

Swindon Music Education Hub Business Plan 2012-15 (Revised March 2014)

“Music is within us all. It is the one evolutionary vestige common to mankind which needs nurturing and developing throughout life. Every individual has the ability to create sound, to recreate sound and to be affected by sound. From cradle to grave, access to a high quality music education should be provided in order for all people, regardless of race, creed or gender, to enjoy, learn and develop through engagement with music”.¹

Summary of the Plan

In response to the National Plan for Music Education’s recommendations and Arts Council England’s strategic document “Achieving Great Art for Everyone”, Make Music Swindon (MMS) as the LA lead organisation will lead a consortium of organisations and individuals to create a new music education hub for Swindon, building on current partnership arrangements.

During the course of 2013/14 Swindon Borough Council (SBC) has undergone some significant changes to strengthen the Hub and to prepare for the future. SBC has started to form a partnership arrangement with Gloucestershire Music Hub and both Hubs have adopted the same brand name: **Make Music** (Gloucestershire & Swindon). In addition to this cross-border collaboration, SBC has developed a commissioning team that now takes the role of **Lead Organisation** on behalf of the council. Swindon Music Service the delivery team (a consortium of freelance tutors contracted by Pertemps – the council’s preferred supply of flexible workers), is internally commissioned for work undertaken to meet some of the core and extension roles of the National Plan for Music Education (NPME). All activities of delivery will now be offered to delivery partners through a bidding process outlined in a commissioning brief.

¹ ISM Music Education Policy, August 2009

Our Business Plan will assist in embedding this process through:

<i>All partners working to a single set of principles</i>	<i>Working together through the 6-change programme</i>	<i>Outcomes</i>
<ul style="list-style-type: none"> Working together with Stakeholders to create a music hub Work together to identify the needs of our schools and pupils Working with identified Delivery Partners that have:² <ul style="list-style-type: none"> Sustainable skills, ethics and commitment to hub-working Together, find new ways to reduce vulnerability and improve opportunities for ALL pupils to make music Make best use of the resources available inside and outside of the council We will achieve the single set of priorities through a 6-change programme 	<ul style="list-style-type: none"> Managing schools' and parents and young people's demands Strengthening partnerships (both schools and delivery partners) Developing the 'mixed economy' with partners Identifying what delivery partners can bring to the music hub Improving communications across the hub Working together to become better learning organisations (Hub approach)³ 	<ul style="list-style-type: none"> To increase the number of sustained, high quality music-making opportunities for children and young people To extend the expertise, knowledge and skills of people and organisations to strengthen and develop music provision for children and young people To embed learning and effective practice in the lead and partners organisations and share practice beyond these organisations

This new partnership brings together expertise in working in the **formal** and **non formal** sectors. An overview of our current delivery partners is:

Swindon Music Service	Provides the WCET in primary schools, large group continuation, live music roadshows in schools and SYM actives. SMS is the delivers the majority of the Core Roles within this plan
Swindon Music Cooperative	Provides individual, paired and small group tuition in schools
Friends of Swindon Young Musicians	Provide support services and funding to ensure that SYM activities are inclusive. FSYM also provides funding activities and resources that MMS cannot provide
Swindon Young Musicians	Offers borough groups, ensembles and orchestras at Junior Intermediate and senior levels. A Rock School and an out of school central school of music
Drake Music	Offer support and training for tutors to deliver music provision with disabled children and young people
Gloucestershire Music	Work has been in schools and mainly covered the Western Classical tradition, plus Jazz and some world and rock and pop music via a universal service
Drake Music	Drake Music is the leading organization in England using technology to remove disabling barriers to music.
South West Music School	Provides development programmes for talented instrumentalist, singers and composers aged 8 – 18 for music leaders.
Swindon Music Inclusion	Provides tuition for those in special schools, PRUs and NEET pupils
Swindon First Steps	Provides training and tuition for Early Years, Foundation stage pupils and KS1 general music provision

We will look for more appropriate partners that wish to work with the hub.

² See Working in Partnership Toolkit produced by Peter Clark

³ See A Learning Organisation Audit Toolkit produced by Peter Clark

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“There can be no real curriculum development without teacher development.”
Stenhouse (1975: p208)⁴

The initiation of the plan

The catalyst for the development of this plan was the November 2013 Ofsted report *Music in schools: what hubs must do*. This report carried recommendations for hubs, schools, Arts Council England (ACE) and the Department for Education (DfE), to be addressed in the plan. Following a consultation process for ACE, Ofsted and hubs representatives it was agreed that hubs submit their School Music Education Plan to ACE by April 2014.

Principles underlying the Swindon plan

The role of a music hub is to act as an ‘umbrella’ body for a wide variety of musical organisations in a geographical area that have an interest in enhancing music education for young people. We are very clear that in Swindon schools are central and essential parts of the local music hub.

“The arts are increasingly seen as a way of joining up the curriculum and making it meaningful to young people. Through the arts children express their feelings, thoughts and responses. The arts have the potential to stimulate open-ended activity which encourages discovery, exploration, experimentation and invention.”⁵

The formulation of this plan is part of an ongoing dialogue between representatives of the hub’s lead organisation (Swindon Borough Council) and schools.

A working party, which includes school representatives, was formed to write the April 2014 version of this plan, which is tabled at **Appendix 1**.

The distinctive function of a music hub, as defined above, means that it cannot operate viably sitting ‘outside’ of schools, making judgements from a distance. Rather, in the spirit of the hub concept, it must work within and alongside schools. This means that hubs should not attempt to replicate Ofsted’s distinctive functions. In any case they do not have the resources to do so. For these reasons, the Ofsted report recommendations, which ask hubs to do things for schools, including supporting and challenging them, have to be interpreted and enacted upon with particular care and consideration. For

⁴ Stenhouse LA, *An introduction to Curriculum Research and Development*, 1975

⁵ Duffy, B. (2006) *Supporting Creativity and Imagination in the Early Years*: Second Edition, Open University Press.

example, hubs are still in the early stages of development, and to create a sense of separation between different parts of the hub for the purposes of 'challenge' would be unhelpful. Far from improving school music, such a separation could make matters worse by impairing relationships. Swindon schools are centres of musical expertise in their own right, collectively, if not always individually. For Swindon then, part of the solution to moving music forward in schools will be to share that expertise, and for the hub to be a facilitator of that process.

We believe that constructive challenge will arise, not from a top-down, 'done-to' and judgemental approach, but rather from one which first establishes mutual respect, dialogue and partnership, leading to trusting professional relationships. It is these trusting and respectful relationships, which will be the building blocks of effective challenge between musical colleagues, collaborators and peers. This will take time, and this premise is reflected in the plan.

