public funding by



Department
for Education



ARTS COUNCIL
ENGLAND

- Given the concerns raised over the additional risks of certain instruments/singing, the musical content of curriculum teaching needs to be considered and reviewed. Schools need to consider the types of music taught and how this might affect musical SoW content. Therefore, a conversation with TBMH is required before this delivery can be confirmed.

In-person First Access Whole Class Learning (GnP):

- Where risk assessments and all other measures are in place, the earliest that schools buying-in WCL can resume in-person teaching by TBMH tutor, will be from the week commencing 28th September. Some schools may choose to delay the start until after half-term.
- Given the concerns raised over the additional risks of certain instruments/singing, the musical content of first access teaching needs to be considered and reviewed. Schools need to consider the types of music taught and how this might affect musical SoW content. Therefore, a conversation with TBMH is required before this delivery can be confirmed.

In-person Instrumental Peripatetic Teaching (1:1 and Small group lessons):

The recommended start for In-Person tuition will be the week commencing 2nd November. When this does resume the TBMH Instrumental peripatetic teaching in schools will be a nuanced approach that will depend on many factors. The main factor will be the physical building/teaching spaces available. 1:1/small group instrumental lessons can only take place in a well-ventilated room, that can accommodate 2-metre physical distancing between teacher and pupil(s). A small practice room is likely not to be suitable.

Digital Zoom Delivery

- Schools may wish to maintain small group instrumental learning over Zoom for the Autumn term. Schools could arrange for Zoom lessons to be delivered into school, with appropriate plans in place to support digital learning in specific music lesson spaces. Some pupils could have their Zoom lessons out of school time as an interim arrangement.
- The TBMH may be able to support this. However, please note that timetabling restrictions and limitations of the TBMH Zoom account will mean that timetabling will need to be carefully agreed between schools and TBMH. This would not begin until the week of 28th September at the earliest.

Home learning

Should pupils experience home learning during the Autumn term, schools will be able to support their learning through TBMH resources (Virtual Music School) and/or engage in Zoom lessons.

Autumn term Performances with schools:

- Christmas Festivals (TBC whether this is digital or cancelled)
- Future Sounds (TBC whether this is digital, postponed or cancelled)

Stuart Whatmore, Head TBMH, 31st August 2020

<https://www.gov.uk/government/publications/actions-for-schools-during-the-coronavirus-outbreak/guidance-for-full-opening-schools#music-dance-and-drama-in-school>

Music, dance and drama in school

All pupils should have access to a quality arts education. Music, dance and drama build confidence and help children live happier, more enriched lives, and discover the joy of expressing themselves. There may, however, be an additional risk of infection in environments where singing, chanting, playing wind or brass instruments, dance and drama takes place.

Additional mitigations, such as extended social distancing, were previously required for singing, and playing of wind and brass instruments given concerns that these were potentially higher risk activities. Department for Culture, Media and Sport (DCMS) has commissioned further scientific studies to be carried out to develop the scientific evidence on these activities, which has allowed the government to reconsider appropriate mitigations and further research is continuing.



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



hammersmith & fulham



ROYAL
COLLEGE
OF MUSIC

London

Supported using public funding by



Department
for Education



ARTS COUNCIL
ENGLAND

Singing, wind and brass instrument playing can be undertaken in line with this and other guidance, in particular guidance provided by the DCMS for professionals and non-professionals, available at [working safely during coronavirus \(COVID-19\): performing arts](#). However, these studies have also indicated that it is the cumulative aerosol transmission from both those performing in and attending events is likely to create risk. DCMS is continuing to develop a more detailed understanding of how to mitigate this potential aggregate risk, but in that context, organisations should follow the guidance set out below.

Schools that offer specialist, elite provision in music, dance and drama may also wish to consider this guidance alongside the DCMS guidance on the performing arts.

Minimising contact between individuals

You must do everything possible to minimise contacts and mixing. Your overarching objective should be to reduce the number of contacts between pupils/students and staff. This can be achieved through keeping groups separate (in bubbles) and through maintaining the social distance between individuals. These are not alternative options. Both measures will help, but the balance between them will change depending on the age of pupils, the layout of the building, and the feasibility of keeping groups separate from each other while offering a broad curriculum. If staff need to move between classes and year groups, they should try and keep their distance from pupils and other staff as much as they can, ideally 2 metres from other adults.

You should take particular care in music, dance and drama lessons to observe social distancing where possible. This may limit group activity in these subjects in terms of numbers in each group. It will also prevent physical correction by teachers and contact between pupils in dance and drama. Additionally, you should keep any background or accompanying music to levels which do not encourage teachers or other performers to raise their voices unduly. If possible, use microphones to reduce the need for shouting or prolonged periods of loud speaking or singing. If possible, do not share microphones. If they are shared, follow the guidance on [handling equipment](#).

Performances

If planning an indoor or outdoor face-to-face performance in front of a live audience, schools should follow the latest advice in the DCMS [performing arts](#) guidance, implementing events in the lowest risk order as described. If planning an outdoor performance they should also give particular consideration to the guidance on delivering [outdoor events](#).

Peripatetic teachers

Schools can continue to engage peripatetic teachers during this period, including staff from music education hubs.

Peripatetic teachers can move between schools, for instance, but you should consider how to minimise the number of visitors where possible. They will be expected to comply with arrangements for managing and minimising risk, including taking particular care to maintain distance from other staff and pupils. To minimise the numbers of temporary staff entering the premises, and secure best value, you could consider using longer assignments with peripatetic teachers and agree a minimum number of hours across the academic year.

