

TERMS OF REFERENCE

Implementation of Pilot Program for Universal Music Education in Colombia, Panama, and Paraguay

REGIONAL

RG-T3391

Coalition for Universal Music Education in Latin America and the Caribbean (LAC)

1. Background and Justification

- 1.1. Established in 1959, the Inter-American Development Bank (“IDB” or “Bank”) is the main source of financing for economic, social and institutional development in Latin America and the Caribbean. It provides loans, grants, guarantees, policy advice and technical assistance to the public and private sectors of its borrowing countries.
- 1.2. In the emergence of the Fourth Industrial Revolution, innovation plays a vital role in the economic growth, and policy makers around the world have revised and aligned their education systems to better prepare students with the necessary skills required in the 21st century. These skills go beyond traditional subjects such as reading and mathematics and include creativity, communication, collaboration, grit, resilience, etc. Music education has gained attention for fostering these skills and attitudes, and several studies have identified the positive impact of music education on children’s creativity and socio-emotional skills (Hallam, 2010; Skoe & Kraus, 2012; Winner, Goldstein, & Vincent-Lancrin, 2013).
- 1.3. In fact, high performing countries around the world have invested ample time on music instruction. In Finland for example, 20% of total instruction time for 9-11-year-olds is allocated to music education (OECD, 2012). England also capitalized on the potential of music education and had increased its proportion from 9% to 11% between 2001 and 2010 (OECD, 2012). A school in UK where most of their students performed poorly and came from low-income refugee families, shifted its focus from reading/math to music and offered six hours of music per week. Six years into implementation, the school scored above the national average and was at the top 10% nationally for pupil progress in reading, writing, and math. Equally important and evident was their socio-emotional development as students became more creative and attentive through music classes and were better equipped to deal with fear, peer pressure, failure, etc.
- 1.4. Despite the benefits of music education, many countries in LAC do not include music as part of their public education system (Cajas, 2007; UNESCO, 2003). However, the region is home to many successful out-of-school-time music programs, such as el Sistema in Venezuela and its numerous country-market variants (e.g., Fundación Batuta in Colombia/FOJI in Chile), wherein young people consistently participate in music training and music making. What lacks however

is a clear commitment and connection of these effective out-of-school-time interventions with and in the public education system.

- 1.5. Against this background, the Ministry of Education in Colombia, Panama, and Paraguay and the IDB have joined forces to implement experimental music classes for 4,000 students, 400 teachers, in 300 schools, across three countries. The contracting firm/organization will assist with the implementation process.

2. Objectives

- 2.1. The objective of the consultancy is to implement the pilot intervention ensuring: the selection of 300 pilot schools across three countries, training of 400 teachers and mentors, deployment of the program in 300 pilot schools in three countries, and the monitoring of intervention for its effective implementation.

3. Scope of Services

- 3.1. The beneficiaries include 4,000 students, 400 teachers, across 300 schools in Colombia, Panama, and Paraguay.

4. Key Activities

- 4.1. The consulting firm will work in close collaboration with the Ministry of Education in three countries, conducting following activities without prejudice to other tasks that are necessary to complete the work:
 - (i) Develop and submit a first draft of a detailed work plan for the consultancy, including the description of the activities to be carried out and its products, a schedule of activities and deliverables.
 - (ii) Based on the expertise of the contracted firm/organization, develop training workshop for teachers and mentors¹. The materials will include the lesson plans for the training of teachers and mentors and teachers' guide for music classes. The training workshop should be designed to deliver a minimum of 40 training hours including classroom practices.
 - (iii) Collaborate with the Ministry of Education in three countries, select 100 schools in each country and train 400 teachers across 300 schools in Colombia, Panama, and Paraguay.
 - (iv) Deliver necessary teaching materials to pilot schools.
 - (v) Manage and monitor the intervention, offer technical support if necessary, and keep the quality controlled by implementing a monitoring system to make sure that children in the selected schools are receiving the treatment and by paying regular visits to the pilot

¹ Refers to the older youth who will teach and create music with younger students under the guidance of a trained classroom teacher.

