**APPENDIX –**

**QUALITY MUSIC EDUCATION**

A FRAMEWORK FOR VICTORIAN SCHOOLS

Table 1: Quality frameworks analysed

| **Document** | **Weblink** | **Date** | **Country** | **Sector** | **Art form** | **Age group** | **Overview** |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Raising the standard of work by, with and for children and young people: research and consultation to understand the principles of quality (NFER for Arts Council England) | [https://www.nfer.ac.uk/publications/ACYP01/ACYP01.pdf](https://edugate.eduweb.vic.gov.au/edrms/collaboration/EYPR/Music_Education/www.nfer.ac.uk/publications/ACYP01/ACYP01.pdf)  | 2012 | England | Arts and culture sector (museums, galleries, theatre/dance/music organisations) | All art forms | All children and young people | Reviewed 31 quality frameworks relating to the arts and culture sector incl. education. |
| Using quality principles in work for, by and with children and young people (NFER for Arts Council England) | [www.artscouncil.org.uk/sites/default/files/download-file/Using\_Quality\_Principles\_in\_work\_for\_by\_and\_with\_children\_and\_young\_people\_2015.pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Using_Quality_Principles_in_work_for_by_and_with_children_and_young_people_2015.pdf) | 2015 | England | Arts and culture sector but links to music education through Artsmark award, Youth Music and Music Hubs | All art forms | All children and young people | Report of pilot project to develop and test quality principles.  |
| Ensuring quality: Music education hubs (Arts Council England) | [http://www.artscouncil.org.uk/sites/default/files/download-file/Music-education-hubs\_Ensuring-quality\_November-2014.pdf](https://edugate.eduweb.vic.gov.au/edrms/collaboration/EYPR/Music_Education/www.artscouncil.org.uk/sites/default/files/download-file/Music-education-hubs_Ensuring-quality_November-2014.pdf)  | 2014 | England | Music education hubs including schools, professional music organisations and arts organisations. Work in local areas to create joined up music provision | Music | All children and young people | Uses Arts Council quality principles outlined in NFER report. |
| Artsmark award application criteria Part 2 (Arts Council England) | <http://www.artsmark.org.uk/sites/default/files/Part%202%20Table%20-%20Mainstream%202014-15.pdf>  | 2014/2015 | England | Primary, Secondary and multiphase education | Visual arts, music, dance, drama | 5–18 year olds | Criteria for Artsmark award focuses on quantity (part 1 criteria) quality (part 2 criteria) of provision in education settings. Links to Arts Council of England quality principles outlined in NFER report.  |
| Do, review, improve: A quality framework for music education (National Foundation for Youth music) | <http://network.youthmusic.org.uk/sites/default/files/uploads/resource/Youth%20Music%20Quality%20Framework%202017%20edition.pdf> | 2017 | England | Projects funded by Youth Music. Community music organisations/charities funded by Arts Council England | Music | Focused on young people from challenging circumstances | Quality framework defines criteria for high-quality music projects, used for Youth Music funded projects to reflect and demonstrate quality of provision. Informed by NFER Arts Council England report. |
| Music survey visits: generic grade descriptors and supplementary subject specific guidance (Ofsted) | <http://dera.ioe.ac.uk/16034/13/Supplementary%20subject-specific%20guidance%20for%20music.pdf> | 2013 | England | Primary and secondary education | Music | 5–18 year olds | Guidance for judgements including quality of: teaching, curriculum, leadership, and management of/in subject. |
| The qualities of quality: understanding excellence in Arts Education (Seidel et al.) | [www.wallacefoundation.org/knowledge-center/Documents/Understanding-Excellence-in-Arts-Education.pdf](http://www.wallacefoundation.org/knowledge-center/Documents/Understanding-Excellence-in-Arts-Education.pdf) | 2010 | USA | Arts organisations, schools | Visual arts, music, dance, theatre/drama | Children and young people US grades K–12 | Examines how to define high-quality arts learning and teaching, identifies markers of excellence  |
