NMPAT

Northamptonshire Music and Performing Arts Trust

NMPAT School Music Development Plan Guidance 2023

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School Music Development Plan - NMPAT Guidance 2023

Why do schools need a Music Development plan?

The refreshed National Plan for Music Education (NPME2), published in June 2022, recommends all schools have a Music Development Plan in place, to show their ongoing commitment to the development of music in their school. This support document, created by NMPAT, is intended for use by Headteachers, Senior Leadership Teams and School Music Leads.

The new National Plan for Music Education Goals are:

- All children and young people receive a high-quality music education in the early years and in schools
- All music educators work in partnership, with children and young people's needs and interests at their heart
- All children and young people with musical interests and talents have the opportunity to progress, including professionally

When does the plan need to be in place?

In partnership with their Music Education Hub, the DfE would like every school [including multi-academy trusts] to have a School Music Development Plan that captures the curricular and co-curricular offer, and sets out how it will be staffed and funded, in place for **September 2023**.

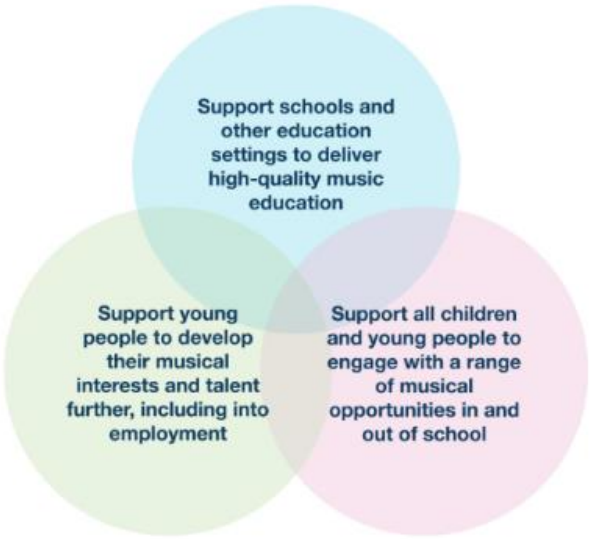
What does this mean for schools?

The NPME2 highlights key features of high-quality music provision as:

- Timetabled curriculum music of at least one hour each week of the school year for key stages 1-3
- Access to lessons across a range of instruments, and voice
- 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 a year

The NPME2 states that, 'schools should aim high with their music provision, to embed and exceed the national curriculum and to support their pupils to realise their musical potential. A high quality school music education consists of three distinct, but overlinked areas of provision'. (Pg 20)