If a teacher is operating on a peripatetic basis, and operating across multiple groups or individuals, it is important that they do not attend a lesson if they are unwell or are having any symptoms associated with coronavirus (COVID-19) such as fever, a new and sustained cough, loss of sense of taste or smell. In addition, they should:

1. Maintain distancing requirements with each group they teach, where appropriate.
2. Avoid situations where distancing requirements are broken; for an example demonstrating partnering work in dancing.
3. Make efforts to reduce the number of groups taught and locations worked in, to reduce the number of contacts made.



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



hammersmith & fulham



ROYAL
COLLEGE
OF MUSIC

London

Supported using public funding by



Department
for Education



ARTS COUNCIL
ENGLAND

Further information on the music education hubs, including contact details for local hubs, can be found at [music education hub](#), published by the Arts Council England.

Music teaching in schools and colleges, including singing, and playing wind and brass instruments in groups

When planning music provision for the next academic year, schools should consider additional specific safety measures. Although singing and playing wind and brass instruments do not currently appear to represent a significantly higher risk than routine speaking and breathing at the same volume, there is now some evidence that additional risk can build from aerosol transmission with volume and with the combined numbers of individuals within a confined space. This is particularly evident for singing and shouting, but with appropriate safety mitigation and consideration, singing, wind and brass teaching can still take place. Measures to take follow in the next sections.

Playing outdoors

Playing instruments and singing in groups should take place outdoors wherever possible. If indoors, consider limiting the numbers in relation to the space.

Playing indoors

If indoors, use a room with as much space as possible, for example, larger rooms; rooms with high ceilings are expected to enable dilution of aerosol transmission. If playing indoors, limiting the numbers to account for ventilation of the space and the ability to social distance. It is important to ensure good ventilation. Advice on this can be found in Health and Safety Executive guidance on [air conditioning and ventilation during the coronavirus outbreak](#).

Singing, wind and brass playing

Singing, wind and brass playing should not take place in larger groups such as choirs and ensembles, or assemblies unless significant space, natural airflow (at least 10l/s/person for all present, including audiences) and strict social distancing and mitigation as described below can be maintained.

Social distancing

In the smaller groups where these activities can take place, schools should observe strict social distancing between each singer and player, and between singers and players, and any other people such as conductors, other musicians, or accompanists. Current guidance is that if the activity is face-to-face and without mitigating actions, 2 metres is appropriate.

Seating positions

Pupils should be positioned back-to-back or side-to-side when playing or singing (rather than face-to-face) whenever possible. Position wind and brass players so that the air from their instrument does not blow into another player.

Microphones

Use microphones where possible or encourage singing quietly. By considering and adopting these cumulative risk mitigation measures, the overall risk will be reduced.

Handling equipment and instruments

Measures to take when handling equipment, including instruments, include the following.

Handwashing

Requiring increased handwashing before and after handling equipment, especially if being used by more than one person.

Avoiding sharing instruments

Avoid and equipment wherever possible. Place name labels on equipment to help identify the designated user, for example, percussionists' own sticks and mallets. If instruments and equipment have to be shared, disinfect regularly (including any packing cases, handles, props, chairs, microphones and music stands) and always between users, following government guidance on cleaning and handling equipment available at [hygiene: handwashing, sanitation facilities and toilets](#).

Instruments should be cleaned by the pupils playing them, where possible.

Handling scores, parts and scripts

Limit handling of music scores, parts and scripts to the individual using them.

Suppliers

Consider limiting the number of suppliers when hiring instruments and equipment. Schools should agree whose responsibility cleaning hired instruments is with the suppliers. Clean hire equipment, tools or other equipment on arrival and before first use. Equipment and instruments should be stored in a clean location if you take delivery of them before they are needed, and they should be cleaned before first use and before returning the instrument.

Pick up and drop off points

Pick up and drop off collection points should be created where possible, rather than passing equipment such as props, scripts, scores and microphones hand-to-hand.

Individual lessons and performance in groups

Individual lessons in music, dance and drama can resume in schools, FE colleges and organisations providing out of school childcare. This may mean teachers interacting with pupils from multiple groups, so you will need to take particular care, in line with the measures set out above on peripatetic teachers.

If there is no viable alternative, music lessons in private homes can resume, following the same guidelines, and additionally following the government guidance for working in homes, and the guidance for out-of-school provision.

In individual lessons for music, dance and drama, social distancing should be maintained wherever possible, meaning teachers should not provide physical correction.

Specific safety measures for individual music lessons are set out in the following sections.

Social distancing

Measures should include specific social distancing between pupil and teacher (current guidance is that if the activity is face-to-face and without mitigations, 2 metres is appropriate), accounting for ventilation of the space being used. Pupil and teacher should be positioned side by side if possible.

Avoid sharing instruments

Avoid sharing instruments and equipment wherever possible and place name labels on equipment to help identify the designated user, for example, percussionists' own sticks and mallets

If instruments and equipment have to be shared, they should be regularly disinfected (including any packing cases, handles, props, chairs, microphones and music stands) and always between users, following government guidance on [cleaning and handling equipment](#). Instruments should be cleaned by the individuals playing them, where possible

Scores, parts and scripts

Limit the handling of music scores, parts and scripts to the person using them.

If there is no viable alternative, music lessons in private homes can resume, following the same guidelines, and additionally following the government guidance for [working in homes](#), and the guidance for [out-of-school provision](#).



Royal Albert Hall



City of Westminster



THE ROYAL BOROUGH OF
KENSINGTON
AND CHELSEA



hammersmith & fulham



ROYAL
COLLEGE
OF MUSIC
London



Supported using public funding by
Department for Education



ARTS COUNCIL
ENGLAND