Music development plan template

## Intended for primary school | 2023/24

This template is to help school develop their Music Development Plan in line with the new National Plan for Music Education in England.

Ideally your plan will flow out of the Music Hub’s local development plan, the MAT’s music development plan (if relevant) and the School Development Plan. Your 2023/24 plan is very likely to be only part of your journey towards a larger vision or strategy.

Hertfordshire Music Service (HMS) and our partners can support this process through information sessions and directly through music consultancy. We will be able to connect you with colleagues in other schools who are working on their own plans.

## Helpful links:

* [ISM’s webinar on writing a primary music development plan](https://www.youtube.com/watch?v=jpdiU-WfvWY)
* [ISM's webinar for secondary and all-through school](https://www.youtube.com/watch?v=l_2Iki5cox8)
* HMS High Quality Music Education in Primary School Audit
* [Music Teacher Magazine’s advice and an alternative template](https://www.musicteachermagazine.co.uk/features/article/a-practical-guide-to-writing-a-primary-school-music-development-plan)

## Suggested process for developing your Music Development Plan

|  |  |
| --- | --- |
| **Information gathering** | Much information will be readily available, or you will already know. You will probably want to speak to colleagues and pupils. Remember to explore curriculum music and music outside the classroom. |
| **Who should be involved** | This plan will impact on colleagues, and some may be willing to help you create the plan. It does not have to be solely your project. |
| **Discussion and testing** | Ensure you have SLT support at an early stage and keep dialogue open at all levels throughout. This will ultimately ease implementation. |
| **Getting Music Hub advice** | HMS will potentially support every school in the area with their plans, so be realistic about their capacity, especially if you need to buy in additional services to deliver your plan. |
| **Approval** | Your plan should be formally adopted by the school, ideally with approval of the Board of Governors. |
| **Monitoring and reporting** | There is a section for evaluating and reporting regularly on your plan, so you can update SLT/Governors. This will form the basis for writing next year’s plan. |

## Vaughan Fleischfresser’s questions for developing school music

Music Mark are grateful to Vaughan Fleischfresser for his permission to reproduce the questions he posed in his keynote to Music Mark’s spring summit in April 2023.

Reflective dreaming / managing change

* How do you (could you) get pupils interested in learning instruments?
* How do you (could you) recruit?
* How do you (could you) help pupils get hooked on learning an instrument?
* What ensemble opportunities do you provide for your pupils?
* Could you (how would you) provide more?
* Are there any ‘out of the box’ ways you can think of to get them making more music together?
* How do you (could you) celebrate the successes of your pupils?
* What extension activities do you (could you) provide for your pupils?
* What would your pupils say about your approach to mistakes and success?
* What leadership / mentoring positions do you (could you) offer your pupils?
* What broader activities do you (could you) offer your pupils?
* How do you (could you) keep your pupils interested in their instrument?
* How do you (could you) foster independent music-making?
* Do your (could your) pupils use your spaces during breaks?
* Are there any opportunities for something better to grow out of this?

Further questions and prompts

* How does the school’s Music curriculum support children who are learning instruments in or out of school, and those in choirs and ensembles?
* How are pupils inspired to further musical learning, whether formally or informally?
* How is Music assessed? Clue: it is rarely appropriate for it to be assessed in the same way as other subjects, although it often is!
* How do you know what music children are exploring and discovering?
* What could you teach or provide to make this more rewarding for them?
* How do you (could you) spot when children are losing interest in their instrument?
* How do you (could you) spot when children’s learning reaches a plateau?
* What do teachers and LSAs do during Whole Class Ensemble Tuition classes? Are they learning with the children or is it bonus (or official) PPA time?
* How do pupils find out about opportunities to learn music after Whole Class Ensemble Tuition?

CPD

* What skills and enthusiasms already exist in school (different genres and traditions, tech skills etc)?
* What support do people teaching Music in your school need to feel more confident about it?
* What do teachers and LSAs need to increase how often classes sing and how confident they (including the men) are to sing in school?
* Who is the Governor with oversight of Music?
* How well do they understand and value the curriculum and your provision?
* What additional briefing or training would they benefit from (and take part in)?
* How do SLT view Music?
* What do they need to understand and support Music properly?