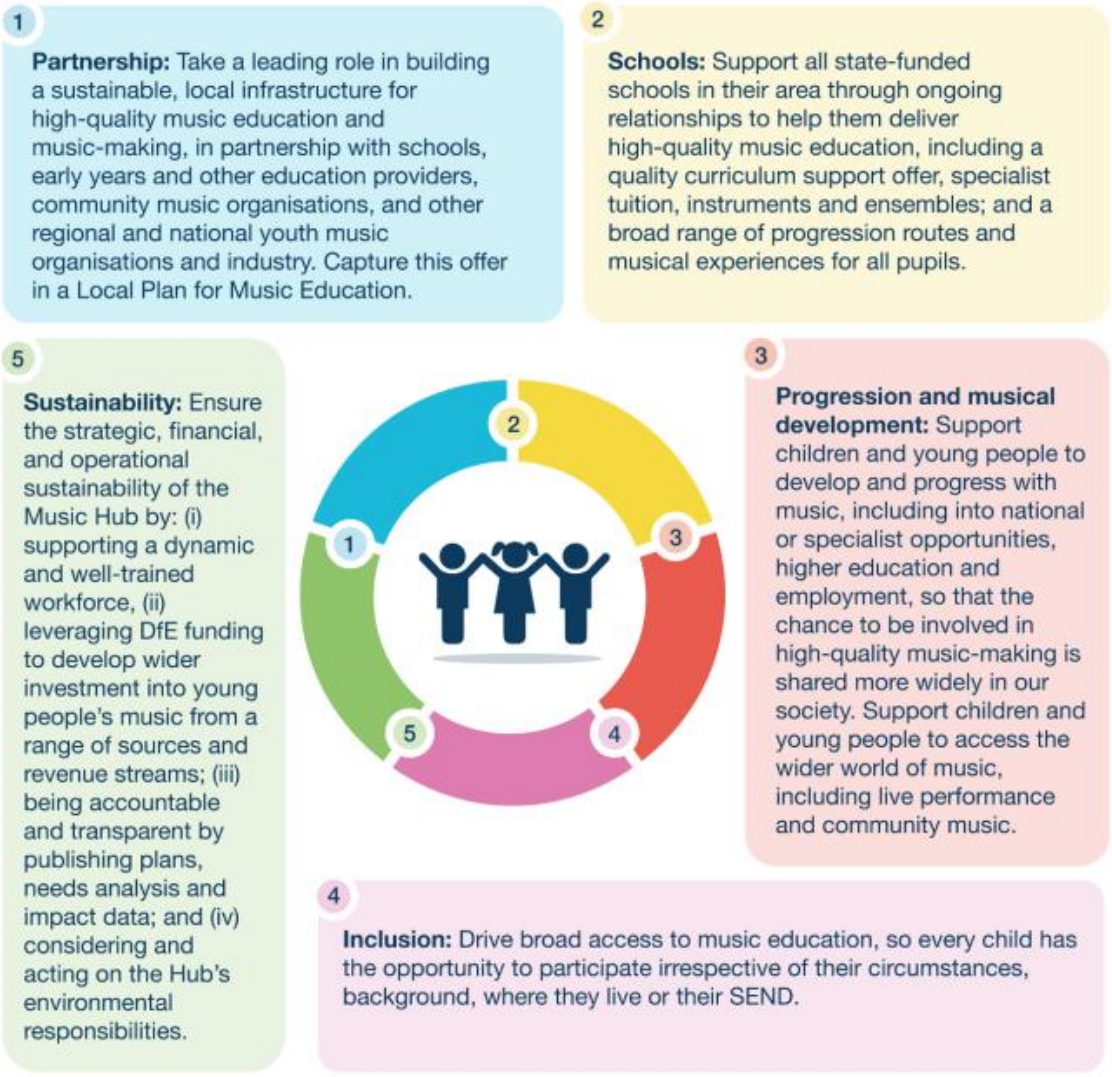
The School Music Development Plan should set out how the school will deliver high quality music provision for all pupils in all three areas of curriculum, co-curricular and enrichment, against key features. This should be connected to the school's wider offer and development, as supported by their School Improvement Plans and, where relevant, Trust Improvement Plans.



How can NMPAT, as leader of the Music Education Hub for Northamptonshire and Rutland, support schools in the creation of their plan?

It is vital that Music Education Hubs build strong relationships with local state-funded schools and multi-academy trusts. While it is the responsibility of all schools to deliver music well, Hubs should support and empower them to excel:

- Schools are to have a School Music Development Plan, owned by the school, but Hubs should initiate discussions & support schools to develop them
- School Music Development Plans should consider how the school and the Hub will work together to provide broad and high-quality opportunities for all pupils
    - For example, through First Access (WCET), large and small-group tuition, instrumental tuition for pupils (and teachers), CPD and networking opportunities
- Hub partnerships should communicate their offer to schools, both what they already do and what they could do
- Discussions should be two-way, considering also what the school could offer its wider community, through and in partnership with the Hub NPME2022

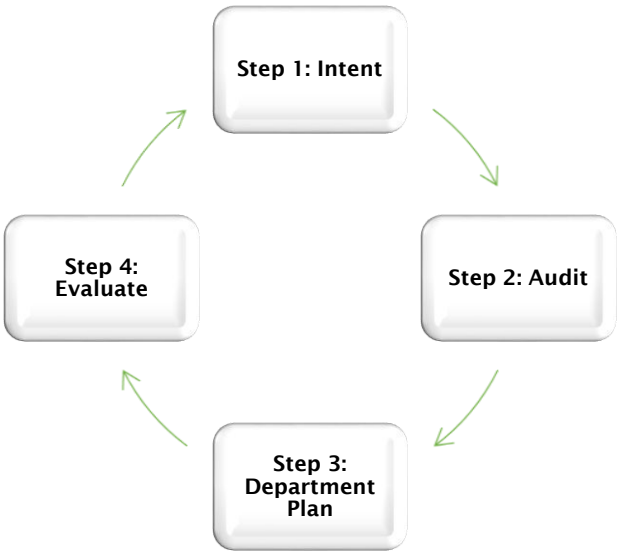


[NPME2 pg 51]

NMPAT Guidance

This document has been written by NMPAT to support Northamptonshire and Rutland Schools as part of our Curriculum Support offer.

