



# Findings from the National Rollout 2015/6

Exploring how technology can improve  
access to music education in rural areas

# Introducing Connect: Resound

Connect: Resound is an action research project exploring how digital technologies can be used to provide music education and enrichment activities to children living in rurally isolated areas.

With a modest investment in equipment and training, Connect: Resound has already proven that instrumental tuition can be delivered very effectively online. Over the past year, we have focused on rolling out our tried and tested model of virtual music learning from North Yorkshire to other rural areas in England – from Cumbria to Cornwall.

The Music Education Hub in each county used our digital approach to deliver instrumental lessons to children in rurally isolated schools. Through Connect: Resound, pupils also enjoyed live broadcasts of music performances whilst teachers accessed a Continuing Professional Development programme.

This paper summarises the findings from the national rollout and explores new directions for the future of Connect: Resound.



## From Cumbria to Cornwall

Connect: Resound responds to the challenge of delivering a high quality, inclusive music offer to all children and young people, regardless of their geographic location. Following a successful pilot in North Yorkshire in 2014/15, Connect: Resound has spread its reach across England by working closely with four further Music Education Hubs across the country. Each Hub serves areas with a large rural population and so faces challenges of cost, transport and logistical barriers when offering music education and enrichment opportunities.

### A Partnership Project

Connect: Resound is delivered by NYMAZ, the University of Hull and UCan Play.

This phase has been supported using public funding by the National Lottery through Arts Council England, and the JP Getty Jnr Charitable Trust.

With thanks to all the participating schools and Music Education Hubs.

1. Cumbria Music Hub
2. Durham and Darlington Music Hub
3. North Yorkshire Music Hub
4. East Riding of Yorkshire Music Hub
5. Cornwall Music Hub

# Executive Summary

## Key achievements in 2015/16



**PROVIDED**  
**40**  
pupils with online instrumental tuition



**ATTRACTED**  
**50**  
delegates to our first gathering for music education professionals working with digital technology



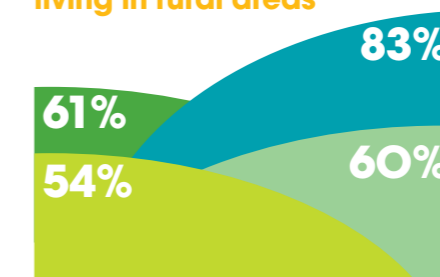
**ACHIEVED**  
**1200+**  
views of our live broadcasts & CPD events



**RECORDED**  
**863**  
downloads of our online music education resources

### How rurally isolated are the Music Education Hubs?

Percentage of population living in rural areas



- Cornwall
- Durham & Darlington
- East Riding of Yorkshire
- Cumbria



**SIGNED UP**  
**172**  
members to the new NYMAZ Remote Learning Network

### What are the travel challenges faced by rural Music Education Hubs?\*





# Executive Summary

## How does Connect: Resound benefit the Hubs?

Instrumental teachers in rural areas spend a significant part of their working week travelling. Our research revealed an average of **476** hours is spent on the road per Hub per week. That's **18,564** hours per year!

By incorporating Connect: Resound's tried and tested method of online instrumental tuition into their weekly schedule, teachers can spend less time travelling and more time teaching.

**"I felt great – apprehensive until after the first lesson when it felt just like a lesson. Really normal. Once you've got past all the technology, you just absorb yourself in what the kids are doing and that's just exactly the same."**  
**Instrumental teacher**

**"There has been huge enthusiasm from youngsters taking part. Some of these children had not previously been instrumentalists. I would very much recommend Connect: Resound as an avenue to access music lessons."**  
**Headteacher**

## What is the potential for Connect: Resound?

### • Creating a blended learning model

All participating Hubs intend to embed online methods into their teaching as part of a blended learning model, combining online and face-to-face lessons.

### • Reaching new learners

The Hubs believe that online tuition would be an effective way of engaging schools with no current instrumental provision.