- schools during the implementation.
- (vi) Ensure full cooperation with the organization that will be implementing the impact evaluation of the program by providing information and coordinating the starting and end dates of implementation to make sure that baseline and follow-ups are properly gathered.
 - (vii) Repeat the steps from (iii) to (v) in two other countries.

5. Expected Outcome and Deliverables

5.1. The consultancy will deliver the following documents and reports:

- (i) Product 1: Inception report, including work plan
- (ii) Product 2: Report on the development of the training program and teacher's guide
- (iii) Product 3: [Country 1] Report on the selection of schools, training of teachers and mentors, and delivery of teaching materials
- (iv) Product 4: [Country 1] Report on the monitoring of the intervention, including the findings from the monthly school visits
- (v) Product 5: [Country 2] Report on the selection of schools, training of teachers and mentors, and delivery of teaching materials
- (vi) Product 6: [Country 2] Report on the monitoring of the intervention, including the findings from the monthly school visits
- (vii) Product 7: [Country 3] Report on the selection of schools, training of teachers and mentors, and delivery of teaching materials
- (viii) Product 8: [Country 3] Report on the monitoring of the intervention, including the findings from the monthly school visits
- (ix) Product 9: Final report on the implementation of the pilot, including the lessons learned and the database on the beneficiaries' participation in the training and the music classes

6. Project Schedule and Milestones

- (i) Product 1: Workplan of the consultancy, including the dates and responsibilities for training and managing the implementation in two weeks after signing the contract
- (ii) Product 2: Relevant report submitted in three months after delivering Product 1
- (iii) Product 3: [Country 1] Relevant report submitted in a month after the delivery of teaching materials to pilot schools
- (iv) Product 4: [Country 1] Monitoring report submitted in a month after the last school visit
- (v) Product 5: [Country 2] Relevant report submitted in a month after the delivery of teaching materials to pilot schools
- (vi) Product 6: [Country 2] Monitoring report submitted in a month after the last school visit
- (vii) Product 7: [Country 3] Relevant report submitted in a month after the delivery of teaching materials to pilot schools
- (viii) Product 8: [Country 3] Monitoring report submitted in a month after the last school visit

- (ix) Product 9: The final report in a month after the completion of the pilot program

7. **Reporting Requirements**

7.1. The firm will be required to provide biweekly email updates on the progress of the work. All materials produced during and for this consultancy will:

- (i) Be delivered in hard and electronic copies (Zip files won't be accepted as final reports);
- (ii) Be owned by the IDB (copyright), including the right to produce, distribute, disseminate and publish, notwithstanding the termination of the consultancy.

8. **Acceptance Criteria**

8.1. The project Team Leader, Mercedes Mateo-Berganza, Lead Education Specialist, SCL/EDU, is responsible for the approval of the products delivered by the firm/organization

9. **Other Requirements**

9.1. The firm/organization should have a prominent trajectory in the development of education projects, with an emphasis on music education. It should promote an education vision that is holistic with a special focus on integration of vulnerable populations. In addition, the organization should have the leverage and international recognition as proven by already existing and previously established partnerships with other international organizations, NGOs, Foundations, etc. The organization should have a team of highly qualified professionals and experts in the fields of music education, innovation, and project management in developing countries.

10. **Supervision and Reporting**

10.1. All reports will require an approval by the project Team Leader. It shall be Firm's responsibility for ensuring that all reports are submitted to the Bank.

