

# Workforce Development Research Project -SWAG Inclusion At a Glance

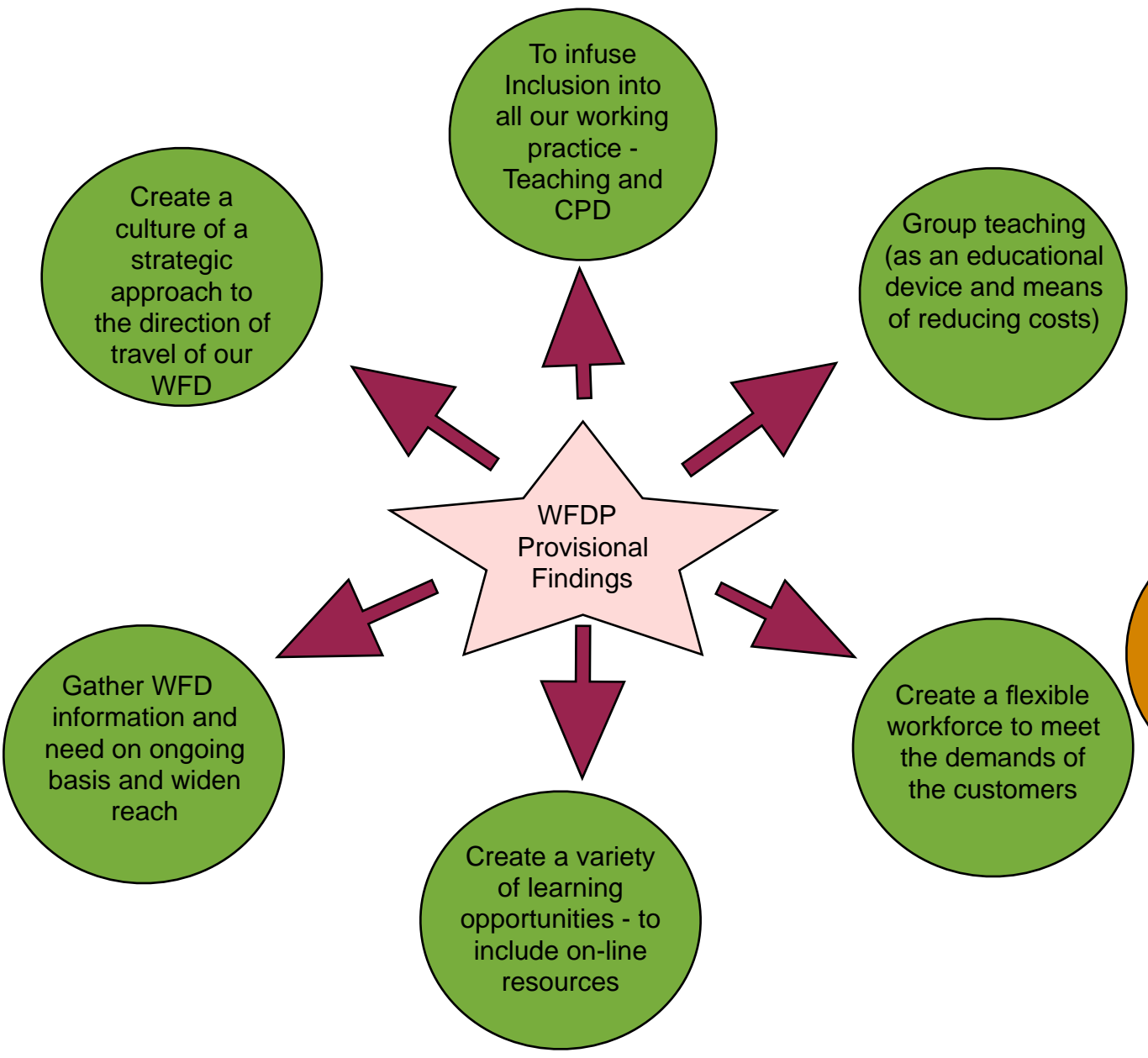
**Scope:**

- Salaried & freelance music educators
- **School based staff**
- **Management/Leadership skills within Hubs and delivery partners**

**Recommendations:**

- Identify further synergies for training need across the geographical area to avoid duplication of effort and funding
- Swindon and Gloucestershire to look to engage with the Bath Spa conference
- Its not realistic for hubs to make blanket commitments to covering freelancers time in using / attending CPD
- We need to advocate for proper pay rates that allow for freelancers to make proper space for CPD
- We need to create / collate CPD that is accessible in a number of ways / places / times / formats so as to maximise accessibility.
- We need to encourage schools / families to ask more about tutors / music leaders use of CPD and their engagement with the 'bigger picture'
- Hub CPD programme should embrace a range of CPD offers
- Aggregate elements of online CPD across hubs
- Ensure that venues / NPOs engage with this too
- Develop feasible ways to 'grow' tutors /music leaders rather than exclude them or disregard their existence and their work that they do

And more to follow...



SWOT Analysis of the geographical area

**AIMS:**

- To identify current environment of music workforce
- Identify any gaps
- To understand the requirement through a needs analysis

**Next Steps:**

- Confirm the outcomes with a wider audience of vocal and instrumental tutors
- Broaden the scope for gathering information from school based staff
- Audit Hub lead management needs



Strengths:	Weaknesses:	Opportunities:	Threats:
<ul style="list-style-type: none"> <li>• CPD provision has been established over a number of years, promoting a depth of good practice for peri class teachers</li> <li>• Emerging co-ops and other agencies providing strategic support to vocal and instrumental tutors</li> <li>• Strong model of networking at primary &amp; secondary in Swindon - emerging in other two areas)</li> <li>• Many good rock, pop and urban tutors based in Swindon</li> </ul>	<ul style="list-style-type: none"> <li>• Isolation of many school music teachers and music coordinators</li> <li>• Lack of widespread use of technology in music education</li> <li>• Many organisations don't see it as their job to train music educators</li> </ul>	<ul style="list-style-type: none"> <li>• A collaborative and strategic approach to workforce development could make a significant contribution to quality, range and delivery</li> <li>• Schools music networks are being developed</li> <li>• New models of peer to peer support between schools and between freelancers</li> <li>• CME qualification is now available</li> <li>• Potential for sustainable growth of inclusion work has been demonstrated</li> <li>• Diversification of existing/indigenous workforce, new recruitment and new models of developing high quality music leaders (including apprenticeship)</li> </ul>	<ul style="list-style-type: none"> <li>• Many head teachers not giving enough priority to music - driven by other pressures on schools including Ofsted inspections not mentioning music</li> <li>• Severe pressure on local authority and national public funding expected to continue, impacting all aspects of local services</li> <li>• Loss of Youth Services having a negative impact on informal music making opportunities for young people</li> <li>• CPD getting lost in funding cuts, with long term negative impact on quality</li> <li>• Current resources could lead to failure to capitalise on opportunities</li> </ul>