### • Giving rurally-isolated children access to life opportunities

Connect: Resound broadens the horizons of pupils in remote areas. From accessing instrumental tuition and enjoying professional music performances to learning about different genres of music and routes into the music industry – the scope is enormous.

**"Awesome! All of it was awesome!"**  
**Pupil**

**"It feels like you're in the room."**  
**Pupil**

**"My daughter has definitely enjoyed the project and would certainly like to carry on with instrumental lessons."**  
**Parent**

## What are the critical success factors for online instrumental tuition?

### • Reliable rural broadband

Dependable, superfast internet access is not a given in rural areas, yet it is vital if children in remote locations are to have equal life chances.

### • Dedicated CPD for teachers

Specific training is critical to ensure teachers can adapt their teaching methods to the online environment.

### • Planning & development time for Hubs

There is great enthusiasm for Connect: Resound but online tuition cannot be introduced overnight. Hubs need commitment, planning and development time in order to change how their teaching is offered.

## Where next for Connect: Resound?

### • Extending reach

Teaching to larger groups and across multiple locations.

### • New contexts

Extending into settings where pupils have less access to instrumental learning and other music opportunities, e.g. Pupil Referral Units, Hospital Schools, Home Educated.

### • Action research

Additional research into how recent developments in video conferencing software and hardware can be used to further improve the teaching and learning experience.



# Connect: Resound National Rollout

## Action Research Findings

### Introduction

**Connect: Resound is an action research project exploring how digital technologies can be used to deliver music education and enrichment activities to children living in rurally isolated areas. This summary report highlights key activities and outcomes in the project's second year of delivery, which saw activity roll out from an initial pilot in North Yorkshire to rural Music Education Hubs across the country.**

### About Connect: Resound

The project is a response to the challenge of delivering a high quality, inclusive music offer to all children and young people regardless of their geographic location. 17.6% of the population of England lives in areas defined as rural, and the children growing up in these areas have less access to many musical, cultural and social opportunities.<sup>1</sup> Music Education Hubs serving areas with a large rural population face additional challenges - including cost, transport and logistical barriers - to delivering music education and enrichment opportunities.

Darren Henley's review of Music Education in England<sup>2</sup> included a recommendation for the sector to examine how technology could enable better teaching of music (particularly in rural areas), whilst the Paul Hamlyn funded Inspire Music<sup>3</sup> programme highlights the importance of technology in music as a means of enabling access. The annual report on the data collected from Music Education Hubs for the year 2014/15 notes that Music Education Hubs are delivering in an increasingly challenging context, in terms of the need to diversify funding sources and increasing academisation.

1. <http://www.nymaz.org.uk/goneintheair>

2. <https://www.gov.uk/government/publications/music-education-in-england-a-review-by-darren-henley-for-the-department-for-education-and-the-department-for-culture-media-and-sport>

3. <http://inspire-music.org>

The report notes that Hubs have been engaging with an increasing number of schools and are focusing on those they have found harder to reach.

Connect: Resound works with Music Education Hubs to find new ways of enabling better and broader access to music education, with a focus on live, online learning, connecting pupils with instrumental teachers and professional musicians virtually, in real time. Following a successful pilot in North Yorkshire, the project expanded to work with music organisations across the country to deliver and further develop this unique approach to online music education, including North Yorkshire, Durham and Darlington, East Riding of Yorkshire, Cumbria and Cornwall Music Education Hubs.

The 2015/16 project involved the delivery of instrumental lessons to children at schools in rural areas, the live streaming of broadcasts of professional music performances to schools, and a CPD programme for music education professionals with an interest in online music education.

### Project summary

Connect: Resound was launched in September 2014 with support from the Digital R & D Fund for the Arts. Led by NYMAZ, the project brought together music education practitioners from the North Yorkshire Music Hub, researchers from the University of Hull, and music technologists from UCan Play to investigate how digital technologies could be used to deliver music education and enrichment activities remotely to children and young people in rural areas. The pilot established that instrumental tuition in schools could be delivered very effectively online, and that a modest investment in equipment and training could help Hubs to overcome the barriers to access affecting delivery in rural areas.