11. **Schedule of Payments**

11.1. Payments will be made as the following:

Payment Schedule	
<i>Deliverable</i>	%
1. Product 1	10%
2. Product 2	10%
3. Product 3	10%
4. Product 4	10%
5. Product 5	10%

6. Product 6	10%
7. Product 7	10%
8. Product 8	10%
9. Product 9	20%
TOTAL	100%

TERMS OF REFERENCE

Impact Evaluation of Pilot Program for Universal Music Education

REGIONAL

RG-T3391

Coalition for Universal Music Education in Latin America and the Caribbean (LAC)

1. Background and Justification

- 1.1.** Established in 1959, the Inter-American Development Bank (“IDB” or “Bank”) is the main source of financing for economic, social and institutional development in Latin America and the Caribbean. It provides loans, grants, guarantees, policy advice and technical assistance to the public and private sectors of its borrowing countries.
- 1.2.** In the emergence of the Fourth Industrial Revolution, innovation plays a vital role in the economic growth, and policy makers around the world have revised and aligned their education systems to better prepare students with the necessary skills required in the 21st century. These skills go beyond traditional subjects such as reading and mathematics and include creativity, communication, collaboration, grit, resilience, etc. Music education has gained attention for fostering these skills and attitudes, and several studies have identified the positive impact of music education on children’s creativity and socio-emotional skills (Hallam, 2010; Skoe & Kraus, 2012; Winner, Goldstein, & Vincent-Lancrin, 2013).
- 1.3.** In fact, high performing countries around the world have invested ample time on music instruction. In Finland for example, 20% of total instruction time for 9-11-year-olds is allocated to music education (OECD, 2012). England also capitalized on the potential of music education and had increased its proportion from 9% to 11% between 2001 and 2010 (OECD, 2012). A school in UK where most of their students performed poorly and came from low-income refugee families, shifted its focus from reading/math to music and offered six hours of music per week. Six years into implementation, the school scored above the national average and was at the top 10% nationally for pupil progress in reading, writing, and math. Equally important and evident was their socio-emotional development as students became more creative and attentive through music classes and were better equipped to deal with fear, peer pressure, failure, etc.
- 1.4.** Despite the benefits of music education, many countries in LAC do not include music as part of their public education system (Cajas, 2007; UNESCO, 2003). However, the region is home to many successful out-of-school-time music programs, such as el Sistema in Venezuela and its numerous country-market variants (e.g., Fundación Batuta in Colombia/FOJI in Chile), wherein young people consistently participate in music training and music making. What lacks however is a clear commitment and connection of these effective out-of-school-time interventions with and in the public education system.

- 1.5. Against this background, the Ministry of Education in Colombia, Panama, and Paraguay and the IDB have joined forces to implement experimental music classes for 4,000 students, 400 teachers, in 300 schools across three countries.
- 1.6. The individual consultant/contracting firm will assist with the experimental impact evaluation of the pilot program in 100 schools in one country, including the data collection at the baseline and the end line after the implementation.

2. Objectives

- 2.1. The objective of the consultancy is to assist with the impact evaluation of the pilot program by designing and implementing Randomized Controlled Trial (RCT) and collecting the baseline and the end line data in the treatment (100 schools) and control (100 schools) groups.

3. Scope of Services

- 3.1. The baseline and end line data collection have to be performed in: 200 schools (100 in treatment and 100 in control); 4000 students (2000 in each group); and 400 teachers (200 in each group).

4. Key Activities

- 4.1. The key activities include, but are not limited to the following:

- (i) Develop and submit the first draft of a detailed work plan for the consultancy, including the description of activities to be carried out, products, and a schedule of activities and deliverables.
- (ii) Design RCT, run the randomization of pilot schools according to the specifications by IDB and assign them into treatment (100 schools) and control groups (100 schools).
- (iii) Develop and revise the data collection instrument.
- (iv) Recruit and train a project director, supervisors, fieldwork coordinators, and interviewers/enumerators.
- (v) Collaborate with the local partner in charge of the pilot program and conduct school visits for data collection.
- (vi) Prepare a digitized database that includes detailed information by school and ensure the consistency of the data. Deliver complete database in the STATA format, codebook and submit a report with preliminary results.
- (vii) Repeat the steps of (v) and (vi) for the collection and analysis of the end line data.
- (viii) The final report will include sections on methodology, implementation information, timeline, discussion on any challenges encountered during the fieldwork, the strategy for analysis, and results.