We recommend that you follow four steps to create your School Music Development Plan, or use our quick and easy Music Development Planner to let the us support you:



1

- **Intent Statement**
- Establish the Vision for your department

2

- **Audit**
- Using the NMPAT Music Development Planner, identify the strengths and areas for development

3

- **School Music Development Plan**
- You may already have an Action Plan. Identify actions, timelines and criteria for success

4

- **Evaluate**
- Evaluate the impact your school music development plan has had on music in your school
- Review and refine

Let NMPAT support you:

Complete the online Music Audit and we will send you a draft plan document for discussion.

Click here for online Primary Audit Click here for online Secondary Audit

Step 1: Creating an Intent Statement or Vision for music in your school

1

- **Intent Statement**
- Establish the Vision for your department

"Our vision is to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally". - National Plan for Music Education 2022

Intent, Implementation and Impact:

You may be required to use the term 'Intent', but we also need to be clear on the 'why, what and how' of your curriculum. Being clear about your curriculum intent will help us to have a clear, coherent, well sequenced and high quality music curriculum that our students deserve. Having a vision allows your schools to work towards the same goal. This is often called an Intent Statement.

- **Intent:** What you want students to learn and why? What are we trying to achieve? What are the outcomes by the end of school? **What? Why?**
- **Implementation:** How effectively are objectives of the curriculum delivered? How do we organise learning? **What? How?**
- **Impact:** What is the impact? How well are we doing? Are we making a difference? How do we know? **How? So what?**

Creating your department Intent / Vision:

Consider the following questions and make a note of what your intent statement or vision is for music in your school. If you lead as a team, it is beneficial to complete this process together to discuss different viewpoints as well as to ensure everyone is invested in the vision.

NMPAT can help you if you do not know where to start. Do consider your school's ethos and vision when completing your departmental vision.

- What is the purpose of your school Music Curriculum?
- What do you want your students to learn / achieve from your curriculum?
- Are the whole staff clear and secure about the purpose of the music curriculum?
- Why is the music curriculum the best fit to support your students?
- How do you support an inclusive curriculum. How do you support SEND?
- What do we believe is right for our children and local community?
- How does your vision contribute to the culture capital of the school?
- How does your musical provision support curriculum, co-curricular and enrichment activities?
- What does this look like?
- What learning experiences do you want for your pupils?

Step 2: School Music Development Plan - NMPAT Audit

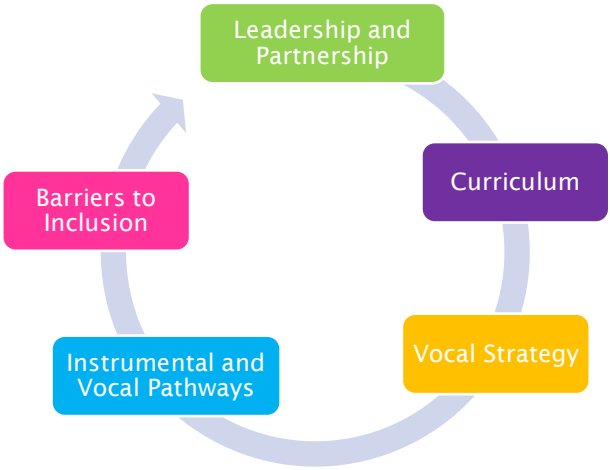
2

- **Audit**
- Using the NMPAT Planner, identify the strengths and areas for development

The full NMPAT Audit (Appendices 1 and 2 – pages 9-17) can support you to self-assess the current musical provision in your school.

Alternatively, complete the online Music Development Planner and NMPAT will send you a draft Music Development Plan, based on your responses.

There are 5 strands to consider:



The self-assessment audit includes four levels that outline how your school could build their music provision over time: Do contact NMPAT, at any time, for support with developing music in your school.