| National review of school music (Pascoe et al.) | <http://researchrepository.murdoch.edu.au/9459/1/music_review_reportFINAL.pdf> | 2005 | Australia | Primary and secondary education | Music | 5–18 year olds | Snapshot of school music education in contemporary Australia. Identifies actions to improve and sustain quality. Based on 1170 submissions and 4700 petitions and letters. |
| The Power of Music (Hallam) | [http://static1.1.sqspcdn.com/static/f/735337/25902273/1422485417967/power+of+music.pdf?token=4dKWsqx7l0wwf4O1UJbJuT3bnYM%3D](http://static1.1.sqspcdn.com/static/f/735337/25902273/1422485417967/power%2Bof%2Bmusic.pdf?token=4dKWsqx7l0wwf4O1UJbJuT3bnYM%3D) | 2015 | UK | Inside and outside education | Music | Children and young people | Meta-synthesis of the impact of active music making on the intellectual, social and personal development of young people. |
| Meaningful measurement: a review about artistic vibrancy (Australia Council, 2009) | [www.australiacouncil.gov.au/workspace/uploads/files/research/literature\_review\_-\_artistic\_v-54e17ad081a2a.pdf](http://www.australiacouncil.gov.au/workspace/uploads/files/research/literature_review_-_artistic_v-54e17ad081a2a.pdf) | 2009 | Australia | Arts organisations | Performing arts | All children and adults | Included as one of the frameworks reviewed in the NFER report. 4 core principles of good practice in artistic performance identified. Definition of artistic vibrancy includes artistic excellence. |
| Public value measurement framework: Valuing and investing in the arts - towards a new approach (Department of Culture and the Arts WA) | <http://www.dca.wa.gov.au/Documents/New%20Research%20Hub/Research%20Documents/Public%20Value/DCA%20PVMF%20Valuing%20and%20Investing%20in%20the%20Arts%204.10.12_.pdf> | 2012 | Australia | Arts organisations | All art forms | All children and adults | Developed quality principles as part of project to understand and measure value of funded projects in the arts and culture sector |
| Arts Council of Wales quality framework research (Hutchings) | <http://artworks.cymru/uploads/documents/Quality-Framework-Paper-Rhian-Hutchings-November-2014.pdf>  | 2014 | Wales | Arts and culture sector | All art forms |  | Report written for Quality meeting that ACW held in December 2014. Overview of the quality debate and research, contextualised for Wales. |
| Turning quality principles into practice: evaluation report | <http://creating-change.org.uk/resources/turning-quality-principles-into-practice> | 2013 | England | Arts and culture sector (museums, galleries, theatre/dance/music organisations) | All art forms | All children and young people | Evaluation report of conference as part of Arts Council of England quality principles project |
| Music education in England: Henley review  | <http://www.educationengland.org.uk/documents/pdfs/2011-music-henley-review.pdf> | 2011 | England | Primary and secondary education, music organisations aimed at children and young people | Music | 0–18 year olds | Henley review recommended developing a national plan for music to ‘tackle patchiness of quantity and quality’ |
| What does quality music education look like? (Hartwig) | <https://research-repository.griffith.edu.au/bitstream/handle/10072/24685/54361_1.pdf;jsessionid=389BC1EE6070686D6AF95E9AD8E7307B?sequence=1> | 2008 | Australia | Primary education focus | Music | 5–18 year olds with primary focus | Conference paper. Email survey of 12 primary music teachers. Included question about what should be included in a good-quality music program in terms of Kodaly/Essential Learnings, technology etc. |
| Helix arts: a quality framework for Helix Arts participatory practice (Lowe) | <https://creating-change.org.uk/images/.../Helix_Arts_Quality_Framework_full.pdf> | 2012 | England | Arts organisations | All art forms | General public | Critical discourse paper about quality in projects that Helix Arts has been involved with. Included in NFER report but a number of other frameworks are referring to it. |