## Instructions

You are free to adapt this template to your school’s circumstances and needs. Edit any text to make it your own, ignore prompts if they are not relevant, omit, add or re-order sections as you see fit. Do not feel obliged to fill in every box, particularly in the ‘What we would like to see’ column.

Don’t repeat anything you can link to; the template is already long enough.

To customise the plan for your school:

* Replace the Music Mark logo on the first page with that of the school
* Change the colour palette to match the school’s colours (on the Design tab of the ribbon):



* Create the links on page 4 (highlight the link text and use Ctrl+K)
* Replace placeholder text (which is always in square brackets [ ]) with your own text using Ctrl+H
* [School] is the full, formal name of your school
* [shortname] is how you usually refer to your school

N.B. these items are used multiple times, so ensure that you create them using proper spelling and capitalisation, so you don’t have to correct them later.

The ‘flow’ of the plan is:

* What currently happens
* What you would like to see (this vision may take several years to accomplish)
* Objectives for 2023/24 (these should move you part-way towards the vision)
* Actions you will take towards those objectives (potentially several to each objective)
* CPD plan
* Monitoring and reporting

**Before you share or publish your plan, delete these instructions above and check that the headers and footers are working correctly.**

****Music Development Plan

[School] | 2023/24

Date:

Lead for this plan:

Links:

* [The Power of Music to Change Lives](https://www.gov.uk/government/publications/the-power-of-music-to-change-lives-a-national-plan-for-music-education) – the National Plan for Music Education in England 2022-2030
* [Music Mark’s resource page](https://www.musicmark.org.uk/resources/national-plan-for-music-education-2022-the-power-of-music-to-change-lives/) for the English National Plan for Music Education
* Hub Local Plan for Music Education
* Trust Music Development Plan *if relevant*
* School Improvement Plan
* Music Policy
* Charging policy for extra-curricular activities
* Remissions policy (if separate to the charging policy)

Music at [shortname]

## Curriculum Music

|  |  |  |  |
| --- | --- | --- | --- |
| Area | What happens now | What we would like to see | Link to actions |
| Overview | Scheme (e.g. own curriculum, published schemes) and curriculum intent  If necessary, cover Early Years, KS1 and KS2 separately  Coverage of [National Curriculum requirements](https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study)  If you have a curriculum map for Music, link it here  How much curriculum time is given to Music  Who teaches it  Digital resources  Physical resources including instruments  How it is assessed (see [here](https://www.musicmark.org.uk/resources/ofsted-an-update-on-music-in-schools/) for the HMI speaking about assessment of Music)  What impact it has (again, by KS separately as needed) |  | Ref number of relevant action(s) |
| Singing | How often children sing in lessons  How often they hear adults (including men) sing  What standards are achieved and how measured |  |  |
| Whole Class Ensemble Tuition | If provided, to which year group  Length of experience  Instrument(s)  Who leads it  How instruments are provided  How instruments are managed  How the learning is supported and extended during the programme, e.g. related lunchtime clubs  Outcomes (impact), including continuation rate  How it is budgeted and paid for  Continuation options, e.g. small group or individual lessons on the same or related instruments |  |  |
| Instrumental music | How often children play instruments in lessons  What instruments are available for classroom use  What standards are achieved and how measured |  |  |
| Technology | Music tech as a learning resource in class  What curriculum/learning unit is used  What it achieves  How it is assessed  What resources are available in school |  |  |
| Opportunities to experience live music performance | How often children hear live music performed (e.g. by other children, teachers, amateur adults, professionals)  Who provides this  Where and how this is achieved  How it is funded |  |  |

## Extra-curricular and co-curricular Music

|  |  |  |  |
| --- | --- | --- | --- |
| Area | What happens now | What we would like to see | Link to actions |
| Overview | Policy (if any)  Who leads activity and how that is funded  How it links to the school’s Music curriculum  Charging practices |  |  |
| Singing | What singing happens in the school day (e.g. singing assemblies)  Who leads these  How they are accompanied (piano, backing tracks)  What choirs are offered (include any staff/parent choirs)  Where/when they take place  Who leads them  How are children encouraged to participate  How are they assessed and developed  Performance opportunities in-school and out |  |  |
| Ensembles | List ensembles provided  Who leads them  Where/when they take place  How are children encouraged to participate  How are they assessed and developed  Performance opportunities in-school and out |  |  |
| Tuition | Instruments (including voice) taught in school  Who teaches them  How they are engaged  Take-up: numbers, boys/girls  Outcomes: progression, drop-out/retention  ‘Soft’ outcomes e.g. improved behaviour or academic  How tuition is promoted  How it is assessed by the school and developed |  |  |