1. Beginning → **2. Developing** → **3. Accomplished** → **4. Exemplary**

If you are within the "beginning" level, you may not yet be meeting the required expectations to satisfy an inspection visit.

View Primary School Audit – Appendix 1 Go to online Primary Audit

View Secondary School Audit – Appendix 2 Go to online Secondary Audit

On completion of an online Audit, NMPAT will provide you with a draft School Music Development Plan and support you in implementing this within school.

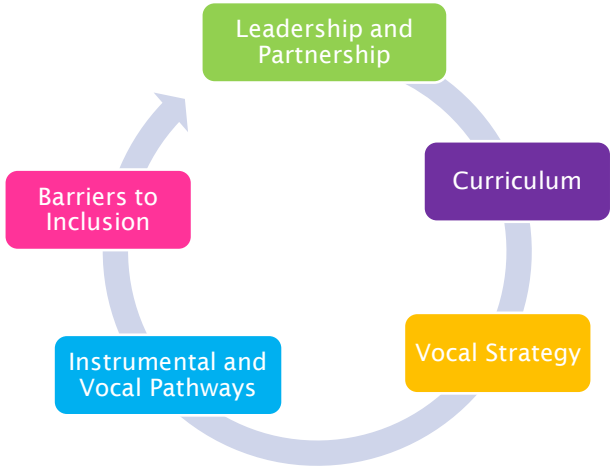
Step 3: Create a School Music Development Plan

3

- **School Music Development Plan**
- You may already have an Action Plan. Identify actions, timelines and criteria for success.

NMPAT have created a School Music Development Plan template for you to use, should you wish (Appendix 3)

The template provides five priority areas to consider:



Review the answers you submitted to each category of the NMPAT Audit:

- Which categories are strengths?
- Which categories are areas for development?
- Where would you like your department to be in one year, three years, five years?
- What steps need to be put in place to help you get there?

Now select two or three areas to develop – you do not need to complete every section.

- What areas will be priority focus areas?
- What actions / tasks will you need to do to achieve your objective?
- What will success look like and how will you know?
- Who will lead this and what is the timeframe?
- Which resources / training will you need to support?
- When will you review and evaluate progress for each action?

Go to School Music Development Plan template

Step 4: Review and evaluate

4

- **Evaluate**
- Evaluate the impact your School Music Development Plan has had on music in your school. Review and refine.

It is worth taking time to evaluate your music development plan at agreed points in the year. This could be within department meetings and / or at agreed times with your link music governor.

Having a reflective process encourages you to:

- Check that you have actually followed your development plan
- Ensure that your planned development has helped make progress towards your goals

When reviewing and evaluating your school music development plan you should:

- Be clear about the differences between attainment, progress and achievement
- Be concise and evaluative, not purely descriptive
- Describe the **impact** of actions taken
    - E.g. how the school has changed, what pupils / staff do differently now, what success looks like, etc.

Your governor body may review your School Music Development Plan. Questions they may ask are:

- Does each objective include SMART actions?
- Are there timescales and do they appear realistic?
- Are the cost / resource implications clear?
- Are success criteria set out for each objective?
- Are there milestones identified that work towards the success criteria?
- Is there a plan in place for regularly assessing those milestones?

Consider:

- How quickly you can show this plan is working?
- What do you expect success to look like and why?
- What contingency plans do you have if problems arise?
- What other options did you consider and why did you choose this way?
- What evidence do you have that this is the best option for the school?
- What support do you need from the local music education hub?
- What support do you need form the governing board?
- Have staff got the right skillset to deliver on this plan?
- How does this plan contribute to help us achieve our vision for the school?

A possible review process:

1. Set aside time for your review when you are not in a rush and the environment is conductive to quiet reflection
2. Review your original plan – what were your planned goals and activities?
3. For each planned activity, assess how your planned activity has been in line with your intentions:
    - How much did it achieve?
    - Was it as much as you were expecting to achieve?
    - Did you do something different and how did this effect the outcome?
4. Consider how successful you feel your development has been in getting you to your goals?
    - Have you made progress towards your goals?
    - Have you identified more activities that you will need doing that might slow your progress?
    - Are your goals and timings realistic?
5. Decide what you need to do next
    - Do you continue with the same approach or alter this?
    - Do you need more time, or external support?
6. Revise your plan and set out new activities and timelines

