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|  | **CORE ROLES** | **SCHOOL MUSIC EDUCATION PLAN** | **EXTENSION ROLES** |
| Ensure every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument. | Provide opportunities to play in ensembles and to perform from an early stage. | Ensure that clear progression routes are available and affordable to all young people. | Develop a singing strategy to ensure that every pupil is singing regularly and that choirs and other vocal ensembles are available in the area. | Every school is supported to deliver and monitor a high quality music curriculum. | Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum. | Provide an instrument loan service, with discounts or free provision for those on a low income. | Provide access to large scale and/or high quality music experiences for pupils, working with professional musicians and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students. |
| **PART A*****‘What is’***Identify and list the characteristics of the current hub provision against the **core and extension roles**.Consider the following:* quality
* musical diversity
* universal coverage
* musical progression and opportunities in and out of school
* accessibility
* inclusivity
* the way the hub works with the bridge organisation around data
* the way the hub works also with partners to align and draw in funding streams

Draw on a range of **data sources** as suggested in the guidance notes. | Core Role 1: WCETIn 2015-16 First Access / WCET tuition took place in 55 out of 64 Swindon Primary schools (86%)Source: Traded Services school buy-in  | Core Role 2:Ensembles SYM ensembles continue to provide an important musical experience for young people in Swindon, however there has been a slight decline in ‘traditional’ ensemble attendance numbers over the last 2-3 yearsSource: ensemble attendance registers | Core Role 3: ProgressionProgression routes from Key Stage 2 – 3 need to be enhanced.Source: take-up and continuation numbers of in-school instrumental learning at Key Stage 3 | ***.***Core Role 4:SingingIn 2015-16 100% of primary schools (including primary special schools) took part in one or more of our primary singing festivals. 4 out of 11 (36%) mainstream secondary schools took part in a secondary singing day facilitated by the Swindon music hub.Source: SBC Traded Services school take-up | SMEPThrough CPD, networking, grants and resource distribution all Swindon schools are given curriculum support to a lesser or greater degree. Those receiving more specialised support include those who have bought higher levels of membership and those engaged through Singing Festival Insets. Source: school participation data held by hub | Extension 1:CPDIn 2015-16 100% of Primary schools gained CPD support from the music hub in one or more of the following ways: a) singing training in preparation for schools festivals b) in school support music pedagogy c) hub network meetings d) resources for school music development. Secondary and Special schools benefited less from current CPD offers in 2015-16.All hub delivery staff offered at least an annual CPD day (September). Individualised support provided to those in need (e.g. newer less experienced staff) following lesson observations. Mentoring, shadowing and teaching support have been used successfully.Source: school participation data collated by hub; CPD attendance and observation data. | Extension 2:Instrument loansAll schools buying-in WCET and large group tuition receive free annual ‘bulk’ instrument loans as part of the offer. Specialist instruments are available for hire as appropriate to SYM ensemble and tuition needs. We have strict criteria surrounding our individual loans to support children learning within the borough at schools.Source: Traded Service buy-in and SYM membership data | Extension 3:High quality ‘live’ experiencesIn 2015-16 53 out of 64 (83%) Swindon primary schools received a live music performance ‘roadshow’ facilitated by the music hub. 5 of 7 (71%) Swindon specials school received a live Roadshow. Roadshows cover all instrument families and introduce children to a wide range of musical genres.Lack of a suitable large scale performance venue in Swindon imposes some constraints.Source: hub performance data |