## Leadership

|  |  |  |  |
| --- | --- | --- | --- |
| Area | What happens now | What we would like to see | Link to actions |
| Governing body | Lead Governor for Music  How they fulfil their leadership role |  |  |
| Senior Leadership Team | How SLT project the place/role of Music in school  Understanding of Music as a curriculum area  Understanding of extra- and co-curricular music  Assessment frameworks |  |  |
| Subject leadership | Who leads the subject (link to their role description)  How the curriculum is set or chosen  How it is communicated  How delivery is monitored  How training needs are identified and met |  |  |

## Budget

|  |  |  |  |
| --- | --- | --- | --- |
| Area | What happens now | What we would like to see | Link to actions |
| Budget for music | If known |  |  |
| Music income | Refer to charging and remissions policies  Income the school collects for music (lesson fees, instrument hire charges, parental donations, concert ticket income, sale of refreshments at concerts)  Whether income from concerts etc comes into the Music budget  Charitable and other funding received (local  charities, UK Music Sound Foundation, Parents’ Association)  Governors/SLT involvement in fundraising bids and identifying income sources |  |  |

## Partnerships

|  |  |  |  |
| --- | --- | --- | --- |
| Area | What happens now | What we would like to see | Link to actions |
| Partnerships with school | Participation in local networks (e.g. primary music network or cluster groups)  School you work with on any aspect of music  What you do together?  What you and your school gain?  What you contribute? |  |  |
| Partnership or relationship with local music service or Music Education Hub | Relationship you have with the music service  How they enhance music in your school  Understanding of the Music Education Hub’s offer  Opportunities you are able to take up  How you and the Hub communicate |  |  |
| Cultural partners for music | Partners you work with (e.g. musicians, groups, music charities, national organisations)  What they do and the value they bring  How activity is funded |  |  |

## Accommodation and resources

|  |  |  |  |
| --- | --- | --- | --- |
| Area | What happens now | What we would like to see | Link to actions |
| Spaces for Music | Where Music is taught (specialist classroom, in class)  Where choirs/ensembles take place (hall, classrooms)  Where instrumental/vocal tuition happens (practice rooms, dedicated space, library, corridors or worse!) |  |  |
| Resources available for Music | Refer to other sections if mentioned elsewhere  Resources (instruments, equipment) the school owns  Resources that the school hires or leases  Resources that the school borrows at no cost, e.g. from the music service or Hub  Books, references, printed music, subscriptions etc  How resources are cleaned, maintained, repaired and renewed  How costs are funded, including consumables (e.g. reeds for clarinets) |  |  |

## Inclusion

|  |  |  |  |
| --- | --- | --- | --- |
| Area | What happens now | What we would like to see | Link to actions |
| Overview | How the curriculum is made accessible for all learners, including those with SEND  How the music studied takes account of sensibilities of all sections of the school community  Whether songs are sung in languages spoken by families in the school community  Whether tuition is offered in non-Western instruments and genres, which reflect the heritage and traditions of pupils at the school  How learners are exposed to music from cultures other than their own and/or not represented in the school  Whether interventions for other subjects routinely take place during Music lessons (particularly if the same child/ren are frequently taken out of Music) |  |  |
| Special Educational Needs and Disabilities | How the needs of children with SEND are assessed to enable them to participate in music-making  What adjustments are made for children with SEND  Any partners you work with for this (Music Hub, OHMI)  Special provision such as Open Orchestras, Modulo  Music Therapy or similar  Relaxed concerts, nurture groups  Special or separate facilities for SEND Music, if any |  |  |
| Religion | How families’ religious beliefs and wishes are met in respect of Music |  |  |
| Financial hardship | Remissions policies for extension and enrichment activities (such as concert trips, Young Voices etc)  Remissions policy for choirs, ensembles and instrumental/vocal tuition  How Pupil Premium is used for Music  How children who are just outside the remissions policy are supported  Any support provided to help parents with the cost of living crisis |  |  |