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Appendix 1 – Primary School Audit

This audit can also be completed online: https://forms.office.com/e/v3U1QwEwpr

Leadership and partnership Audit: leadership, partnership, training, budget and resource

Beginning	Developing	Accomplished	Exemplary
There is no assigned person to lead music.	There is an assigned lead of music who has responsibility for music and advocates for the subject across the school. This could be a class teacher or TA.	There is a musically trained music lead who has responsibility for music and advocates for the subject across the school. The music lead works in collaboration with the senior leadership team and music hub to drive the development of music across the school.	There is a three-year strategic vision for music that is in line with the National Plan for Music Education
Training for staff delivering music has limited impact	The music lead attends specific CPD during the year. All staff delivering music receive annual training, addressing their CPD needs and has impact.	A named member of the LGB 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	The music lead sources bespoke CPD for the school to enable high quality musical provision to become embedded in the school life. Staff deliver training beyond their own school setting, sharing their expertise more widely.
Engagement with the Music Hub is inconsistent Small-scale performance takes place in the community, building on existing school links.	The school takes up opportunities from the Music Hub and signposts opportunities for students. The school can demonstrate that it is using arts and cultural professionals and organisations to support the delivery of quality provision. The school is exploring opportunities to work in partnership with other settings.	The school makes the most of a wide range of opportunities from the Music Hub, working as an active partner The school is working in partnership with other settings, sharing resources and good practice. The school is engaged with their local Music Education Hub.	The school is a leading school in the local community and with their Music Hub. The school can demonstrate over time that it has established long-lasting partnerships with arts and cultural organisations that are having a positive impact on outcomes for a wider group of children, young people, and staff. This could include Arts Mark and Music Mark accreditation.
There are a limited range of instrumental resources within the school.	There is adequate space and resources for teaching, including class sets of tuned and untuned instruments	Space and resources allow breadth of curriculum for all students, including access to some music technology.	Space and resources allow breadth of curriculum for all students, including access to a variety of music technology.

Music Curriculum Audit: curriculum timetabling, curriculum design and curriculum assessment

Beginning	Developing	Accomplished	Exemplary
Music is delivered 'ad hoc' and not in every year group. Some students are unable to access the music provision.	There are dedicated weekly curriculum music lessons on the school timetable for all year groups [or equivalent where leaders can effectively discuss the music timetabling]. Provision is between 45 and 60 minutes. All students are supported to access the music curriculum, including students with SEND.	Whole class instrumental lessons are timetabled in addition to curriculum music lessons for at least one year group.	First Access continuation instrumental lessons are timetabled within the school day and/or music projects such as Little Stars, Music and Wellbeing.
The music curriculum is planned for some year groups. Development of a sequential and progressive curriculum is in progress. Lessons may be delivered as part of a carousel.	The music curriculum is planned for all year groups and there is a sequential progressive curriculum map for all year groups and stages. The curriculum provides high challenge for all students, including SEND/EAL.	Additional aspects of the curriculum [First Access, NMPAT projects, ensembles, 1-1 tuition] align with the music curriculum planning to support musical learning and outcomes.	The curriculum is planned with consideration of transition between schools at key stages in collaboration with local schools [infant into junior and primary into secondary] and pathways for learners.
Progress over time is not measured or celebrated.	There is a range of formative and summative assessment strategies used within the lesson and teachers are able to assess against end of year expectations. Students are given the opportunity to perform to their peers and teachers.	Teachers are able to use a range of assessment methods to evidence progression of learning. Students are given the opportunity to perform at class assemblies and end of term/year concerts to parents/carers.	Moderation of assessment for learning takes place across the school. There are numerous opportunities for students to perform and receive feedback about their performance / progression.

Vocal strategy Audit: singing assemblies, choirs and staff singing

Beginning	Developing	Accomplished	Exemplary
Singing takes place infrequently and repertoire is not varied.	There are weekly singing assemblies for all students.	There are weekly singing assemblies or collective workshop opportunities for all students led by a music specialist.	There is a full, long term singing strategy in place that ensures progression for all students. Singing is embedded into the school ethos to support the music curriculum.
The school is developing singing and rebuilding singing opportunities for students.	There is a school choir that rehearses weekly, with opportunities to perform.	There is a school choir that rehearses weekly and is led by a specialist teacher or competent staff member who has expertise in leading promoting healthy singing.	There is an effective school choir which perform regularly.
There is a person responsible for leading singing in the school. This person leads all the singing activities.	There is an ethos in the school that encourages all teachers to sing with assemblies and curriculum music lessons.	All staff are offered training to support and enable them to be confident role models and to lead healthy singing practice.	There are singing opportunities for staff in the school, such as a choir.