A delivery model and set of resources was created which could then be implemented by Hubs in other areas. The model recommends a technical setup, and provides a set of resources, which enables Hubs to deliver online instrumental lessons, in real time, using the tutors and approaches already employed by that particular Hub. Dissemination of the project findings revealed a strong interest in the model, and with funding from the Arts Council's Grants for the Arts, the JP Getty Jnr Charitable Trust, and participating Music Education Hubs, the project engaged with a further four Hubs, providing equipment, training support and business analysis to enable them to explore how online teaching can form part of their ongoing tuition.

The project also involved developing the collective skills base of the partners in commissioning live streamed music performance for schools. Finally, a CPD programme was developed to support this area of practice, including development work with additional Hubs and practitioners across the country to advise on and support their work around live online tuition.

In 2015/6 we:

- Delivered online instrumental teaching to 40 pupils
- Achieved over 1200 views of our original online content, including live broadcasts of music performances and CPD events for music education professionals
- Established the NYMAZ Remote Music Education Network, with a membership of 172 music education professionals
- Delivered our first gathering for music education professionals working with online technology, attracting 50 delegates and speakers
- Further developed the suite of resources and tools for online music education professionals, downloaded 863 times in 2016
- Provided consultancy to additional Hubs wishing to explore online tuition methods, working with 12 Music Hubs in total during the year



## Project delivery

### Instrumental teaching

A total of 40 pupils received online instrumental tuition through the project. Schools and teachers were provided with an online teaching kit, supported by training, which comprised:

- **Internet enabled computer**
- **Roland VR-3EX audio-video mixer/streamer**
- **3 x video cameras**
- **1 x full sized tripod, 2 x desk tripods**
- **1 x wearable clip on microphone (for teachers)**
- **2 x condenser microphones (matched pair) with stands**

**Total cost (excluding PC): approximately £3000**

This equipment was developed and trialled during the pilot teaching project in North Yorkshire in 2014/15. Using the audio-visual equipment in addition to universally available Skype software enables a richer and more effective experience for teachers and pupils alike, with better quality sound and the ability to have multiple camera angles and close ups. The instrumental teaching was delivered by our four Music Education Hub partners for 2015/16, as follows.

### Cumbria Music Hub

Cumbria is one of the most sparsely populated counties in the United Kingdom, and over 54% of its population lives in rural areas. The Hub worked with Alston and Nenthead Primary Schools (part of Alston Moor Federation) in the North Pennines. The instrumental teacher taught violin and viola to small groups of pupils from a teaching base at Trinity School in Carlisle - just over 33 miles, and one hour's drive from Nenthead.

**Equivalent travel costs for a face-to-face lesson: Mileage @ 47p per mile, Carlisle - Nenthead: 66 mile round trip = £31.02**

### Durham and Darlington Music Hub

Durham and Darlington encompass post-industrial towns and large villages and isolated rural villages and hamlets, with over 61% of people in County Durham living in areas defined as rural. Here, the Hub worked with Esh Primary School, a village school on the outskirts of Durham. The instrumental teacher taught violin to small groups of pupils from a teaching base in Newton Aycliffe, a half hour car journey from the school.

**Equivalent travel costs for a face-to-face lesson: Mileage @ 47p per mile, Newton Aycliffe - Esh: 34 mile round trip = £15.98**

**“Really great, learning lots of new things, challenging. It feels like you’re in the room.”**

### East Riding Music Hub

The East Riding of Yorkshire is a largely rural county, with 60% of the population living in dispersed rural communities.

The Hub worked with Burstwick Community Primary School in the Holderness area, 35 minutes drive from the teaching base in Beverley, East Yorkshire. Pupils learnt violin and percussion in small groups.