| Impact report 2016-2017 (National Foundation for Youth Music) | <http://network.youthmusic.org.uk/resources/youth-musics-impact-report-2016-17> | 2017 | England | Community music organisation | Music | Focused on children and young people from challenging circumstances | This report examines the effect of the investment in Towards a Musically Inclusive England.  |
| Learning and impact reports 2013–2014 (National Foundation for Youth Music) | <http://network.youthmusic.org.uk/researches/youth-music-impact-and-learning-reports-2013-14> | 2014 | England | Community music organisation | Music | Focused on children and young people from challenging circumstances | Analysis of evaluation reports of Youth Music funded projects in relation to Youth Music’s quality framework. Musical, personal and social outcomes. |
| Music in schools: wider still and wider. Quality and inequality in music education 2008-11 (Ofsted) | [www.gov.uk/government/uploads/system/uploads/attachment\_data/file/413347/Music\_in\_schools\_wider\_still\_\_and\_wider.pdf](http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/413347/Music_in_schools_wider_still__and_wider.pdf) | 2012 | England | Primary and secondary music education | Music | 4–19 year olds | Office for Standards in Education, Children’s Services and Skills (Ofsted) report based on 194 music inspections. Part A summarises inspection judgements. Part B considers 7 key reasons for differences. in quality of music provision |
| Young people not in education, employment or training (NEET) and music-making (QA research for Youth Music) | [www.youthmusic.org.uk/assets/files/Research/NEET\_EvidenceReview.pdf](http://www.youthmusic.org.uk/assets/files/Research/NEET_EvidenceReview.pdf) | 2011 | England | Community music organisation funded by Arts Council England | Music | Focused on children and young people from challenging circumstances. | Review to synthesise evidence on outcomes of music-making with young people not in education, employment or training |
| From lessons learned to local action: Building your own policies for effective arts education (Remer) | Arts Education Policy Review, 111, 81-96<http://www.tandfonline.com/doi/pdf/10.1080/10632911003626879> | 2010 | USA | Education | All art forms | K–12 | Journal article explores process of lessons learned about high-quality effective arts programs to create policy statements |
| Communities of music education (Saunders & Welch) | <https://www.researchgate.net/publication/273453827_Communities_of_Music_Education_A_Pilot_Study> | 2012 | England | Community music organisation funded by Arts Council England | Music | Focused on children and young people from challenging circumstances | Youth Music framework *Do, review, improve* drew heavily on this report which compares excellent music provision in out of school settings with Ofsted guidelines for music in-school |
| Inquiry into the extent, benefits and potential of music education in Victorian schools (Parliament of Victoria) | [www.parliament.vic.gov.au/file\_uploads/Music\_Education\_Final\_041113\_FJWsJhBy.pdf](http://www.parliament.vic.gov.au/file_uploads/Music_Education_Final_041113_FJWsJhBy.pdf) | 2013 | Victoria | Education | Music | Primary and secondary | Inquiry to determine evidence, current provision, future vision  |
| Do, review, improve: A quality framework for music education (National Foundation for Youth music) | <http://network.youthmusic.org.uk/sites/default/files/uploads/resource/Youth%20Music%20Quality%20Framework%202017%20edition.pdf> | 2017 | England | Projects funded by Youth Music. Community music organisations/charities funded by Arts Council England | Music | Focused on young people from challenging circumstances | Quality framework defines criteria for high-quality music projects, used for Youth Music funded projects to reflect and demonstrate quality of provision. Informed by NFER Arts Council England report. |