Timescales

This plan is a living-document, which will change over time.

We think it will take 2-3 years to make significant headway, that is to say, before the plan's key strategies begin to be reflected in clear evidence of musical improvement in Swindon's schools. Given the limited resources of hubs, we think this is realistic.

The National Plan for Music Education

"It is not a matter of just allowing children to do anything. It is a matter of presenting to the children situations which offer new problems, problems that follow on from one another. You need a mixture of direction and freedom".⁶

As outlined in the bid to Arts Council England (ACE), the hub intends **to perform all the core and extended roles of a music hub (see below core objectives and aims).**

As outlined in this plan, the music hub will draw funds from the general public, other grant organisations such as Youth Music (YM) and schools as well as the grant from ACE. It will also pull down **resources both in cash and in kind** from other partners.

At the start of the funding period for instance a grant from Youth Music (YM) for an Inclusion project in collaboration with Gloucestershire and Wiltshire was made available. This YM programme has been extended for a further year (April 2014 to March 2015) and we have been successful in securing this extra year of funding. It is likely that funding via other modules (vulnerable Early Years groups) will be available.

⁶ Burman, J.T. (2008) Experimenting in relation to Piaget: Education is a chaperoned process of adaption. *Perspectives on Science*, 16 (2), 160-195.

The hub will actively engage with other potential funders, including **Friends of Swindon Young Musicians** and others. It is recognised that the process of “future proofing” developments within the plan via sustainable funding models is vital, and as much as possible activities will seek to move to a “full cost recovery” over time.

Mission, Objectives and Aims

“When students believe the text possesses a single correct meaning, it is not difficult to understand why they would regard their task as discovering the correct one...being smart means being right, and being right means knowing the answer to questions posed. Such an attitude toward understanding does little to promote intellectual values that celebrate multiple perspectives, judgments, risk taking, speculation and interpretation. Visual images, music, dance, and other non-literal forms can invite modes of thinking that reflect the foregoing values. When everything is specified, the need to interpret is diminished”.⁷

We want all children and young people (CYP) in Swindon to take part in music making activities that excite and challenge them, raise their aspirations and give them the opportunity to develop their talents as well as to develop as people.

We will do this by providing, coordinating and signposting musical opportunities across the borough, by developing sharing good practice, and by advocating the value of music to pupils, schools and other stakeholders.

Together, we will make sure that all children and young people in Swindon have the opportunity within and outside school to play a musical Instrument and sing, create and perform their own original music, experience music in a wide variety of styles and genres, and find progression routes that are right for them:

1. By 2015 all CYP will be able to access exciting and motivating whole class opportunities relevant to their needs across all key stages.
2. They will have better coordinated and signposted opportunities to **make music in and out of school** in all styles and genres which they will have the opportunity to influence and develop.
3. **Access to musical activity** will become more affordable, more effectively signposted, and more appropriate to all CYP. Talent and leadership amongst CYP will be identified and developed more effectively.
4. Offer an effective and sustainable menu of vocal training for practitioners available in a wide variety of styles and genres.
5. In addition, affordable and relevant **training** will be available throughout based on identified skills gaps in the workforce. We will particularly work in partnership with schools to meet their training needs.

⁷ Eisner, E. (1994) Cognition and curriculum reconsidered, 2nd Edition. Teacher's College Press, Columbia University, New York & London

6. MMS will continue to provide its instrumental loan service at lower than market rates, and provide free access to instruments for low income families.
7. The hub will continue to provide and develop access to large scale **high quality musical** experiences.

Context: needs analysis

We will undertake an annual needs analysis and audit of provision of musical opportunities for children and young people in Swindon. This will build on the work that we've already carried out.

We are basing our current plans on the findings from scoping exercises that Hub partners' undertook prior to 2012. This gave us an understanding of provision and gaps in the borough, but we will continue to develop a manageable system to find out what the need continues to be.

Audits and analyses of need will guide the Hub's decision-making. Key messages that came out of existing audits undertaken prior to the setting up of the hub told us:

1. **Schools** tell us that instrumental and vocal teaching for pupils is very important.
2. There is a demand from those working with **vulnerable groups** – e.g. CYP in the pupils referral unit (PRU) and special schools, looked after children (LAC) and other groups not in employment, education or training (NEET) – for musical activity to assist in meeting their (often non-musical) targets such as greater engagement and improvements in social skills.
3. **Headteachers** tell us that the overriding need in primary and special schools is for training for both specialist and no-specialist teachers who deliver music in the curriculum.
6. There is a huge amount of **informal music** going on outside school. CYP involved in this activity have reported that spaces to create, record and perform their music were not sufficiently signposted/available and that this was their principle concern.

Monitoring, Evaluation, Value for money, Quality Control

- Since the start of 2014 Make Music Swindon is now leading the music hub and will, wherever possible, monitor and report on the quality of the music for CYP in Swindon, and provide statistical reports as required by funders.
- As Swindon Music Service no longer employs tutors directly to deliver one to one and small group tuition in schools, MMS will, as the hub leader, seek to develop an agreement with head teacher groups and semi-formal groups of self employed teachers as to how the quality of this teaching can be assessed and improved in the future.
- MMS will work to ensure that all provision and support provided by other hub partners is effectively monitored and managed.
- MMS will ensure that value for money is achieved to deliver on the aspirations of the hub.
- The impact of the work of the hub will be monitored systematically in order to improve advocacy for the transformational power of music locally, regionally and nationally.

Governance

Swindon Borough Council as the Local Authority (of which MMS Commissioning team and Swindon Music Service (SMS) [an internal delivery partner] takes ultimate responsibility for the governance of the hub and financial matters

An **advisory group** is in place and effectively advising and challenging the hub.

Strategic and delivery partner organisations and individuals will meet as required to discuss operational matters, and twice yearly “gatherings” will take place to discuss and celebrate the work of the hub. Regular e-updates will also be issued (see below Communications Plan).

Human Resources

MMS as the lead organisation will manage and coordinate the work of the hub, subcontracting as necessary via formal agreements with key partners.

The core commissioning team has been:

- Peter Clark (Head of the Hub & Commissioner of MMS)
- Mark Medland (Business Manager of SMS & Finance Officer of the Hub)
- Dougall Prophet (Community Music Manager)

- Paul Rowe (freelance Communications Officer and schools liaison)
- Lynn Hawkins (freelance consultant Singing Champion)

Other partners including **SMS (internal deliverer), SMC, FSYM, Drake Music and SW Music School**, generally have a small number of staff who commission freelancers to run projects and also some regular activities.