**Equivalent travel costs for a face-to-face lesson: Mileage @ 47p per mile, Beverley - Burstwick: 40 mile round trip = £18.80**

### Cornwall Music Hub

83% of the population in Cornwall lives in rural areas, rising to 100% on the Isles of Scilly. Cornwall County Council notes that the county's “geographical shape and position... dispersed and sparsely populated settlement pattern combined with Cornwall's coastline present issues of accessibility and challenges for equal provision of services.”<sup>4</sup>

The Hub, through lead partner Cymaz Music, worked with Five Islands School on the Isles of Scilly. To travel from the Falmouth teaching base to the Scilly Isles would involve driving for over an hour to St Just airport, then a 15-20 minute flight, or a 50 minute drive to Penzance followed by a boat journey of at least 2 hours and 40 minutes. The instrumental tutor worked with Year 9 students on a ‘build a band’ project, teaching keyboards, vocals, drum kit, electric guitar, bass guitar and tambourine, and developing composition, songwriting and performance skills.

4. <https://www.cornwall.gov.uk/media/20392018/cornwall-statistics-infographic-a-4-3-proof3.pdf>



**Equivalent travel costs for a face-to-face lesson:**

**By air: Mileage @ 47p per mile, Falmouth - St Just: 70 mile round trip = £32.90, Flight = £105 return = £137.90**

**By sea: Mileage @ 47p per mile, Falmouth - Penzance: 55 mile round trip = £25.85 Boat crossing = £39.50 day round trip = £65.35**

Some of the participants in the online lessons fed back to their teacher how much they enjoyed learning music in this way:

**“Good, it’s different than normal.”**

**“Good, more interactive and learning more skills.”**

**“I knew quite a lot before but the day has answered quite a few questions.”**

### Live broadcasts

The project broadcast three live music performances, developed in partnership with Hub partners, music organisations and performers, specifically for a schools audience, combining high quality music performance with an insight into the music being presented and the performers’ journeys to becoming professional musicians.

The performances were live streamed - by lead technology partner UCan Play in real time - using a technical setup based on that used for instrumental teaching. The broadcasts from both the pilot and rollout phases have been archived, with several made available for future use by education partners, with permission from the performers.

The performances were:

- Consone Quartet live from the National Centre for Early Music, York, in partnership with the National Centre for Early Music and the East Riding Music Hub, with support from the Orchestra of the Age of Enlightenment
- Hallé Orchestra live from the Dolphin Centre, Darlington, in partnership with Orchestras Live and Durham Music Service (lead partner in Durham & Darlington Music Hub)

- A4 Brass Quartet live from Dallam School, Milnthorpe, in partnership with Lake District Summer Music and Cumbria Music Hub
- The broadcasts proved a highly popular element of the Connect: Resound programme, with some viewers experiencing the performances in real time, and others watching the footage at a later date. The performances from the first year of delivery also continued to attract new and repeat viewers. Performers and audiences responded enthusiastically to the live-streamed performances:

**“It was really exciting for us to be involved in something so innovative and I only wish there had been something like that available when I was growing up in rural Cumbria!”**

**“I liked the last movement of the Mozart because it was like the instruments were playing games.”**

**“Awesome! All of it was awesome!”**

**“I am learning to play and it was so exciting to see people playing such fast, complicated things.”**

**“It inspires people to play and enjoy classical music.”**

**“The quartet were amazing and their fingers moved really fast!”**

### CPD programme

A range of CPD activities was organised in order to support the workforce directly involved in project delivery, and for the wider, growing, community of practice of professionals working in the area of online music education:

- Classroom and instrumental teachers received training in setting up and using the online teaching kits. This learning was supported by a live webinar providing advice and guidance on online instrumental teaching, delivered by one of the teachers from the pilot phase.
- A tutorial video and toolkit was produced to advise Hubs and music organisations on using the Connect: Resound teaching kit for live broadcasting.
- The NYMAZ Remote Music Learning Network was established to provide support, information and connectivity for music education professionals working in the area of online education. Services include an online forum on the Youth Music Network page, a regular e-bulletin, and access to the members’ pages of the NYMAZ website, enabling exclusive access to resources and archived performances.
- The first Connect: Resound Gathering was hosted in June 2016 at York St John University, with over 50 attendees exploring all aspects of online music education through presentations and workshops. Delegates reported that their knowledge of music education and technology had been deepened.