Table 2: Sources of content for Quality Music Education Framework

| **Framework** | **Quality Principles** | **Outcomes** | **Measures/tools** |
| --- | --- | --- | --- |
| Raising the standard of work by, with and for children and young people: research and consultation to understand the principles of quality (NFER for Arts Council England, 2012) | 7 quality principles:* Striving for excellence
* Being authentic
* Being exciting, inspiring and engaging
* Ensuring a positive, child-centred experience
* Actively involving children and young people
* Providing a sense of personal progression
* Developing a sense of ownership and belonging
 | Common outcome categories:* Artistic skills, knowledge and understanding
* Attitudes and values towards the arts
* Activity, involvement and progression in the arts
* Personal, social and communication skills
* Health and wellbeing
* Aspirations, career and life pathways
 | Identified further consideration of the tools and processes to measure or demonstrate quality was necessary.Suggestions included:* greater peer support and challenge
* sector-led professional learning
* ongoing conversations about quality
* stronger culture of rigour and challenge.
* bring children and young people’s voices into the debate.
 |
| Quality principles – children and young people (Arts Council England, 2014) | As above | No specific focus or model of outcomes put forward on website in addition to those above. | Developed a self-evaluation framework as a tool to monitor performance and identify ways to improve and develop that includes questions you might ask yourself and what success looks like |
| Ensuring quality: Music education hubs (Arts Council England, 2014) | Descriptions of quality:* Always striving for excellence.
* Consideration of quality is central to business planning.
* A process of continuous needs analysis feeds self-evaluation and evidence-based decision making.
* The hub is child-centred and its offer is authentic, meaning that the views of children and young people and other stakeholders are sought and responded to, ensuring that children and young people are actively involved and feel a sense of ownership.
* It is a good strategic broker and there are excellent partnerships across the hub resulting in high quality, inspiring and engaging musical and progression opportunities for children and young people.
* A strong school music education plan results in high engagement and impact in schools and colleges across the hub’s area.
* The hub advocates for peer learning and other forms of continuing professional development (CPD) within and beyond the hub and is actively engaged with peer development.
* Excellent CPD opportunities are available and signposted, and thorough quality assessment (QA) processes are in place to monitor activities taking place across the hub.
* The hub’s data evidences excellent reach and impact.
* Income streams are progressively diversifying and include trusts and foundations, revenue and other non-grant sources.
 | No specific focus or model of outcomes put forward. | Web link to existing music education tools and resources |
| Artsmark award application criteria Part 2 (Arts Council England, 2014) | Artsmark award criteria:* Arts vision: What is included in the arts in your school and why are they an important entitlement for all students?
* Quality and progression: please explain your organisation’s approach to monitoring quality and student/learner progression in the arts (advised can use Arts Council quality principles for identifying what quality looks like)
* Non-arts subjects: How do you use and promote the arts to develop learning in non-arts subjects in the curriculum?
* Engaging with cultures: what arts experiences are offered to students/learners to engage them in and with a range of cultures?
* Positive impact: what positive impact does your arts provision have on students/leaners behaviour, engagement, aspirations, their self-confidence and self-esteem and attitude to learning?
* Potential and talent: how do you identify potential and talent in the arts? How do you recognise arts
* development and achievement
* Leadership and consultation: how do you consult with students/learners to enable them to play an active part in developing your arts provision?
* Staff skills development: describe how you ensure that your staff team are individually and collectively skilled in the arts
* Community: how do you share your progress, activities and achievements with the community?
 | Schools demonstrate how they meet these criteria to be awarded Artsmark or Artsmark Gold | Framed as questions that schools answer and provide evidence against, guidance in addition to the criteria is provided for answers |
| Do, review, improve: A quality framework for music education (Youth music, 2017) | **Young-people centered*** Music-making reflects the young people’s interests, with recognition of their existing music identity
* Young musicians experience equality of engagement and no participant is discriminated against. Their views are integral to the session.
* The young people’s musical, personal and social development are monitored and achievements are celebrated and valued. Young people are supported by music leaders to set their own goals and targets.
* Young people receive clear feedback on their work, identifying next steps for individual improvement. Young people are encouraged to participate in this process through structured peer and self-reflection. Comparison to others is only made where appropriate.
* The music leader and/or project staff identify the need for additional pastoral or other support and seek to provide or signpost to this.

**Session content*** Activities are engaging, inspiring and purposeful. They are clearly explained and/or demonstrated to the young people.
* Ownership of the session content is shared between the music leader and young people. Participants contribute to decision-making and have the opportunity to take on leadership roles where appropriate.
* Young people are supported to create and make their own music, and broaden their musical horizons over time.
* Activities are designed and delivered in a manner that is accessible to all and tailored to each individual whenever possible, taking account of their starting points and aspirations. Group dynamics and pace of learning have been considered.

**Environment*** There is a suitable ratio of young people to music leaders (and other project staff where required).
* Consideration has been given to the physical space, with available resources being best used to make it accessible and appropriate for the target group
* There are sufficient materials and equipment to support the activities

