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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. | *Provide first access tuition in 98/103 primary schools –* ***source: Arts Council England data return.*** | *Hub ensembles vary in quality –* ***source: school observations, partner feedback.*** | | *Progression routes for young musicians studying folk music are less established locally when compared to other genres –* ***source: Arts Council England data return, young people survey, partner feedback.*** | | *Singing strategies supported in 55 per cent of all state schools –* ***source: Arts Council England data return.*** | | *Eighty-seven percent of primary schools, seventy-nine percent of secondary schools, fifty percent of special schools and no Pupil Referral Units supported via the SMEP –* ***source: Arts Council England data return.*** | | *Sixty-five per cent of music teachers in the hub hold a professional qualification related to working with young people –* ***source: Hub survey of music teachers.*** | | *Hub hires out 1,500 instruments a week, five per cent free of charge –* ***source: Arts Council England data return, hub data, school data.*** | *Successful projects have been established with National portfolio organisations and professionals, but sustaining this long term is a challenge –* ***source: partner feedback, young people feedback.*** | |
| **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. | *Provide first access tuition in all 103 primary schools.* ***By 2017*** | *A hub-wide quality benchmark for ensembles.* ***Ready for April 2017*** | | *A developed understanding of progression routes for folk musicians locally.* | | *Singing strategies supported in all state schools.* | | *Every school supported to deliver and monitor a high quality music curriculum*  **By 2017** | | *All music teachers in the hub hold a professional qualification related to working with young people.* ***Increasing 10 per cent each year.*** | | *Twenty-two per cent of instruments should be hired free of charge to reflect local level of young people on free school meals.* **By 20xx** | *A developed hub fundraising strategy to sustain partner projects related to professionals and venues.* | |
| **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. | *Five primary schools are not engaged with the hub or its first access programme.*  ***Who – partners engaged in primary schools’ local communities.*** | *There is no hub-wide quality benchmark for ensembles.*  ***Who – working group with quality assurance experience to draw up quality principles.*** | *There is no developed understanding of progression routes for folk musicians locally.*  ***Who - Partner who specialises in pop tasked with research.*** | | *Singing strategies are not in place in 45 per cent of state schools.*  ***Who – Working group with singing expertise to develop action plan.*** | | *Thirteen percent of primary schools, twenty one percent of secondary schools, fifty percent and one hundred percent of Pupil Referral Units are not supported.*  ***Who – Partnering with local school improvement board/head teachers network to develop support and recruiting additional capacity to undertake audit and visits.*** | | *Thirty-five per cent of all music teachers in the hub do not hold a professional qualification related to working with young people.*  ***Who – partners plan to deliver joint continuing professional development days sharing good practice working with young people.*** | | *Not all young people entitled to free instrument hire are accessing it.*  ***Who – partner who delivers instrument hire service to promote offer to targeted schools and out of school venues.*** | | | *Currently no developed hub fundraising strategy to sustain partner projects related to professionals and venues.*  ***Who – working group with fundraising experience to develop strategy and identify funders.*** |