**“Hugely increased awareness of possibilities.”**



**“Now know what’s out there. Good links to explore.”**





## Research questions

The aim of Connect: Resound was to investigate how digital technologies could deliver music education and enrichment activities in rural areas. The overarching intention was to develop a model of good practice, including a bespoke technical solution for online instrumental tuition, relevant to Music Hubs and similar organisations across the country.

The research team, led by Dr Andrew King from the University of Hull, set out to examine 'How effective are online music lessons for Hubs, educators, and pupils?', addressing the following aims:

- **Aim 1** To discover to what extent the participating Music Hubs have embedded or are going to embed the Connect: Resound approach in their own business plans, and whether the approach proves feasible in terms of cost-effectiveness;

- **Aim 2** To examine whether workforce development for peripatetic instrumental teachers has been successful in developing skills to be able to deliver online instrumental tuition effectively, and how successful they have been in adapting their teaching methods; and
- **Aim 3** To assess the effectiveness and quality of test lessons in pilot schools - including feedback from participating children, parent/carers, peripatetic tutors, school music coordinators and headteachers, providing participating Hubs with evidence to inform their own business planning.

The researchers spoke to Music Hub managers, instrumental teachers, headteachers, parents/carers and pupils, and observed lessons in progress to explore the effectiveness, impact and potential of the approach.

## Findings

- **Aim 1 Feasibility, cost and future planning**

Based on information from the Hubs involved in the study, instrumental teachers teaching in rural areas spend a significant amount of their working week travelling - an estimated average of 476 hours per Hub. Hubs in rural areas can spend upwards of £150,000 per annum on travel costs (including mileage and teachers' paid time spent on the road.)

Hub managers and teachers agreed that travel times and costs pose real barriers to delivery of instrumental lessons in rural and remote locations. One manager said:

**“For our music service, benefits of online teaching include being able to make contact with those hard-to-reach areas. The ones that maybe need 20 minutes or half an hour of tuition but it takes 50 minutes or an hour to drive there from any location. So it's the travel really that makes the biggest difference.”**

Teachers reported travelling up to 300 miles each week, with traffic and weather conditions affecting whether lessons take place on time, or sometimes at all.

The Hubs acknowledge the real potential of online lessons as part of their business models to decrease travel time, car mileage and staff costs, and to reinvest savings in engaging a wider number of children and young people.

All of the Hubs who took part in the research project intend to continue with online lessons, and are also exploring other applications of the technology, such as live broadcasting local performances and teacher training activities.

Many noted the particular potential of the approach to engage with schools with no current instrumental provision at all, and there was also a consensus around the benefits of online teaching as part of a blended learning model, combining online and face-to-face lessons over a half term or termly programme of lessons.

The experience of the Hubs we have worked with to date has shown that transitioning to using online teaching as part of the overall delivery model takes a significant amount of planning and time. Training teachers, setting up IT systems, recruiting schools and coordinating the online lessons as part of the overall timetable all present challenges for Hubs, requiring additional time and resource in the set up phase.

The reliability of internet connections, especially in rural areas, remains an issue for Hubs teaching online, as do issues around the video conferencing local authority networks are set up to use, and its compatibility with the software available to schools.

Feedback from Hubs has also highlighted areas that would benefit from further exploration including: teaching to larger groups and to multiple locations; teaching pupils learning in settings which have less access to instrumental learning and other opportunities (Pupil Referral Units, Hospital Schools, Home Educated); issues relating to safeguarding and online teaching, the teaching of under-represented instruments and advanced learners.