5. Expected Outcome and Deliverables

5.1. The individual consultant/contracting firm will deliver the following products to IDB:

- (i) Product 1: Work plan for baseline data, sampling design, and the instrument for data collection
- (ii) Product 2: Report on the recruitment and training of staff
- (iii) Product 3: (Baseline Data) Complete database in the STATA format, codebook, and a report with preliminary analysis
- (i) Product 4: Work plan for end line data and the instrument for data collection
- (ii) Product 5: Progress report including the training of staff
- (iii) Product 6: (End line Data) Complete database in the STATA format and codebook. The final report with design, methodology, sampling, implementation information, field work, analysis, and results

6. Project Schedule and Milestones

- 6.1.** Product 1: Work plan and the instrument for data collection two months before the baseline data collection
- 6.2.** Product 2: Report submitted in a month after the submission of product 1
- 6.3.** Product 3: Database and the report submitted in two months after the analysis of baseline data
- 6.4.** Product 4: Work plan and the instrument for data collection two months before the end line data collection
- 6.5.** Product 5: Report submitted in two months after the submission of product 4
- 6.6.** Product 6: The final report submitted in three months after the analysis of end line data

7. Reporting Requirements

- 7.1.** The individual consultant/contracting firm will be required to provide biweekly email updates on the progress of the work. All materials produced during and for this consultancy will:
- (i) Be delivered in hard and electronic copies (Zip files won't be accepted as final reports);
 - (ii) Be owned by the IDB (copyright), including the right to produce, distribute, disseminate and publish, notwithstanding the termination of the consultancy.

8. Acceptance Criteria

- 8.1.** The project Team Leader, Mercedes Mateo-Berganza, Lead Education Specialist, SCL/EDU, is responsible for the approval of the products delivered by the individual consultant/contracting firm.

9. Supervision and Reporting

9.1. The individual consultant/contracting firm will closely collaborate all the activities mentioned in this TOR with the project Team Leader assigned to this consultancy.

10. Schedule of Payments

10.1. Payments will be made as the following:

Payment Schedule	
<i>Deliverable</i>	%
1. Product 1	20 %
2. Product 2	10 %
3. Product 3	20 %
4. Product 4	10 %
5. Product 5	20 %
6. Product 6	20 %
TOTAL	100%

TERMS OF REFERENCE

Dissemination of Pilot Program for Universal Music Education in Latin America and the Caribbean

REGIONAL

RG-T3391

Coalition for Universal Music Education in Latin America and the Caribbean (LAC)

1. Background and Justification

- 1.1. Established in 1959, the Inter-American Development Bank (“IDB” or “Bank”) is the main source of financing for economic, social and institutional development in Latin America and the Caribbean. It provides loans, grants, guarantees, policy advice and technical assistance to the public and private sectors of its borrowing countries.
- 1.2. In the emergence of the Fourth Industrial Revolution, innovation plays a vital role in the economic growth, and policy makers around the world have revised and aligned their education systems to better prepare students with the necessary skills required in the 21st century. These skills go beyond traditional subjects such as reading and mathematics and include creativity, communication, collaboration, grit, resilience, etc. Music education has gained attention for fostering these skills and attitudes, and several studies have identified the positive impact of music education on children’s creativity and socio-emotional skills (Hallam, 2010; Skoe & Kraus, 2012; Winner, Goldstein, & Vincent-Lancrin, 2013).
- 1.3. In fact, high performing countries around the world have invested ample time on music instruction. In Finland for example, 20% of total instruction time for 9-11-year-olds is allocated to music education (OECD, 2012). England also capitalized on the potential of music education and had increased its proportion from 9% to 11% between 2001 and 2010 (OECD, 2012). A school in UK where most of their students performed poorly and came from low-income refugee families, shifted its focus from reading/math to music and offered six hours of music per week. Six years into implementation, the school scored above the national average and was at the top 10% nationally for pupil progress in reading, writing, and math. Equally important and evident was their socio-emotional development as students became more creative and attentive through music classes and were better equipped to deal with fear, peer pressure, failure, etc.
- 1.4. Despite the benefits of music education, many countries in LAC do not include music as part of their public education system (Cajas, 2007; UNESCO, 2003). However, the region is home to many successful out-of-school-time music programs, such as el Sistema in Venezuela and its numerous country-market variants (e.g., Fundación Batuta in Colombia/FOJI in Chile), wherein young people consistently participate in music training and music making. What lacks however

is a clear commitment and connection of these effective out-of-school-time interventions with and in the public education system.