## Progression

*Music Education Hubs are only required to write an outline Progression Strategy for 2023/24. A Progression Strategy is also part of the School Music Development Plan but developing an outline for 23/24 seems reasonable, so that they can be refined in line with Music Hubs’ full strategies next year.*

|  |  |  |  |
| --- | --- | --- | --- |
| Area | What happens now | What we would like to see | Link to actions |
| Overview | How pupils are encouraged to learn music beyond the classroom  How the school understands and responds to their musical interests  How pupils and their families understand and learn about opportunities for musical progression  How the school responds to the needs and ambitions of pupils identified as more able in Music  How the school supports the needs of pupils who benefit from music, e.g. socially and emotionally  How gaps in teachers’ and other staff’s knowledge are identified to better help them support pupils’ musical ambitions |  |  |
| Progression opportunities | Opportunities the school offers for musical learning  Opportunities locally the school signposts to its pupils (e.g. ensembles run by the music service or Hub)  How the two complement each other  How the school supports musical learning through Y6/7 transition, e.g. supporting applications for scholarships and to the Music and Dance Scheme  Partnerships which help pupils’ musical progression  Dialogue with feeder and destination school |  |  |
| Pupil tracking | How the school tracks musical progression in and out of the classroom (consider progression in its widest sense, not just increasing technical fluency)  Which pupils, and how many, attend take part in musical activity outside of school, e.g. ensembles provided by the Music Hub  How this information is used to benefit pupils  How these pupils use their skills in school to inspire other learners |  |  |
| Strategy development | How this strategy is monitored and by whom  How and when this strategy will be reviewed and by whom (will this include SLT and/or Governors?)  How you will look in future to align the school’s strategy to the Hub’s and/or MAT’s Progression Strategy |  |  |

## Objectives 2023/24

These are the headlines for things you want to do and achieve this year which will move music at your school towards your vision. Examples are shaded grey. Do not even think of including an objective for every ‘what we would like to see’ comment. Perhaps 3-5 impactful objectives would be plenty. The vision should be something you work towards over several years and you must be fair to yourself when creating these objectives. What can you really achieve in a year on top of everything else you have to do? Of course, ideally the objectives in this plan would align with your performance management objectives.

* Establish a Djembe drumming group
* Objective
* Objective

## Action Plan

Actions here should mostly contribute to your objectives for the year and, of course, there may be more than one action needed to achieve one objective (or one action may contribute to several objectives). If there are actions to do with ongoing running of curricular or co-curricular Music that you want to capture here, even if they do not contribute to objectives, then do so of course.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | Action | Link to objective | Who | Resources or cost | Source | Music hub support sought | Complete by |
| 1 | Contact Music Service to add new ensemble to percussion tutor’s time;  Arrange a space;  publicise to pupils and parents | 1 | Music Co-ordinator | 10 sessions x 45mn at £45ph initially for one term.  £337.50 | Christmas concert ticket receipts; ask PTA if shortfall | [Music Service] percussion tutor to lead | 21 Dec 23 for Spring Term start |
| 2 | Secure a better rehearsal space for the choir, including regular access to a piano |  | Music Co-ordinator / Site team | No cost | n/a | n/a | 30 Sep 23 |
| 3 |  |  |  |  |  |  |  |
| 4 |  |  |  |  |  |  |  |
| 5 |  |  |  |  |  |  |  |

## Communications Plan

If you judge that a communications plan isn’t necessary in your school, or that it doesn’t need to be part of the published plan, then of course you are free to take it out. You may, even so, find the timeline helpful for scheduling comms. Remember to capture internal communications as well as the information you have to get out to parents or more widely.

## Audience analysis

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Audience | Key messages | Channels and tools | Frequency or dates | Owner | Dependencies |
| MAT | Celebrate school’s and pupils’ success  Contribution of Music to culture, inclusion and behaviour at [shortname] | Periodic reports to Provision Boards  Headteacher communications with MAT leaders | Ad hoc and at these times: | Headteacher  Music Lead | Head’s PA |
| Cluster school |  |  |  |  |  |
| Headteacher and SLT |  |  |  |  |  |
| Governors |  |  |  |  |  |
| Class teachers |  |  |  |  |  |
| Learning Support Assistants |  |  |  |  |  |
| Parents/carers |  |  |  |  |  |
| Pupils |  |  |  |  |  |
| Local authority |  |  |  |  |  |
| Local politicians |  |  |  |  |  |
| Prospective parents |  |  |  |  |  |
| Wider community |  |  |  |  |  |