- **Aim 2 What have we learnt about developing teaching skills for online instrumental lessons?**

The instrumental teachers had all accessed training provided by Connect: Resound, and had thought about the ways in which they would need to adapt their teaching when delivering lessons online. They were then interviewed and observed by the research team from the University of Hull. The teachers were enthusiastic about the experience and found that teaching online was less daunting than they had initially anticipated:

**“I felt great - apprehensive until after the first lesson when it felt just like a lesson. Really normal. Once you've got past all the technology, you just absorb yourself in what the kids are doing and that's just exactly the same. The relationship feels the same as well. They have to come forward a lot more with their own thoughts. They were quite shy at the start and you have to say 'It's ok, no you can talk'.”**

The key areas in which teachers reported differences in how they taught, and experienced their teaching, were:

- Lessons required greater preparation, including developing and sharing resources such as handouts, backing tracks etc in advance of the lesson.
- The structure and flow of lessons - teachers found that by not being in the room, it became more important not to interrupt the 'flow' of the lesson, and reviewed their performance after longer intervals than the more stop-start approach they might use in face-to-face lessons.

- Clarity of instructions and gestures - the teachers were much more aware of the need to be clear in their instructions, and to make gestures bold and easy to read. This was reinforced in the teacher training.
- Dealing with latency (the 'time lag' between data being sent and received across the network). This time lag makes some common elements of teaching - accompanying pupils, clapping along - impossible, and the teachers found alternative ways of dealing with this, including backing tracks and asking the pupils to help count the beat.
- Teachers reflected on and adapted their practice to meet the specific demands of online teaching. Many reflected that the approach encourages greater independent learning amongst the pupils:

**“When you're there with them you can kind of keep them in time by playing with them, whereas if they go out of time with the backing track you've just got to kind of let it go, and stop and say 'What did you think?' and they say 'I was out of time but I don't know how'. Actually, maybe the result of that is they gain a deeper understanding of it, rather than just being told or shown. They actually have to figure it out for themselves.”**



- CPD is critical - teachers felt the training and CPD they had accessed as part of the project had been helpful, and that developing stronger networks and peer support between teachers working in this area of practice would be helpful.
- **Aim 3 Are online instrumental lessons effective and good quality?**  
The research team gathered extensive data from lesson observations, questionnaires and interviews in order to discover more about the teaching and learning process and assess the quality and effectiveness of the online approach:
- Use of cameras - it was found that teachers in this cohort toggled between camera angles less than in the pilot scheme, and this has been identified as an area where further training could be focused, in order to build confidence and knowledge of the most effective use of camera angles for teaching.
- Lessons involved more verbal communication (giving feedback and information, use of questions) than in a typical face-to-face lesson. The Key Stage 2 lessons involved more demonstration than the lessons with older pupils, when additional tools such as backing tracks were used.
- Concentration and behaviour in lessons was generally found to be good, but better when an adult such as a teaching assistant was present in the lessons, which also helps to reinforce learning and to embed music education within the school culture. However, this adds to the delivery costs for the schools.

- Parents and pupils were positive about the lessons, with most of the parents indicating that their child had enjoyed the lessons ‘very much’ and rating their progress as ‘good’ or ‘very good’.  
**“(My daughter) has definitely enjoyed the project, and would certainly like to carry on with instrumental lessons.”**
- All of the pupils surveyed said they wanted online lessons to continue, with slightly fewer saying they were interested in face-to-face lessons.
- The majority of pupils enjoyed the lessons ‘all of the time’, with the remainder enjoying them ‘most of the time’.
- When asked about the quality of the sound, video and internet connection, pupils said:
  - They could hear and see the teacher most of the time.
  - The sound, vision and connection was ‘good’ or ‘very good’ over 50% of the time - the rest of the time it was ‘ok’.
- The headteachers consulted were positive about the approach, but did note the barriers presented by the lack of access to high-speed broadband connections in many rural areas. Two of the heads noted that as a first route into music education it was a particularly effective tool:  
**“There has been huge enthusiasm from youngsters taking part. Some of these children had not previously been instrumentalists. I would very much recommend Connect: Resound as an avenue to access music lessons.”**