Schools generally employ staff directly to teach the National Curriculum.

Lastly, there are a number of **individual practitioners** in the borough who will be providing support on the ground for young musicians in and out of school.

Budgets / Financial Projections

The revised projected ACE budget for 2014-15 and an agreed segmentation of the ACE funding assigned to each core and extension role is attached at **Appendix 3**.

The key points to note regarding the budget include:

1. The budget makes realistic / conservative assumptions on levels of income from schools and the general public with regard to key hub functions. These include whole class teaching, SYM groups, the instrument hire scheme and CPD, and all have associated KPIs. These assumptions are based on our current understanding and mitigating actions are included in the risk register to deal with our receiving reduced amounts in these areas. We will also work to capture our partners overall income associated with music education to start to map across the borough the full impact of income generation from various areas.
2. Levels of expenditure estimates are based partly on new contractual arrangements with MMS staff.
3. The LA seems even more reluctant to consider externalisation of the music service, given the high regard in which it is held. However, a firm decision either way is still to be given.

The ACE funding will be used to target areas of need in particular within the context of the statutory Core Roles. MMS, through the commissioning process, will engage delivery partners on a sliding funding continuum. By this we mean that at some points throughout the funding period, partners will receive funding by being engaged for a specific piece of work, but may then slide down the continuum funding pole until there is a further need to engage with them through the ACE funding. What this does not mean is that delivery partners come in and go out of the hub as and when needed. The concept of being a partner in the hub is that delivery partners continue to support the hub through the work that they do without ACE funding.

“Too few of those who perform or finance the work that could improve society are alert to the transforming effect communications...as an institution dedicated to improving mankind’s condition [we] need to attach greater importance to the art of communication”.⁸

Communications Strategy⁹

The Hub will seek to address the following:

1. To communicate the values of the hub as effectively as possible, and to use effective advocacy to demonstrate the power of music.
2. To connect with all user groups via a variety of different routes to ensure in particular that vulnerable groups of CYP are able to access information and support.
3. To develop an effective dialogue with all partners and to develop an effective and constructive working relationship with Arts Council England.

We will do this by:

1. Establishing effective and consistent branding for the hub, taking into account that it is not a formally constituted organisation.
2. In particular developing existing websites and social media to enable CYP and providers to maintain and develop effective dialogue.
3. Ensure that effective communication channels are developed with schools, not least with regard to CPD support needs.
4. Ensuring that all music practitioners are aware of and engage with the work of the hub.

Fundraising Strategy

Current expectations on funding levels from the general public and schools are included in the budget projections . It is not possible to make accurate predictions on levels of funding from potential funders, sponsors and donors over the life of the plan. However, it is sensible to include targets for fundraising from various sources as the plan develops:

- Funding from the **Local Authority** to help schools and other agencies meet targets of engagement within vulnerable groups.
- **Youth Music** funded projects: YM have agreed to fund the SWAG partnership via their Musical Inclusion grant.
- Funding from **other national funding sources** will be actively pursued.
- **Local Charitable Trusts:** links with these need to be developed.

⁸ Margaret E. Mahoney President, “The Commonwealth Foundation Need Communications” , NYRAG Times, Fall 1991, p.6.

⁹ A separate fuller communications strategy is available that works alongside this business plan

Managing the risks of not getting the funding: funds in this category will be associated with additional activities and support, but will not in the main be critical to the achievement of the core an extension roles of the hub.

Appendices:

1. School Music Education Plan: Make Music Swindon (MMS): March 2014
2. ACTION PLAN: Make Music Swindon (MMS): March 2014
3. Financial Forecast 2014 – 15 and segmentation of the ACE Funding to meet the Core and Extension Roles.

References:

1. ISM Music Education Policy, August 2009.
2. Working in Partnership Toolkit produced by Peter Clark, August 2012.
3. A Learning Organisation Audit Toolkit produced by Peter Clark, February 2010.
4. Stenhouse LA, An introduction to Curriculum Research and Development, 1975.
5. Duffy, B. (2006) Supporting Creativity and Imagination in the Early Years: Second Edition, Open University Press.
6. Burman, J.T. (2008) Experimenting in relation to Piaget: Education is a chaperoned process of adaption. Perspectives on Science, 16 (2), 160-195.
7. Eisner, E. (1994) Cognition and curriculum reconsidered, 2nd Edition. Teacher's College Press, Columbia University, New York & London.
8. Margaret E. Mahoney President, "The Commonwealth Foundation Need Communications", NYRAG Times, Fall 1991, p.6.

MAKE MUSIC SWINDON: Swindon's music hub SCHOOL MUSIC EDUCATION PLAN, MARCH 2014

Make Music Swindon (MMS) is a music education hub that works as a partnership of organisations, including schools. Its remit is to promote and champion high quality music provision for all of the young people in the geographical area.

1. The initiation of this plan

- 1.1 The catalyst for the development of this plan was the November 2013 Ofsted report *Music in schools: what hubs must do*.
- 1.2 This report carried recommendations for hubs, schools, Arts Council England (ACE) and the Department for Education (DfE), to be addressed in the plan.
- 1.3 Following a consultation process for ACE, Ofsted and hubs representatives it was agreed that hubs submit their School Music Education Plan to ACE by April 2014.
- 1.4 A working party of the Swindon hub's Stakeholder (advisory) body, which includes school representatives, was formed to write the March 2014 version of the plan tabled below.

2. Principles underlying the Swindon plan

- 2.1 The role of a music hub is to act as an 'umbrella' body musical organisations in an area that have an interest in enhancing music education for young people. Make Music Swindon is committed to raising musical standards within its available resources.
- 2.2 We are very clear that in Swindon schools are a central and essential part of the local music hub.
- 2.3 The formulation of this plan is part of an ongoing dialogue between representatives of the hub's lead organisation (Swindon Borough Council) and schools, within the hub.
- 2.4 The distinctive function of a music hub means that it cannot operate viably sitting 'outside' of schools. In the spirit of the hub concept, it should work within and alongside schools.
- 2.5 For this reason, the Ofsted report recommendations (which ask hubs to do things for schools, including supporting and challenging them), have to be interpreted and enacted upon with care and consideration.
- 2.6 Hubs are still in the early stages of development, and to create a sense of separation between different parts of the hub for the purposes of 'challenge' would be unhelpful. Far from improving school music, such a separation could make matters worse by impairing relationships.
- 2.7 Many Swindon schools are centres of musical expertise in their own right. However, some schools will need more help than others. For Swindon, part of the solution to moving music forward in schools will be to share that expertise, and for the hub to be a facilitator of that process.