## Timeline (live and subject to change)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date | Title or type | Channel | Subject | Owner / contributor |
| 01/09/23 | Website update | Website | Upload new instrumental tuition charges and application details | Office Manager |
| 04/09/23 |  | Newsletter  Staff bulletin  Intranet  Assembly  E-mail  Social Media |  |  |
| 11/09/23 |  |  |  |  |
| 18/09/23 |  |  |  |  |
| 25/09/23 |  |  |  |  |
| 02/10/23 |  |  |  |  |
| 09/10/23 |  |  |  |  |
| 16/10/23 |  |  |  |  |
| 23/10/23 | \*\*half-term |  |  |  |
| 30/10/23 |  |  |  |  |
| 06/11/23 |  |  |  |  |
| 13/11/23 |  |  |  |  |
| 20/11/23 |  |  |  |  |
| 27/11/23 |  |  |  |  |
| 04/12/23 |  |  |  |  |
| 11/12/23 | Christmas performances | Press & media releases | Celebration of end-of-term performances and Christmas events |  |
| 18/12/23 | Website | Website |  |  |
| 25/12/23 | \*\*Christmas |  |  |  |
| 01/01/24 | \*\*New Year |  |  |  |
| 08/01/24 |  |  |  |  |
| 15/01/24 |  |  |  |  |
| 22/01/24 |  |  |  |  |
| 29/01/24 |  |  |  |  |
| 05/02/24 |  |  |  |  |
| 12/02/24 |  |  |  |  |
| 19/02/24 | \*\*half-term |  |  |  |
| 26/02/24 | \*\*leap year |  |  |  |
| 04/03/24 |  |  |  |  |
| 11/03/24 |  |  |  |  |
| 18/03/24 |  |  |  |  |
| 25/03/24 | \*\*Holy week |  |  |  |
| 01/04/24 | \*\*Easter week |  |  |  |
| 08/04/24 |  |  |  |  |
| 15/04/24 |  |  |  |  |
| 22/04/24 |  |  |  |  |
| 29/04/24 |  |  |  |  |
| 06/05/24 | \*\*May Day BH |  |  |  |
| 13/05/24 |  |  |  |  |
| 20/05/24 |  |  |  |  |
| 27/05/24 | \*\*half-term |  |  |  |
| 03/06/24 |  |  |  |  |
| 10/06/24 |  |  |  |  |
| 17/06/24 |  |  |  |  |
| 24/06/24 |  |  |  |  |
| 01/07/24 |  |  |  |  |
| 08/07/24 |  |  |  |  |
| 15/07/24 |  |  |  |  |
| 22/07/24 | \*\*summer holiday |  |  |  |
| 29/07/24 |  |  |  |  |
| 05/08/24 |  |  |  |  |
| 12/08/24 |  |  |  |  |
| 19/08/24 |  |  |  |  |
| 26/08/24 | \*\*summer BH |  |  |  |

## CPD Plan

See questions and prompts on page 2 of the instructions to help you think about these. Again, the first item, shaded grey, is an example.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Requirement | Who | Link to objective or action plan | How provided | Provider  (if relevant) | Cost | When |
| Leading singing in the classroom | Music Co-ordinator | Objective 2 | After-school online training and two in-school mentoring sessions | Voices Foundation | £350 | Spring term 2024 |
|  | Music Lead |  |  |  |  |  |
|  | SLT |  |  |  |  |  |
|  | Governors |  |  |  |  |  |
|  | Teachers |  |  |  |  |  |
|  | HLTAs/LSAs |  |  |  |  |  |
|  | Volunteers |  |  |  |  |  |

Evaluation and progress tracking

We will know that this plan is working if \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

## Progress updates

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| Action 1 |  |  |  |  |  |  |
| Action 2 |  |  |  |  |  |  |
| … |  |  |  |  |  |  |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |

## Year-end report to Governors

Capture any unanticipated outcomes here and celebrate your pupils’ and colleagues’ musical achievements, particularly anything that is not reflected in the regular updates above. If there are objectives that have not been fully achieved, note the reasons and whether they will be pulled forward into next year’s plan.