**“Yes, our rural location does affect access to music education - historically there has not been much music at the school.”**

- In terms of progression, as with the pilot study, teachers felt that pupils’ progress was the same as they would expect in face-to-face lessons. Pupils agreed that their progress was ‘good’ or ‘very good’. The project with Year 9 pupils led to two pupils going on to select music GCSE whom hadn’t been planning to do so before.
- Hubs reported that additional factors affecting the planning and delivery of online teaching included:
  - Getting permissions from Local Education Authority IT departments to use Skype on school networks often requires careful planning;
  - Timetabling and delivering lessons in a different way adds further complexity to planning lessons and teacher’s timetables;
  - Finding secure, reliable and accessible premises for delivery;
  - Connectivity and checking the school and the location of the teacher has the necessary speeds;
  - Recruiting schools to try something new;
  - Cost effectiveness for schools who may have to assign staff or volunteers to provide in-class support to pupils if no music teacher is physically present.

## Conclusion

This second phase of action research supports the pilot's findings that online learning can form a cost effective and practical element of a Music Hub's offer to children and young people, and can help overcome barriers to access, including those caused by rural isolation.

Connect: Resound has now worked with 12 Music Education Hubs across the country, including those included in this action research programme as well as Hubs who have engaged the project on a consultancy basis to deliver advice and training. The project works in partnership with Hubs to help them to explore how online lessons can form part of their delivery, and through this and the wider CPD programme has supported the sector in developing an area of practice which has been growing in the private sector and internationally for many years. With Music Education Hubs increasingly developing and diversifying their approaches, and working with a growing range of partners to deliver an exciting, accessible and high quality offer, the music education sector is increasingly able to explore these approaches and to consider how online learning can form a core part of service delivery.

The action research has demonstrated that there are still delivery challenges to be overcome, in particular universal access to superfast broadband, and the need for sufficient planning and development time

for Hubs to change the way in which some of their teaching is delivered. There is also a need for further CPD and support for teachers working in this area of practice, and for action research to ensure that the potential of online music education can be realised, and access to music education for children and young people in rural areas, and for those facing other barriers, can be extended and developed. There have also been some interesting recent developments in the software and hardware available for video conferencing and live streaming over the internet that can further improve the teaching and learning experience. The experiences of the Hub managers, teachers and pupils in this larger rollout of the Connect: Resound model is informing the next phase of support and resources that are being developed by the project to support online music learning.

The work to date has demonstrated the effectiveness of the approach, the enthusiasm among music teachers, children and young people, schools and parents, and the business case for Hubs of making the initial investment in the technology, training and planning, which enables longer term efficiencies and savings to be made. There is real potential for live, online music education to form a key part of Music Education Hubs' strategies for reaching new instrumental learners and for providing enhanced music education and enrichment opportunities.





## Connect with us!

Connect: Resound provides support to all involved with music education to improve access to opportunities for children and young people in rural areas in a number of ways:

- Working directly with Music Education Hubs to develop approaches to online teaching
- Providing online advice, support and resources
- Working with arts organisations, venues, music education hubs and musicians to develop live online music broadcasts for a school age audience
- Co-ordinating the NYMAZ Remote Music Learning Network, and providing professional development, training and networking opportunities for music education professionals working in the area of online learning

### To find out more:

**Call 01904 543382**

**Email [info@nymaz.org.uk](mailto:info@nymaz.org.uk)**

**Visit [www.nymaz.org.uk/connectresound](http://www.nymaz.org.uk/connectresound)**

**Tweet @NYMAZmusic**