- 2.8 Constructive challenge will arise, not from a top-down, 'done-to' and judgemental approach, but rather from one which first establishes mutual respect, dialogue and partnership, leading to trusting professional relationships. It is these trusting and respectful relationships which will be the building blocks of effective challenge between musical colleagues, collaborators and peers. This will take time, and this premise is reflected in the plan.
- 2.9 The Plan is grouped into four key sections: Communications, CPD, Curriculum Support and Provision.

3. Timescales

- 3.1 This plan is a living-document which will change over time. The working party will be reconvened to review progress no later than November 2014 (6 months).
- 3.2 In the meantime this first version of the plan will be made available to all interested parties.
- 3.3 It will take some developments areas longer to impact (i.e. to be reflected in clear evidence of musical improvement in Swindon's schools). Given the limited resources of hubs, this is realistic.

The Plan is loosely grouped under a number of headings:

SECTION 1: COMMUNICATIONS

SECTION 2: CONTINUING PROFESSIONAL DEVELOPMENT

SECTION 3: CURRICULUM SUPPORT

SECTION 4: PROVISION

Aims	Objectives	Who	When	Resource	Performance Indicators
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SECTION 1: COMMUNICATIONS					
<p>1.1 Maintain and further develop effective communications between all Swindon schools and other hub partners.</p>	<ul style="list-style-type: none"> • Create and maintain an online forum for good practice sharing. • Establish regular hub newsletter for sharing of information. • Collate school music coord list and share amongst group(s). • Launch new MMS website 	<ul style="list-style-type: none"> • MMS • MMS • MMS • MMS 	<ul style="list-style-type: none"> • Mar 2014 • Nov 2013 • Oct 2013 • June 2014 	Hub membership	<ul style="list-style-type: none"> • Term-by term growth in sign-up and use of forum. • Newsletter production continues , 3 editions per year. • Coord list updated & shared bi-termly. • Hub membership pages visited by 20% of schools in term 1 2014-15.
<p>1.2 Maintain and further develop borough wide school music coordinator meetings network (including area groups as appropriate).</p>	<ul style="list-style-type: none"> • A regular meeting pattern for primary music coordinators. • A regular meeting pattern for secondary heads of music. • Sub-groups as appropriate (e.g Special schools; working parties). 	<ul style="list-style-type: none"> • MMS • MMS • MMS 	<ul style="list-style-type: none"> • Nov 2013 • Sep 2013 • March 2014 	Hub membership	<ul style="list-style-type: none"> • Meetings at least 3 times per year. • Meetings at least 3 times per year; plus one 'CPD' day annually. • 60% of schools attend at least one meeting in Year 1. • Aims of sub-groups met.
<p>1.3 Share data across schools and hub partners to facilitate & inform musical progression & instruments take-up</p>	<ul style="list-style-type: none"> • Collate and share primary school music data on instruments learned in which year groups. • Coordinate ACE data collection as required. • Collate and share SYM membership data, sorted by school. • Distribute relevant SMC (Swindon Music Cooperative) data on instrument take-up. 	<ul style="list-style-type: none"> • MMS / other partners • MMS / School Music Coords • SYM • SMC / MMS 	<ul style="list-style-type: none"> • Annually • Annually • Annually • Annually 	Hub membership	<ul style="list-style-type: none"> • 95% of primary schools included • Data provided to ACE to deadlines • 100% of secondary schools given access to SYM membership data • All key parties receive relevant data

Aims	Objectives	Who	When	Resource	Performance Indicators
SECTION 2: CONTINUING PROFESSIONAL DEVELOPMENT					
<p>2.1 MMS develops a range of CPD offers to support music development in schools.</p>	<ul style="list-style-type: none"> MMS develops Platform based CPD packages, offered to Primary Schools. MMS offers CPD packages for delivery in schools. MMS responds to demand in continuing to develop bespoke training opps for schools. MMS acts as CPD facilitator, broker or sign-poster for schools that require specialist services. 	<ul style="list-style-type: none"> MMS MMS SYM MMS 	<ul style="list-style-type: none"> Annually Annually Annually 	<p>Schools buy CPD from MMS / MMS sign-posts specialist CPD providers</p>	<ul style="list-style-type: none"> 20% of primary schools take-up a CPD offer and give positive evaluation in year 1 100% of schools requesting specialist support are signposted to it.
<p>2.2 School music specialists develop a range of CPD offers to partners / local schools</p>	<ul style="list-style-type: none"> Support and challenge: peer-working & observation amongst pairs of secondary school heads of music. Support between primary and secondary partners. Cross-phase & inter-school visits and observations 	<ul style="list-style-type: none"> Sec heads of music Sec heads of music / primary Coords All school music leaders 	<p>Annually</p>	<p>School collaboration</p>	<ul style="list-style-type: none"> All Sec HoDs engaged in one paired visit annually. In year 1 30% schools provide support for another school. In year 1 20% of schools visit each other across phase.
<p>2.3 Develop, maintain, share and act on 'good music practice lists' amongst all Swindon schools.</p>	<ul style="list-style-type: none"> Issue 'good practice surveys' to all secondary and primary schools. All return. Collate information collected and issue to all. Establish effective mechanisms for schools to benefit from others (e.g. forums, meetings, CPD). Share case studies of effective practice. 	<ul style="list-style-type: none"> MMS All return / MMS collation All schools, with facilitation support from MMS 	<ul style="list-style-type: none"> April 2014 Term 5-6 201415 ongoing 	<ul style="list-style-type: none"> Hub membership Schools Schools / MMS 	<ul style="list-style-type: none"> 100% of Swindon school issued with survey in April 2014. 70% return from schools by Term 6. Increasing evidence of sharing mechanisms across 2014-15. At least one case study in each newsletter.