Instrumental and Vocal Pathways Audit: instrumental & vocal tuition, First Access, ensembles

Beginning	Developing	Accomplished	Exemplary
Facilitation of one to one and small group tuition is limited and inconsistent	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.	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. Around 10% of the school population engage in tuition.	Students are able to take leadership roles in musical opportunities. More than 10% of the school population engage in tuition.
First Access is delivered for 10 weeks on one instrument to one year group.	First Access is delivered for 10 weeks on one instrument to one year group. The school ensures that a school member of staff engages with these lessons and accommodates performance opportunities for students.	First Access continuation is offered and timetabled. The school have planned all First Access delivery into a music curriculum that promotes progression.	First Access is timetabled for one hour per week in addition to the curriculum music lessons and integrates successfully with the music curriculum plans.
The school provide one opportunity for ensemble playing within the school day. The ensemble is attended regularly by a small group of students and is led by a class teacher.	The school provides more than one ensemble which are led by competent musicians. There are opportunities for planned performances to an audience [recorded/online or in person] within school	The school provides a range of ensembles which are led by competent musicians who explore a range of genres and styles with the students. The ensembles are well attended with regular planned opportunities to perform both in school and externally.	The school provides high challenges ensemble opportunities to cater for all instruments taught. There is effective planning for the ensemble in place to meet the needs and aspirations of students, and to support pathways [county groups].

Barriers to Inclusion Audit: Barriers to learning, student voice and value of music

Beginning	Developing	Accomplished	Exemplary
There are opportunities to perform for a small number of pupils. There may be barriers to participation.	The school provides an inclusive musical offer for all students with SENDco and external agencies when required. All music lessons are planned to use instruments/resources that are accessible and age appropriate. All members of teaching staff have an awareness of the needs of the students in the class. The school provides support for those who might face financial or other barriers. Students have an opportunity to listen to music that is reflective of diverse musical cultures and traditions in all key stages.	The school plans to target students eligible for PPG and supports these students and their families to engage in musical opportunities and tuition. The school provides additional support through resources to enhance accessibility. Staff scaffold work to meet the needs of all students. Students have the opportunities to actively learn and engage with music from a range of cultures and traditions in all key stages.	The proportion of PPG students partaking in music lessons and opportunities is high. Bespoke financial support is available so that all students can access musical opportunities. Pathways for learning are highlighted, along with financial support where needed. Access to adapted instruments is provided where necessary. Planning and support to remove barriers to learning and part of the department and school development plans.

Student voice is not taken into account when planning musical events or the curriculum.	Through informal conversations, student voice helps to inform planning of internal school events. Feedback is sought and acted.	Through informal discussion and/or student council student voice is taken into account when planning for participation in external musical activities.	Student voice is taken into account to develop and plan the school music curriculum, including choice of instruments used in classroom music lessons [such as KS 1 choice of selected untuned percussion instruments] or repertoire.
Music only plays a small role or no role in the school life	Music occasionally plays a role in the school life	Music plays an important role in the school life	Music is an integral part of the everyday life of the school with a variety of musical opportunities for students, their family and local community

Appendix 2 – Secondary School Audit

This audit can also be completed online: https://forms.office.com/e/0zZZGE1cE9

Leadership and partnership Audit: leadership, partnership, training, budget and resource, pupil voice