- 1.5. Against this background, the Ministry of Education in Colombia, Panama, and Paraguay and the IDB have joined forces to implement experimental music classes for 4,000 students, 400 teachers, in 300 schools across three countries. The contracting firm/organization will assist with the dissemination of results.

2. **Objectives**

- 2.1. The objective of the consultancy is to disseminate the results of the pilot intervention ensuring: the hosting of international music concert, development of toolkits, and production of videos.

3. **Scope of Services**

- 3.1. The beneficiaries include 4,000 students, 400 teachers, across 300 schools in Colombia, Panama, and Paraguay.

4. **Key Activities**

4.1. Hosting of an International Music Concert

- (i) Venue and Performers: Based on the information and criteria provided by the Team and the Ministry of Education of the host country, search and reserve the venue, recruit performers - not only the high-level international artists but also the participants of the intervention (students, teachers, trainers, etc.) - and develop an agenda of the event.
- (ii) Invitation: Create a list of invitees, send them a formal invitation, confirm their participation, organize their travel logistics, and assist them during their participation of the event.
- (iii) Entrance: Register participants, provide badges for identification, place the designed banners and other visual materials at the entrance of the event. Also. Hand out printed agenda. All materials will present the coalition logo.
- (iv) Auditorium: Design and install audio-visual effects (background screen, lights, sound, stage furniture, decoration of the overall ambience, etc.) required to maximize the performance.
- (v) Catering: Offer coffee break during the performance and cocktail at the end of the event.
- (vi) Photography/video: Hire a photographer/producer specialized in musical performances and provide photography/video of individual/group performances as well as general audience and the overall ambience.
- (vii) Cleaning: Include the cost for cleaning the venue after the event.

4.2. Development of Toolkits and production of videos

- (i) Review the results of the intervention, analyze what worked well and what needs more improvement, and identify the key contents of the pilot program (project exemplar, workshop modules, teaching and learning materials, etc.).
- (ii) Systemize the implementation process of universal music education, and design and develop toolkits to scale.
- (iii) Identify the effective way to promote the toolkit and disseminate it across the countries in LAC.
- (iv) Produce a video documenting the stages of implementing universal music education in one country and create an instructional video guiding the use of toolkits.

5. Expected Outcome and Deliverables

5.1. The consultancy will deliver the following documents and reports:

- (i) Product 1: Inception report, including work plan including the description of the activities to be carried out and its products, a schedule of activities and deliverables.
- (ii) Product 2: Proposal of the event including the information of the venue, a list of confirmed performers, design of badges, banner, other visual materials, preparation of audio-visual effects, catering, video and photography, etc.
- (iii) Product 3: Report on the hosting of international music concert outlining its overall result including the participation, media coverage, etc.
- (iv) Product 4: Report on the development of toolkits, outlining the process and delivering the final product
- (v) Product 5: Report on the production of videos outlining the process and delivering the final product
- (vi) Product 6: Final report on the dissemination of results

6. Project Schedule and Milestones

- 6.1.** Product 1: Workplan of the consultancy, including the dates and responsibilities in two weeks after signing the contract
- 6.2.** Product 2: Proposal report submitted in one month after the confirmation of the venue for international music concert
- 6.3.** Product 3: Relevant report submitted in one month after the hosting of international music concert
- 6.4.** Product 4: Relevant report submitted in one month after the dissemination of toolkits
- 6.5.** Product 5: Relevant report submitted in one month after the production of videos
- 6.6.** Product 6: Final report submitted in one month after the final dissemination of all products

7. Reporting Requirements

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4. Product 4	20%
5. Product 5	20%
6. Product 6	10%

TOTAL	100%
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