Aims	Objectives	Who	When	Resource	Performance Indicators
SECTION 3: CURRICULUM SUPPORT					
3.1 Provide musical advice, guidance, support, dialogue and challenge for school leaders (especially those who are not musicians)	<ul style="list-style-type: none"> A free meeting offered by the hub lead organisation (MMS): a visiting music specialist with HT / SLT / Music Coord asking key questions and outlining potential support on offer. A follow-up meeting to discuss next steps, if requested by the school's HT. Developing a support package, if requested by school HT (ref 13 below: support packages). 	<ul style="list-style-type: none"> MMS MMS /a music specialist MMS / visiting specialist(s) 	<ul style="list-style-type: none"> from April 2014 from July 2014 from Sept 2014 	<ul style="list-style-type: none"> hub mem/ship hub mem/ship 'plus' hub mem/shp 'plus' 	<ul style="list-style-type: none"> All initial requested school meetings completed by June 2014. 100% of requested follow-up meetings completed by Dec 2014. Packages agreed Oct 2014.
3.2 Provide curriculum advice and support for Primary schools.	<ul style="list-style-type: none"> '1st tier' of advice /support provided via meeting networks, email advice-line, forum & newsletter. '2nd tier' of advice /support provided by hub facilitation of development initiatives e.g. working parties to develop skill documents & other resources (e.g. SoW). '3rd tier' of advice /support (inc. school visits) provided via membership plus packages. 	<ul style="list-style-type: none"> MMS / network forum MMS / network sub-groups MMS / visiting specialists or training opps 	<ul style="list-style-type: none"> From Sept 2013 From Mar 2014 From Sep 2014 	<ul style="list-style-type: none"> hub mem/ship sch-to-sch / MMS mem/ship 'plus' 	<ul style="list-style-type: none"> Feedback from school users indicates satisfaction with service offered / provided. Evidence of outcomes from working parties / sub-groups. Feedback from HTs indicates satisfaction with support provided.
3.3 Provide curriculum advice and support for secondary schools.	<ul style="list-style-type: none"> '1st tier' of advice /support provided via meeting networks, email advice-line, forum & newsletter. '2nd tier' of advice /support provided by hub facilitation of development initiatives e.g. working parties to develop skill documents & other resources (e.g. SoW). '3rd tier' of advice /support (inc. school visits) provided: <ol style="list-style-type: none"> by peer-sharing arrangements via membership plus packages. 	<ul style="list-style-type: none"> MMS / network forum MMS / network sub-groups MMS / visiting specialists or training opps 	<ul style="list-style-type: none"> From Sept 2013 From Mar 2014 From: June 2014 Sep 2014 	<ul style="list-style-type: none"> hub mem/shp sch-to-sch / MMS a) sch-to-sch b) mem/ship 'plus' 	<ul style="list-style-type: none"> Feedback from school users indicates satisfaction with service offered / provided. Positive evidence of outcomes from working parties / sub-groups. Feedback from HTs indicates satisfaction with support provided.

Aims	Objectives	Who	When	Resource	Performance Indicators
SECTION 3: CURRICULUM SUPPORT					
3.4 Over time, build personnel expertise within the broader hub to address all and any music education development issues for Swindon	<ul style="list-style-type: none"> Audit /identify existing skills-base and explore cost-effective ways of sharing this expertise for the benefit of all. Explore training opps. for hub-members in order to build the expert skills base within the hub. Identify areas of weakness in skill-base and explore ways of addressing these through support and CPD. 	<ul style="list-style-type: none"> MMS / school mus leaders MMS / school mus leaders MMS / school mus leaders 	<ul style="list-style-type: none"> July 2014 from Sep 2014 from July 2014 	<ul style="list-style-type: none"> MMS / schools MMS / schools MMS / schools 	<ul style="list-style-type: none"> Audit of skills document produced by Oct 2014. Examples of key training needs identified by Oct 2014. Examples of weak areas in skills-base identified by Oct 2014.
3.5 Develop pupil-premium resourced mechanisms for music which can potentially narrow the gap between PP students and others.	<ul style="list-style-type: none"> Raise awareness amongst HTs about music as effective intervention for PP students. With schools identify gaps between PP students and others to access resources for music for raising attainment. Share musical case studies / success stories. 	<ul style="list-style-type: none"> Schools / MMS Schools / MMS Schools / MMS 	<ul style="list-style-type: none"> Ongoing Ongoing Ongoing 	<ul style="list-style-type: none"> Schools / MMS time Schools / MMS time Schools / MMS 	<ul style="list-style-type: none"> All Swindon HTs engaged in dialogue on this issue. In Year 1 a 10% increase in PP students learning instruments. Case studies disseminated to all interested parties.
3.6 Collect key data including GCSE/BTEC music take-up and results over time.	<ul style="list-style-type: none"> Annual data collection to inform priorities in this plan. Analyse borough-wide trends over time and make national comparisons. 	<ul style="list-style-type: none"> Schools / MMS MMS 	<ul style="list-style-type: none"> Annually Annually 	<ul style="list-style-type: none"> MMS / hub membership MMS / hub membership 	<ul style="list-style-type: none"> 100% of required data collected annually. Analysis of data completed annually and distributed to interested parties.

Aims	Objectives	Who	When	Resource	Performance Indicators
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SECTION 3: CURRICULUM SUPPORT

<p>3.7 Monitor and evaluate the effectiveness of MMS commissioned delivery provision in order to assure quality for schools</p>	<ul style="list-style-type: none"> MMS monitors in-school delivery as part of its commissioning function: visiting music tutors e.g through observation or school feedback). MMS monitors delivery as part of its commissioning function: CPD offers e.g. through session evaluation questionnaires & sch feedback). 	<ul style="list-style-type: none"> MMS MMS 	<ul style="list-style-type: none"> from April 2014 from Jan 2014 	<p>MMS /School buy-in</p>	<ul style="list-style-type: none"> Age appropriate offers are taken up by increasing number of schools. Age appropriate offers are taken up by increasing number of schools.
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SECTION 4: PROVISION

<p>4.1 Develop a singing strategy which engages an increasing number of schools and students</p>	<ul style="list-style-type: none"> Maintain and enhance primary aged singing Festivals. Develop secondary aged singing offers. 	<ul style="list-style-type: none"> MMS /schools MMS/schools 	<ul style="list-style-type: none"> Ongoing Autumn 2014 	<p>MMS /School buy-in</p>	<ul style="list-style-type: none"> Age appropriate offers are taken up by increasing number of schools. Age appropriate offers are taken up by increasing number of schools.
<p>4.2 Develop musical transition and progression strategies, pilots and programmes</p>	<ul style="list-style-type: none"> Roll-out of spring 2014 whole class instrumental learning pilot transition/progression programme in secondary schools. Targeted use of music inclusion funds to address key underachievers (e.g. BESD, SEND, LAC, YC, 	<ul style="list-style-type: none"> MMS / Sec schools / SMC Swin Music Inc. / Sec schools / SMC 	<ul style="list-style-type: none"> Sept 2014 Sept 2014 from May 	<ul style="list-style-type: none"> MMS SWAG / Youth Mus / schools 	<ul style="list-style-type: none"> Spring 2014 pilot evaluation indicates improved 1:1 continuation pattern. Successful MINC bid when evaluated contributes to GCSE outcomes for individual students.