Beginning	Developing	Accomplished	Exemplary
A named subject lead is in post.	There is a named, trained subject lead who has responsibility for music and advocates for the subject across the school.	Music is explicitly referred to in the school improvement plan and the department development plan drives continuous improvement. A named member of the LGB takes a special interest in subject provision, supporting strategic development and holding leaders to account.	There is a three-year strategic vision for music that is in line with the National Plan for Music Education
There are limited instrumental resources within the school, possibly only a part set of class instruments, and space for teaching.	There is adequate space and resources for teaching, including class sets of tuned and untuned instruments, and music technology.	Space and quality resources allow breadth of curriculum for all students.	Space and quality resources allow breadth of curriculum for all students. The department has a technology suite/studio, and if required the expertise for running this space is outsourced [music technician].
There is limited budget for music provision that is used to resource the department to deliver curriculum music only	The budget is planned to support the delivery of the music curriculum and supports resourcing the school	The budget [including fund raising] is planned to support the delivery of the music curriculum and supports resourcing the school.	There is a significant budget that is planned to support the delivery of music curriculum as well as providing students with ample opportunity to broaden their musical experiences.
Training for staff delivering music has limited impact.	The lead member of staff for music undertakes music specific CPD every year. 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 CPD needs, having impact on outcomes.	The school is engaged with their local Music Education Hub training and cluster events. The lead member of staff shares upskilling other staff members within their own department as a result of their CPD attendance. All staff invest in their development and share this learning with their wider team.	Staff deliver training beyond their own school setting, sharing their expertise more widely (for example, through subject associations or NMPAT cluster meetings).

Engagement with the Music hub is limited.	The school takes up opportunities from the Music Hub and signposts opportunities for students.	The school is working in partnership with the hub and other settings, sharing resources and good practice.	The school leads musically in the local community and with their Music Hub, and is able to influence and support beyond their immediate setting.
Community links are ineffective and concerts and events are not planned in advance.	Community links are established with the music team; regular events take place throughout the school year.	Meaningful partnerships are established with the community and a large proportion of students engage with this, understanding that there are clear civic and moral benefits to doing so (link to personal development and character education). The views of pupils, parents and carers have been considered when developing music provision.	There is a co-ordinated programme of community events, planned in partnership with stakeholders. These events giving students the opportunity to engage in volunteering. Parents/carers and the wider community are actively involved in school music making.
Small-scale performance takes place in the community, building on existing school links Some parents and carers support musicmaking in the school by attending events.	Parents and carers actively support music making, through support at events and through home learning.	The school has links to the wider music eco-system. Students benefit from interactions with those working in the profession through events and trips so that they can gain insight on careers.	The school has established connections with further and higher education so that progression routes can be signposted meaningfully.

Music Curriculum Audit: curriculum timetabling, curriculum design and curriculum assessment, singing

Beginning	2. Developing	3. Accomplished	4. Exemplary
The full national curriculum is not being delivered and few students progress to academic or vocational courses at Level 2 and / or Level 3	The music curriculum is planned for in all year groups across Key Stages as guided by the National Curriculum. All students are able to access the full curriculum in KS3, and progressions routes are in place at KS3 and/or KS5 for students who choose to continue the subject. Students with SEND are able to participate and engage with music making.	The music curriculum is at least as ambitious as the national curriculum, drawing on insights from the model music curriculum with weekly lessons in place. Curriculum sequencing is clear, from KS3 to KS4 courses (both academic and vocational) and KS5 where appropriate. Where schools do not have a sixth form, they are fully aware of the local offer and signpost this to their students Students with SEND are able to participate and progress well (supported by technology, tools and adapted instruments)	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)

Progress over time is not measured or celebrated	Students engage with schemes of work and build areas of musical interest and growing skill. They have an awareness of progression routes.	Good progress is demonstrated by secure and incremental learning of the technical, constructive and expressive aspects of music, developing musical understanding. Students also have an understanding of their progression routes, including careers in the wider music profession	Student progress that exceeds expectations is demonstrated by secure and incremental learning of the technical, constructive and expressive aspects of music, developing musical understanding.

Instrumental and Vocal Pathways Audit: instrumental & vocal tuition, ensembles

Beginning	Developing	Accomplished	Exemplary
Singing takes place infrequently and repertoire is not varied.	Singing and vocal work is frequent in the curriculum and beyond, with varied repertoire	Singing and vocal work is embedded into the life of the school and into every student's experience, drawing on a wide range of high-quality, ageappropriate repertoire and developing musicianship.	A full, long-term singing strategy is in place that ensures progression for all students.
Facilitation of one to one and small group tuition is limited and inconsistent.	The head of subject facilitates and manages one to one and small group tuition. Pupils and families facing the largest barriers are given support to engage in music learning as part of, and beyond, the curriculum.	The provision is diverse, valuing all musical styles, genres and traditions equally. Music making is high quality and stretching, reflected in the enrichment programme and drawing on the skills, talents and interests of staff and local stakeholders. Up to 10% of the school population engage in instrumental tuition.	Students are leaders and advocates for music in their school. Over 10% of the school population engage in instrumental tuition.
Musical skills and interests cannot be extended as the clubs programme is limited and local opportunities are not signposted.	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	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 nurtured and supported as they join county ensembles.	Students are nurtured and supported as they join national ensembles.