**Music leader practice*** The music leader has relevant musical competence, and is both an able practitioner and positive role model
* The music leader has a clear intention and has planned the session accordingly, while retaining room for flexibility.
* The music leader plans sessions that enable young people to make progress and nurtures their understanding of what it means to be a musician.
* The music leader regularly checks young people’s understanding. They reflect on their own practice: activities are reviewed and adapted over the course of the session according to how the young people respond.
* All project staff are actively engaged with activities. Music leaders and other project staff communicate before, during and/or after the session and collaborate in planning activities. Roles and responsibilities are clear to all involved.
 | Refers to an outcomes approach but doesn’t specify additional outcomes | Observation sheet provided with quality criteria included in framework, intended for self-reflection and peer observation |
| Music survey visits: generic grade descriptors and supplementary subject specific guidance (Ofsted, 2012) | **Quality of teaching** (all from the ‘good’ subject-specific descriptors)* Strong emphasis on aural development and practical music-making, helping pupils to respond musically
* Performing is at the heart of all musical activity and learners are given every opportunity to experiment with instruments and voices, and to experience making music with others.
* Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes. Learning intentions are clear and simple, focusing on the musical skills, knowledge, and understanding to be learnt by pupils rather than the activity to be completed.
* Teaching helps pupils to make connections between their work and the work of others (including established composers and performers), so that their work is informed by an increasing range of musical traditions, genres and styles. Work is made relevant so that tasks are put into context and related to ‘real’ practice.
* Assessment is accurate and gives good consideration to the development of pupils’ holistic understanding across all areas of musical activity over time. Teachers listen accurately to pupils’ musical responses and correct any errors or misconceptions through good modelling and precise explanation. Frequent recordings are used to develop pupils’ listening skills and self-assessment of their work.

**Quality of subject curriculum*** Pupils are offered opportunities to develop a good appreciation and understanding of music, through active involvement as creators and performers of, and listeners to, music from a diverse range of styles, traditions and cultures.
* The curriculum is broad, balanced and well informed by current initiatives in the subject. The curriculum provides a clear sense of progression, overall and within individual programs. Steps of learning are identified so that teachers and pupils are clear what is expected and understand how to improve the quality of work.
* ICT is used effectively and relevantly in all forms of musical activity.
* Vocal work is regular and used effectively in all forms of musical activity.
* Opportunities are provided and promoted for all pupils to progress to continue studying music after Key Stage 3, including at GCSE and A Level.
* Popular and successful extra-curricular activities extend pupils’ musical experiences across a good range of styles that meet the diverse needs and interests of pupils. Music plays an important role in school life; there are also good opportunities for school groups to perform in the wider community and with community music groups.
* As a result, the subject makes a good contribution to pupils’ spiritual, moral, social and cultural development.

**Quality of leadership in, and management of, the subject*** Leadership of music is well informed by current developments in the subject, and there is a clear vision for the development of the music provision in the school. Senior leaders show a good understanding of the key features of good teaching and learning in music, including through lesson observations and subject reviews.
* There is a good understanding of the school’s musical strengths and weaknesses through effective self-evaluation, which takes into account the needs and interests of all groups of pupils.
* There is a shared common purpose among those teaching the subject, with good opportunities to share practice and access subject training.
* There is thorough attention to safety, including the management of extra-curricular activities, appropriate arrangements for visiting staff, and the provision of suitable accommodation for individual and small-group tuition.
* The music provision includes all pupils in a good range of musical activities. Regular partnerships are well established, benefiting all pupils. Instrumental/vocal programmes and lessons are an integral part of music provision.
* Pupils are encouraged to attend regional and community musical activities, and pupils’ musical interests outside school are taken good account of in curriculum lessons.
* Resources are used well, including any extended services, to improve outcomes and to secure good value for money. There is regular dialogue with partner organisations, and this work is regularly evaluated to ensure good value for money. There is good awareness of national music initiatives
* The subject makes a good and appropriate contribution to whole-school priorities, including literacy and numeracy policies.