Aims	Objectives	Who	When	Resource	Performance Indicators
SECTION 4: PROVISION					
4.3 Develop music inclusion to reduce 'coldspots' (settings without musical approp. Provision for students in challenging circumstances)	<ul style="list-style-type: none"> Complete bid to SWAG / Youth Music for music inclusion programmes in secondary schools, including out-of-mainstream centres. Targeted use of music inclusion grant to address key underachievers (e.g. BESD, SEND, LAC, YC, EAL, Pupil Premium) in GCSE / BTEC music. Targeted use of music inclusion grant to provide hands-on music experience in (EOTAS) out-of-mainstream centres, which are otherwise without this provision. 	<ul style="list-style-type: none"> Swindon Music Inclusion Swindon Music Inclusion / MMS / SWAG Swindon Music Inclusion / MMS / SWAG 	<ul style="list-style-type: none"> Mar 2014 Sept 2014-Mar 2015 Apr 2014-Mar 2015 	<ul style="list-style-type: none"> Swindon MINC Youth Music grant Youth Music grant 	<ul style="list-style-type: none"> Bid completed by March 2014. New coldspots successfully addressed in this programme (success = take-up and quality of pupils' work outcomes). Successful targeting of provision in out of mainstream centres (success = as defined by Youth Music priorities).
4.4 Develop strategies for improving take-up and continuation of declining traditional instruments	<ul style="list-style-type: none"> Explore potential strategies with interested parties, including school music leaders. Develop cost-effective and match-funded initiatives which over time impact on instrument take-up. Enhance relationships between school music departments and SYM centre(s) to boost take-up. Explore and develop promotional strategies. 	<ul style="list-style-type: none"> Sch music leaders, MMS, MS4S, SMC, SYM and others Schools, MMS and others Schools, SYM 	<ul style="list-style-type: none"> Sept 2014 Dec 2014 ongoing Sept 2014 ongoing 	<ul style="list-style-type: none"> Time: Schools, MMS and others MMS/others with schools Schs / SYM 	<ul style="list-style-type: none"> One or meetings of interested parties to explore key issues. One or more initiatives which are cost effective and match-funded are initiated in 2014-15. Instrument take-up is complemented by SYM membership/involvement.
4.5 Support students with physical barriers from Swindon's special schools to access SYM	<ul style="list-style-type: none"> Complete music inclusion bid to fund start-up programme. Run start-up programme Saturday afternoons at the Platform. 	<ul style="list-style-type: none"> Swindon MINC Swindon MINC. Drake Music, SYM 	<ul style="list-style-type: none"> Mar 2014 Sep 2014-Mar 2015 	SWAG / youth Music grant	<ul style="list-style-type: none"> Bid completed and submitted Mar 2014. Start-up programme runs as scheduled with student take-up.

Aims	Objectives	Who	When	Resource	Performance Indicators
SECTION 4: PROVISION					
4.6 Use partnership working within hub to enhance school curriculum offer	<ul style="list-style-type: none"> • Roland: match funded programme with ref to Roland Looper (include subsidised equipment and free training). • Swindon Music Inclusion: see 4.2 and 4.3 above. • Swindon Music Cooperative: see 4.2 and 4.3 above. • Drake Music: see 4.5 above. • BSO: develop collaborative programme with schools facilitated by MMS, linked to orchestral instruments. 	<ul style="list-style-type: none"> • Roland /sec schools / MMS • Swindon MINC • SMC / MMS/ schools • Drake Music / Swindon MINC / special schools • BSO / MMS / schools 	<ul style="list-style-type: none"> • Spring 2014 • Apr 2014- Mar 2015 • 2014-15 • Sep 2014 – Mar 2015 • TBC 	<ul style="list-style-type: none"> • Roland / MMS / Schools • SWAG / Youth Mus • MMS/ SWAG/ Youth Mus • SWAG / Youth Mus • MMS 	<ul style="list-style-type: none"> • Programme operates in one or more secondary schools. • See 4.2 and 4.3 above. • See 4.2 and 4.3 above. • See 4.5 above. • BSO programme take place during 2014-15.
4.7 Maitain and develop 'First Access' provision in schools	<ul style="list-style-type: none"> • Continue the offer of heavily subsidised First Access provision (whole class tuition) to primary schools at KS2. • Ensure responsive provision offers over time which meets current musical demand from schools. 	<ul style="list-style-type: none"> • MMS / MS4S • MMS 	<ul style="list-style-type: none"> • Ongoing • Ongoing 	<ul style="list-style-type: none"> • MMS / ACE grant 	<ul style="list-style-type: none"> • 100% of primary schools are offered First Access provision; 95% take of schools take-up offer • MMS / ES4S is able to match demand by supplying specialist tutors as required.

The *Make Music Swindon* (Swindon music hub) Stakeholders working party who met to produce this plan:

Kirsty Winnan	Isambard (Secondary school)
Audrey Leat	Grange (Junior school)
Katie Berry	Brimble Hill (Primary school, special)
Jon Driver	Dorcan (Secondary school)
Allison Sutcliffe	Commonweal (Secondary school)
Peter Clark	Make Music Swindon
Paul Rowe	Make Music Swindon

ACTION PLAN: Make Music Swindon (MMS): March 2014

Appendix 2

Make Music Swindon (MMS) is a music education hub that works as a partnership of organisations, including schools. Its remit is to promote and champion high quality music provision for all of the young people in the geographical area.