Barriers to Inclusion Audit: Barriers to learning and bursaries

Beginning	Developing	Accomplished	Exemplary

There are opportunities to perform for a limited number of pupils. There may be barriers to participation.	All pupils, including the most disadvantaged and pupils with SEND, have an opportunity to perform during regularly. In-school musical events take place at least termly.	Music performance is a prominent component of school life in all key stages; music is performed in assemblies and events, and there is collaboration with other subjects, notably in performing arts. Students also perform beyond school in local/regional events (for example, Music Hub events and local festivals). In-school musical events take place at least twice a term.	The school is actively involved in national, largescale projects and events.

Appendix 3

School Music Development Plan template

This template has five priority areas to consider. You do not need to complete every section - selecting two or three objectives may be enough! Within each objective you may need to consider a few tasks. This is just one example – you may have different ideas on how to format your Plan.

[Insert Name of School] School Music Development Plan 2023/24					
Department Vision:					
Priority area: Leadership and partnership					
Intent			**Implementation**		**Impact**
Objective [List of team objectives]	**Action / Task** [what you need to do to achieve your objectives]	**Success Criteria** [How you can identify success]	**Timeframe and lead personnel** [By when will you need to achieve tasks]	**Resources** [what resources you need for each task]	**Evaluation / Impact**

How effective is leadership and partnership? Senior Team / governors Subject lead Teaching staff Training and staff development Succession planning Budgets / resources Link with Music Education Hub Working relations with visiting staff School community PTA	What are you going to do to bring about desired improvement	What do you want to achieve and when	Who is going to lead it and who else will be involved	What are you going to do to bring about desired improvement	What do you want to achieve and when
Priority area: Curriculum					
Intent			**Implementation**		**Impact**
Objective [List of team objectives]	**Action / Task** [what you need to do to achieve your objectives]	**Success Criteria** [How you can identify success]	**Timeframe and lead personnel** [By when will you need to achieve tasks]	**Resources** [what resources you need for each task]	**Evaluation / Impact**
What are the key improvement priorities? What are you looking to improve? Curriculum, design, and assessment Inclusion and SEND Singing strategy Culture capital Career pathways					

Priority area: Co-Curricular					
Intent			**Implementation**		**Impact**
Objective [List of team objectives]	**Action / Task** [what you need to do to achieve your objectives]	**Success Criteria** [How you can identify success]	**Timeframe and lead personnel** [By when will you need to achieve tasks]	**Resources** [what resources you need for each task]	**Evaluation / Impact**
Activities and musical experiences that complement the school music curriculum learning experiences Ensembles Choirs Transition Communication with parents / carers Use of NMPAT hub grant allocation First access First Access continuation Instrumental and vocal learning Primary Vocal Curriculum Music for Wellbeing					

Priority area: Extra- Curricular / Enrichment					
Intent			**Implementation**		**Impact**
Objective [List of team objectives]	**Action / Task** [what you need to do to achieve your objectives]	**Success Criteria** [How you can identify success]	**Timeframe and lead personnel** [By when will you need to achieve tasks]	**Resources** [what resources you need for each task]	**Evaluation / Impact**

An extension of the school music curriculum that may not be explicitly linked Enrichment opportunities Recital team / live performances / culture capital Career pathways					
Priority area: Inclusion					
Intent			**Implementation**		**Impact**
Objective [List of team objectives]	**Action / Task** [what you need to do to achieve your objectives]	**Success Criteria** [How you can identify success]	**Timeframe and lead personnel** [By when will you need to achieve tasks]	**Resources** [what resources you need for each task]	**Evaluation / Impact**
Barriers to learning: SEND, inclusiveness, student voice, PPG and bursaries Working relations with visiting staff School community PTA					