**Audit of Music Provision in Bradford**

**Primary Settings 2024-25**

**Name of School: ­­­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Telephone No: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Name of Music Lead: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Contact email address: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Does the school promote music tuition/ensemble opportunities via the school website YES/NO**

**Could we send you a link to the Music Education Hub website for your school’s website? YES/NO**

**This document is designed to allow Music Leaders to conduct a self-evaluation of the provision in their individual school settings against the requirements of the Revised Nation Plan for Music Education 2022** [**The power of music to change lives - A National Plan for Music Education (publishing.service.gov.uk)**](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1086619/The_Power_of_Music_to_Change_Lives.pdf)

**Please take time prior to your audit meeting to highlight each statement that you feel indicates what you are currently delivering successfully and note in the following ‘evidence’ box how you are able to evidence this. Please do not highlight where you are unable to evidence.**

**The completed document will then inform the content of your audit meeting and help you in developing your Music Development Plan.**

***Please highlight the appropriate box for the following two questions. Please note that your response will be reported directly to the DfE & Arts Council England through the Annual Data Survey.***

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| --- | --- | --- | --- | --- | --- |
| **What stage of development is your School Music Development Plan?** | Established | In Development | Development Pending | No Intent | Not known |
| **How embedded is the Model Music Curriculum (or equivalent) in your school?** | Established | In Development | Development Pending | No Intent | Not known |

**The DfE would like to see offered in every school:**There is clear recognition of the importance of schools in providing music opportunities in and out of the classroom and identifies these common features of high-quality music provision in schools.

|  |  |
| --- | --- |
| **The DfE would like to see offered in every school:** | **How your school currently achieves this:** |
| Timetabled curriculum (not to include WCET) of at least one hour each week of the school year for Key Stage 1 + 2 |  |
| Access to lessons across a range of instruments, and voice including WCET – Whole Class Ensemble Tuition |  |
| A school choir and/or vocal ensemble |  |
| A school ensemble/band/group |  |
| Space for rehearsals and individual practice  |  |
| A termly school performance |  |
| Opportunity to enjoy live performance at least once per year |  |
| The School Music Development Plan is uploaded onto school website |  |
| Link/URL for Development Plan on the school website (DfE requirement from September 2024)  |  |
| Link/URL to Music Curriculum and extra-curricular offer on school website |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Leadership and Management** | **Focussing** | **Developing** | **Secure (in place/additional to ‘developing’)** | **Enhancing (in addition to ‘Secure’)** |
| A named subject lead is in post Training for staff delivering music has limited impact | A named, trained subject lead is in post. The subject lead is supported by a senior leader advocate in school, who understands the national curriculum and is aware of the National Plan for Music Education All staff delivering music receive annual training, addressing their CPD needs and has impact | Music is explicitly referred to in the school improvement plan and the department development plan drives continuous improvement A named member of the LGB (Local Governing Body) takes a special interest in subject provision, supporting strategic development and holding leaders to account All staff receive annual training to maintain their confidence and build expertise | There is a five-year strategic vision for music that is in line with the National Plan for Music Education Staff deliver training beyond their own school setting, sharing their expertise more widely (for example, through their subject association or local networks) |
| **Evidenced by:** | **Key developments since previous audit:** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **In the Classroom** | **Focussing** | **Developing** | **Secure (in place/additional to ‘developing’)** | **Enhancing (in addition to ‘Secure’)** |
| Music is delivered ‘ad hoc’ and not in every year group. Some groups of students are unable to access the music curriculum.Progress over time is not measured or celebrated.There are limited resources for teaching. | Music is a timetabled subject, with schemes of work and assessment in place. All students are able to access this curriculum from EYFS to Year 6.Students engage with schemes of work and build areas of musical interest and growing skill.Pupils with SEND are able to participate and engage with music-making.There is adequate space and resources for teaching, including class sets of tuned and un-tuned instruments.  | The music curriculum is at least as ambitious as the national curriculum, drawing on insights from the model music curriculum. Curriculum sequencing is clear. Good progress is demonstrated by secure and incremental learning of the technical, constructive, and expressive aspects of music, developing musical understanding.Pupils with SEND are able to participate and progress well (supported by technology, tools and adapted instruments) Space and resources allow breadth of curriculum for all students, including music technology | Curriculum goes beyond level of the national curriculum, seeking to address social disadvantage by addressing gaps in knowledge, skills and experiences (i.e., concerts, live events) |
| **Evidenced by:** | **Key developments since previous audit:** |
| **Beyond the Classroom** | **Focussing** | **Developing** | **Secure (in place/additional to ‘developing’)** | **Enhancing (in addition to ‘Secure’)** |
| Singing takes place infrequently and repertoire is not varied. There are opportunities to perform for a small number of pupils. There may be barriers to participation. Facilitation of one to one and small group tuition is limited and inconsistent. Musical skills and interests cannot be extended as the enrichment offer is limited and local opportunities are not signposted. | **S**inging and vocal work is frequent, varied and all students are engaged All pupils, including the most disadvantaged and pupils with SEND, have an opportunity to perform regularly. In-school musical events take place at least termly. The school facilitates one to one and group tuition. Pupils and families facing the largest barriers are given support to engage in music learning as part of, and beyond, the curriculum. Musical skills and interests are extended through extra-curricular activities, such as music clubs, and all pupils are given the opportunity to participate. Local opportunities are signposted. | Singing and vocal work is embedded into the life of the school and into every child’s experience, drawing on a wide range of high-quality, age-appropriate repertoire and developing musicianship. All staff in the school are able to support singing Music performance is a prominent component of school life from an early age; music is performed in assemblies and events such as sports day and open evenings alongside in-school events. Students also perform to the wider community in local/regional events (for example, Hub events and local festivals). In-school musical events take place at least twice a term. The overall provision is diverse, valuing all musical styles, genres and traditions equally; this is reflected in the clubs and enrichment programme and drawing on the skills, talents and interests of staff and local stakeholders through specialist tuition. A large proportion of students are involved. | **A** full, long-term singing strategy is in place that ensures progression for all students. The school tracks and monitors engagement in enrichment, ensuring that there is a large proportion of students able to engage in music in and out of school. Provision is targeted, demonstrating wider impact. Students are able to take leadership roles in musical opportunities The school is actively involved in national, largescale events |
| **Evidenced by:** | **Key developments since previous audit:** |
| **Community and Partnerships** | **Focussing** | **Developing** | **Secure (in place/additional to ‘developing’)** | **Enhancing (in addition to ‘Secure’)** |
| Engagement with the Music Hub is inconsistent Small-scale performance takes place in the community, building on existing school links Some parents and carers support music-making in the school by attending events | The school takes up opportunities from the Music Hub and signposts opportunities for students Community links with music are established, and regular events take place throughout the school year Parents and carers actively support music making, through support at events and through home learning | The school makes the most of a wide range of opportunities from the Music Hub, working as an active partner Meaningful partnerships are established with the community where a large proportion of students engage with this and there are clear civic and moral benefits The views of pupils and parents have been considered when developing music provision | The school is a leading school in the local community and with their Music Hub There is a co-ordinated programme of community events, planned in partnership Parents/carers and the wider community are actively involved in school music making |
| **Evidenced by:** | **Key developments since previous audit:** |