The Action Plan is loosely grouped under a number of headings:

- A - Communication and Awareness**
- B - Networking and CPD (Including CPD for Instrumental / Vocal tutors [Core Role 1] & Class Teachers [Extension Role 1])**
- C - Core Roles 1 – 4**
- D - Extension Roles 1 – 3**
- E - Monitoring and Evaluation**
- F - Activities of the NMPE that fall outside the ACE Funding**

Abbreviations used in the plan

Swindon Music Services for Schools = SMS

Arts Council England = ACE

HLT = Hub Lead Team

Swindon Young Musicians = SYM

Funding through a mixed economy = FTMEA

Actions for the National Plan for Music Education

A. Communication and Awareness

Aim	Actions – What we are going to do	When by whom	Resource Implications	Key Performance Indicators
A.1 See Section 1 (1.1; 1.2; 1.3) of the SMEP on page 13 of this Plan	Ditto	Ditto	Ditto	Ditto
A.2 To increase awareness of the hub to all stakeholders by Communicating, advocating & marketing the hub’s work. By seeing at least 95% of schools being signed up as members of the hub by March 2015	<ul style="list-style-type: none"> • Undertake a needs analysis to map the needs of CYP with regard to their musical opportunities • Develop and communicate effectively the services on offer to schools, parents/cares and pupils • Design a booklet of musical opportunities for schools to support their pupils’ musical learning • Undertake a research, audit into a full range of stakeholders for the Hub • Collect data, to enable us to benchmark and develop KPIs 	<ul style="list-style-type: none"> • Jun 14 – HLT • Mar 15 – HLT • Sep 15 – HLT • Oct 14 HLT • By Oct 14 – All partners through the HLT 	ACE Funding Partners time	N/A

B. Networking and CPD (Including CPD for Instrumental / Vocal tutors [Core Role 1] & Class Teachers [Extension Role 1])

Aim	Actions – What we are going to do	When by whom	Resource Implications	Key Performance Indicators
<p>B.1 Identify training opportunities for the workforce</p>	<ul style="list-style-type: none"> To share and signpost opportunities locally, regionally and nationally Develop a series of Network meetings with Schools Consult with schools to find out what CPD courses are needed Facilitate a series of CPD opportunities as agreed with school Undertake a full workforce development survey Produce a workforce development plan 	<ul style="list-style-type: none"> Sep 14 – HLT Sep 14 – HLT Sep 15 – HLT Mar 14 – Through a commissioned approach for delivery partners By Jun 14 – In collaboration with SWAG Inclusion 	<ul style="list-style-type: none"> ACE Funding Website updates ACE Funding – Commission Strategy ACE Funding – Commissioning Brief priorities & Funding allocation through a FTMEA Staff time allocated 	<ul style="list-style-type: none"> No. of staff attending courses / engaged from operational partners

C. Core Roles 1 – 4

Aim	Actions – What we are going to do	When by whom	Resource Implications	Key Performance Indicators
<p>C.1 (WCET) To provide all primary schools (Yr 4) with whole Class Instrumental Tuition (WCET) First access programme for a minimum of one term but ideally for a full year on the same instrument</p>	<ul style="list-style-type: none"> Target KS2 schools to take up the WCET programme Develop appropriate First Access programmes for primary schools Develop appropriate First Access programmes for Special Schools 	<ul style="list-style-type: none"> By Delivery Partners by Jul 14 HLT in consultation with Delivery Partners By Delivery Partners by Jul 14 	<ul style="list-style-type: none"> Through a commissioning process of successful bidders by 07/14 FTMEA (up to 50% grant funded) 	<ul style="list-style-type: none"> No. of schools participating No. of pupils reached No. of schools participating No. of pupils reached Breakdown of participation by key stage and year group
<p>C.2 (Continuation) Develop a large group continuation programme to allow those pupils who so wish, to continue to learn a musical instrument both in and out of school</p>	<ul style="list-style-type: none"> To provide to KS 2,3,4 & 5 opportunities to continue their First Access musical programme Provide rehearsal spaces across the borough to enable CYP to perform together Provide short programmes to introduce LAC to quality music and work to build a sustainable model thereafter 	<ul style="list-style-type: none"> SMS By Sep 14 HLT on the search tool (Website) by Sep 14) Through a commissioning process with SWAG 	<ul style="list-style-type: none"> FTMEA Reduced Instrument hire from MMS FSYM Grants SYM Groups, Ensembles, orchestras and choirs 	<ul style="list-style-type: none"> No of pupils continuing after the first access programme Types of instrument being chosen by pupils for continuation

	<ul style="list-style-type: none"> • Develop effective music models of support PRUs a short introduction to demonstrate the value of music and create sustainable models thereafter • Provide musical opportunities to meet pupils' needs and signpost opportunities for Able Gifted and Talented pupils 	<ul style="list-style-type: none"> • Through a commissioning process with SWAG • Through our partnership working with SWMS and other local, regional and national agencies 		
C.3 (Prograession Routes) Signpost & provide porgression routes / oppourtunities to CYP of Gloucestershire	<ul style="list-style-type: none"> • Delevop clear progression routes through access / signposting a wide range of styles and genres for CYP • Design a roadmap showing the various opportunities available in Goucestershire and the surrounding areas • Market the Search Tool (Touchbase) and ensure that the information on this webased program is relevant, up-to-date and appropriate 	<ul style="list-style-type: none"> • By Mar 2015 – HLT • By Sep 14 HLT in consuation with partners • By Dec 14 HLT 	ACE Funding & Staff time	<ul style="list-style-type: none"> • No. Of entries on the TouchBase Search tool • Types of progression routes available to the pupils of Swindon
C.4 (Ensemble Opportunities)	<ul style="list-style-type: none"> • Provide out-of-school Borough music groups • Prvide abd facilitate rehearsal spaces throughout the borough • Work with schools to assist, where necessary, in developong enrichment programmes for their pupils through ensemble msuc-making opportunities • Design a tiered membership system based on a Gold, Silver & Bronze approach 	<ul style="list-style-type: none"> • SYM • FSYM by Sep 14 	FTMEA (membership fees to suppliment the cost of these activities) Hire appropriate value for money venues to underatke activities	<ul style="list-style-type: none"> • No. of groups and types of groups offered by SYM and other patners • No. of pupils attending (broken down by groups and boys and girls) • No. of SEN pupils engaging • No. of FSM pupils attending
C.5 (Singing Strategy) Design an overaching singing strategy (beyond the schools' responsibility to deliver National Curriculum Music element)	<ul style="list-style-type: none"> • Target clusters of schools to sing together a festivals • Design a schools' singing strategy template and guidance • Design schemes of work and resources to be accessed through MMS website to assist schools in delivering music in the classroom 	<ul style="list-style-type: none"> • By July Infant Festival • December Special Festival • March Junior Festival • Senior Festival • Singing Champion to lead a group of 	TFMEA (Membership fees to suppliment ACE Grant	<ul style="list-style-type: none"> • No. of primary schools that the hub has supported with their Singing Strategy • No. of Secondary schools that the hub has supported with their Singing Strategy • No. of school based teachers

	<ul style="list-style-type: none"> Offer a series of workshops / CPD half day cluster courses to assist school based teachers in delivering the singing element of music curriculum 	freelancers to design reosurces for the website By March 2015		attending the singing workshops made availabe
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D. - Extension Roles 1 – 3