**Achievement of pupils** * Pupils enjoy their musical experiences and make good progress in their musical understanding as a result of high expectations for good-quality music-making.
* Pupils demonstrate readiness to engage positively with different and diverse musical traditions and styles from a range of historic, social and cultural contexts. They listen well and consequently make good musical responses.
* Singing is confident and controlled, instrumental techniques are accurate and secure, and pupils are able to create their own musical ideas that show a good understanding of how pitch, duration, dynamics, timbre, texture and structure work together.
* Attainment is good in relation to pupils’ capability and starting points, particularly with regard to their previous musical interests and experiences.
* Music is a popular subject, and pupils from all groups participate actively and enthusiastically in curriculum lessons and extra-curricular activities. Retention rates are good in all forms of musical activity, in and out of the curriculum.
 | Key elements of the descriptors along with supplementary, subject-specific guidance | Criteria designed as guidance for inspectors to make judgements |
| The qualities of quality: understanding excellence in Arts Education (Seidel et al., 2010) | Quality markers grouped around: learning; pedagogy; community dynamics (social interactions) and environment.The hallmark of high-quality arts learning is that the learning experiences are rich and complex for all learners; engaging them on many levels and helping them learn and grow in a variety of ways.Division into ‘with’ quality and ‘of’ quality. Most educators in study wanted young people to have experiences with quality: with excellent materials, outstanding works of art, passionate and accomplished artist-teachers modelling their artistic processes and experiences of quality: powerful group interactions and ensemble work, performances that makes them feel proud, rewarding practice sessions, technical excellence and successful expressivity | 7 underpinning purposes of arts education, which should:1. Foster broad dispositions and skills, especially the capacity to think creatively and the capacity to make connections
2. Teach artistic skills and techniques without making these primary
3. Develop aesthetic awareness
4. Provide ways of pursuing understanding of the world
5. Provide a way for students to engage with community, civic and social issues
6. Provide a venue for students to express themselves
7. Help students develop as individuals
 | Emphasises the importance of the reflective conversation (internal monologue with others) |
| Meaningful measurement: a review of artistic vibrancy (Australia Council, 2009) | ‘Artistic vibrancy’ includes artistic excellence, audience stimulation, innovation, development of artists and community relevance. The document sets out organisational qualities which support artistic vibrancy | Not a focus of the tool. Included in the satellite documents that informed the research around artistic vibrancy. | Includes a list of ‘tools to support self-reflection’ including surveys, focus groups and open days. |
| Public value measurement framework: measuring the quality of the arts (2014); this framework refined the earlier 2012 quality definitions and developed metrics | Dimensions of quality:* Inquisitiveness: promotes curiosity in artist and audience
* Imagination: explores new possibilities or views
* Originality: breaks new ground (models of practice or content)
* Risk: artist is fearless and negotiates new artistic approaches
* Rigour: undergone thorough research and development
* Currency: timeliness of creative idea in relation to contemporary events
* Authenticity: respects cultural tradition or is unique to WA
* Innovation: realise creative ideas to real world outcomes
* Excellence: widely regarded as the best of its type in the world
 | Outcomes grouped into:* Intrinsic impact: reach and quality
* Instrumental impact: income and engagement
* Institutional impact: identity, public support and legacy
 | Survey questions developed from quality dimensions. Process of self, peer and public review using Culture Counts, a digital application and web portal to collect and measure standardised metrics from audiences, organisations, peers and funders |
| National review of school music (Pascoe et al., 2005) | A model of quality in music education of different levels, which are cumulative, that states that ‘participation, enjoyment and engagement are necessary for students to reach the high end of this spectrum of quality’ (p. 79).Identifies key factors that contribute to a quality music education:* Participation, equity and engagement;
* Student achievement of music learning outcomes;
* Teacher knowledge, understanding and skills;
* Curriculum articulation;
* Support for teachers and students including that provided by Principals, systems and sectors;
* Parental and community support; and
* Partnerships with music organisations
 | It is possible to infer the following outcomes:* contributes to the emotional, physical, social and cognitive growth
* contributes to both instrumental and aesthetic learning outcomes
* transmits cultural heritage and values
* creativity, identity and capacity for self-expression and satisfaction
 | Provides guidelines and key questions that are intended for systems, sectors and individual schools to review the health of their music education provision |
| The Power of Music (Hallam, 2015) | A research synthesis on the impact of actively making music on the intellectual, social and personal development of children and young people. Findings:* active engagement with making music should start early for the greatest benefits to be realised;
* engagement needs to be sustained over a long period to maximise benefits;
* activities need to include group work;
* quality of teaching needs to be high;
* opportunities need to be available for performance;
* curriculum broadly based including activities relating to pitch and rhythm, singing, instrumental work, composition and improvisation and the reading of notation;
* to have a positive impact on disaffected and at-risk young people, the musical activities need to be in a genre with which they can relate
 | Actively making music can contribute to enhancement beyond musical outcomes: the intellectual, social and personal development of children and young people | Identifies implications for education that can be adopted as guidelines |

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