| **PART B*****‘What should be’***Using the hub provision identified in Part A, describe what the hub’s aspiration is for it. You may wish to start considering timescales. | Core Role 1: WCETSwindon already has a very strong 30-week WCET model. What we aspire to do now is form a long term strategic plan based on the key questions: a) will the current WCET model continue to represent best use of ACE grant in the next 3-4 year phase? b) would a modification of the current WCET model help us move forward more rapidly with our progression issues? | Core Role 2:Ensembles Our aspiration for the next 3-4 year phase is to both reinforce *and* broaden our ensemble offers. This should include: a) addressing the decline of the traditional and ‘endangered’ instruments; b) considering new offers, including those which more effectively support styles and traditions beyond the traditional and western European; c) ensuring that we improve uptake over time | Core Role 3: ProgressionWe are currently piloting new progression models in KS3 to gain insight into the issue of declining ‘endangered’ / traditional instruments. This will help to inform our strategy over the next 3-4 year phase. We are also engaged in a pupil voice KS2-3 transition research project which will help to inform how to best respond to pupil need and aspirations. This is likely to include consideration of how to develop more informal and independent music making by young people, as well as trying to address gender imbalance. We also need to address issues of SEND access to music making across the hub. | Core Role 4:SingingOur primary singing festival model is already very strong. What we need to develop next is: a) closer liaison between hub and secondary singing activity b) best value for our new signing champion role, including how that role can provide more direct support to individual schools. | SMEPWe are due a major review of our SMEP first developed 3 years ago. Amongst other development areas, we will need to consider how best to use limited hub funds and capacity to support schools most in need. Our membership system continues to evolve to reflect this.  | Extension 1:CPDThis is an area of development closely aligned to the SMEP. The SMEP review will help to inform how to provide best value CPD both to school and hub delivery staff. We are moving toward more targeted and deeper support for those most in need, with broader support for those less in need. Our hub membership model will be key to this. | Extension 2:Instrument loansOur ‘bulk’ loan to school system is already highly effective. The areas that need more careful consideration are a) what model to use for individual hire b) making more specialised instruments available on a needs basis, that also support our ensembles. | Extension 3:High quality ‘live’ experiencesWe are in the process of developing a more fixed programme of work with our regional partner, the Bournemouth Symphony Orchestra. We hope this will allow us to engage more effectively with both primary and secondary schools over time, in terms of ‘live’ music experiences. Our own live Roadshow programmes to schools will continue to evolve. As a mechanism for promoting instrumental music in secondary schools, we are looking to expand the roadshow offer to KS3/4 and are piloting this this academic year. |
| **PART C*****‘What are the gaps?’***Using the hub provision identified in Part B, describe what the gaps are in hub provision.You may wish to start considering who is be best placed in the hub to address this and how. | Core Role 1: WCETNo gap as such in current WCET, but, how do we evolve and develop WCET to better meet local progression needs?Who: hub team working with schools and the hub advisory group. | Core Role 2:Ensembles Gap 1: the need to reinvigorate our large, traditional ensembles. Gap 2: the need to create new models which *may* sit outside traditional and Western European norms. Gap 3: the need to engage more with SEND pupils.Who: hub team, SYM leaders, parents, tutors delivering WCET, SMC and secondary heads of music | Core Role 3: ProgressionGap 1: the KS2 –3 ‘drop-off. Gap 2: effective post-first-access continuation outside of schoolWho: hub team, primary head teachers and music leaders, SMC, SYM leaders | ***.***Core Role 4:SingingGap 1: the relationship between the hub and KS3 / 4 singing activity in schools. Gap 2: the need to provide more in depth support for those primary schools that need it most.Who: Hub Singing Champion, hub team, secondary heads of music | SMEPGap 1: major review / update overdueWho: hub team with advisory group and/or SMEP team to include school reps. | Extension 1:CPDGap 1: with limited resources available, ensuring that those schools most in need of support get it.Gap 2: Schools needs analysis to inform future CPD menuWho: hub team, head teachers, music coordinators. | Extension 2:Instrument loansGap 1: no current gap, however, we need to consider best use of hub team’s time and resources in order to use the instrument stock to best effect over this next 3-4 year phase.Who: hub team | Extension 3:High quality ‘live’ experiencesGap 1: how to make large scale live music experiences more available to the young people of Swindon at all age levels up to KS4.Who: hub team, BSO  |