Aim	Actions – What we are going to do	When by whom	Resource Implications	Key Performance Indicators
D.1 (Schhol CPD) Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum	<ul style="list-style-type: none"> Develop a menu of CPD oppourtunities to assist schools in delivering the music curriculum Provide a series of courses in support of school CPD 	<ul style="list-style-type: none"> By Sep 14 	FTMEA	<ul style="list-style-type: none"> No. of schools requesting support No. of teachers attending courses
D.2 (Instrument Loan Sceme) Provide a loan service, with discounts or free provision for those on low income	<ul style="list-style-type: none"> Develop the existng loan system within the borough Ensure that musical resources are available that are either free or affordable to CYP in the borough Provide a free loan system for those pupils receiving free school meals Offer bursaries for instrument hire / access to out of school activities 	<ul style="list-style-type: none"> Communty Delivery (Manager Ext Role 3.) By Jul 14 Director MMS by Mar 15 		<ul style="list-style-type: none"> No. of instruments on loan No. of types of instruemnts on loan No. of pupils receiving a free instrument No. of bursaries for instrument loan for use at out of school activities
D.3 (Large Activities & Live Music) Provide Large Live Music / professional Venues activities	<ul style="list-style-type: none"> Provide live music roadshows to schools Provide large scale music preformance oppourtunities for youth groups within the borough 	<ul style="list-style-type: none"> SYM & FSYM by Apr and Jul 14 through a foreecast of activities SYM 	FTMEA	<ul style="list-style-type: none"> Types and No. attending each activity

E - Monitoring and Evaluation

Aim	Actions – What we are going to do	When by whom	Resource Implications	Key Performance Indicators
E.1 To work with schools to ensure that music provided by both school staff and external providers is appropriately monitored and evaluated	<ul style="list-style-type: none"> Work with schools to adopt and implement the schools music plan 	<ul style="list-style-type: none"> By Mar 2015 – HLT through a consultancy arrangement 	By Mar 15 – HLT	<ul style="list-style-type: none"> No. of schools visited No. of schools signed up to the membership scheme No. of schools requesting further support
E.2 Ensure that all ACE funded activities are appropriately monitored and evaluated, in line with ACE guidance	<ul style="list-style-type: none"> Provide timely returns to ACE as set out in the Financial Schedules Quality assure the work undertaken by delivery partners when assessing ACE funding 	<ul style="list-style-type: none"> By Mar 2015 – HLT through a consultancy arrangement 	Menu of appropriate skilled consultants ACE Funding allocation	<ul style="list-style-type: none"> A breakdown of the standards of lessons observed

F - Activities of the NPME that fall outside of the ACE funding

Aim	Actions – What we are going to do	When by whom	Resource Implications	Key Performance Indicators
F.1 EYFS (Early Years Settings and Foundation Stage in Schools)	<ul style="list-style-type: none"> Improve understanding of what counts as quality in EY music practice Continue to raise the profile and quality of early years music in the borough Raise the skill level of early years music practitioners Be outward looking in skill-development through networking with other hubs and organisations. 	<ul style="list-style-type: none"> First Steps & Singing Champion MMS First Steps Consultant Singing Champion 	FTMEA	<ul style="list-style-type: none"> Not required by ACE
Assist schools in ensuring all children receive singing opportunities through the national curriculum	<ul style="list-style-type: none"> School based staff will deliver singing on a regular basis as part of the national curriculum Offer bespoke singing programmes to schools through the schools brochure 	<ul style="list-style-type: none"> School based staff by Mar 15 SMS freelance staff 	School budgets At full cost recovery	<ul style="list-style-type: none"> Not required by ACE
F.3 To encourage pupils to take up 1:1 and small group tuition	<ul style="list-style-type: none"> Signpost provision opportunities for schools and pupils through the annual schools brochure Offer Tuition to schools 	<ul style="list-style-type: none"> HLT by Apr 14 SMC and freelance Approved tutors 	School budgets At full cost recovery Pupil Premium	

Abbreviations used in the plan:

MMS	Make Music Swindon
SBC	Swindon Borough Council
SMC	Swindon Music Cooperative
MS4S	Music Services for Schools (Per Temps)
ACE	Arts Council England
BSO	Bournemouth Symphony Orchestra
CPD	Continuing professional development
SWAG	Swindon, Wilts & Gloucs
MINC	Music Inclusion
SMI	Swindon Music Inclusion
EOTAS	Education Other Than At School
PP	Pupil Premium
BESD	Behavioural / emotional / social disorders
SEND	Special education needs & disabilities
LAC	Looked-after child

Financial Forecast 2014 – 15 and segmentation of the ACE Fundig - to meet the Core and Extension Roles

Appendix 3

ACTIVITY	GRANT	SEGMENTATION	REMARKS
ACE Grant for F/Y 2104-15	£237,556		This is slightly more than the indicative amount initially expressed at the beginning of the funding round
Income for F/Y 2014 - 15	£333,000		
Core Role 1 - First Access		£180,000	This amount allows for every primary school in Swindon an amount to assist in delivering at least one year group of whole class instrumental tuition (WCET)
Core Role 1 - Strategic Support to schools		£7,000	Based on the recomendations from the latest Ofsted report ' What Hubs music do ' an amount of funding has been assigned to support this funding through the Schools Music Plan found at Appendix 1 .
Core Role 1 - CPD for Instrumental & Vocal Tutors		£50,000	This amount is to assist with CPD offers and workforce development for those delivering music through the hub.
Core Role 2 - Provide Ensemble oportunties		£72,000	This funding is to support the SYM groups to create a mixed economy approach to delivering activities
Core Role 3 - Progression Routes & Continuation		£63,000	Large group continuation in schools and progression route signposting
Core Role 4 - Singing Strategy		£14,000	The next step on the singing strategy development is to support class teachers through CPD to deliver singing as part of the curriculum; provide a resource bank in support of delivering the music curriculum and to continue with the schools' singing festivals
Extension Role 1 - School CPD		£10,000	This funding is to be used to create a mixed economy in support of class teachers being up-skilled in music
Extension Role 2 - Instrument Loan Scheme		£27,900	The cost of repair maintainence and replacment of a stock instruments is expensive. Therefore, through a mixed economy MMS should look to maintain and expand the types of instruments needed by schools and pupils in Swindon
Extension Role 3 - Large Scale Events and professional venues		£17,700	Through the activities report
Back Office - Back office costs		£114,111.20	This funding to to pay for the Lead Organisation Commissioning team (of the 20% allocated by ACE)
Contingency - Unknown costs		£14,844.80	This is for any unforeseen expenditure that may arise throughout the year
TOTALS	£570,556	£570,556	