**Audit of Music Provision in Bradford**

**Secondary Settings 2025 - 26**

**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.

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| **The DfE would like to see offered in every school:** | | | | | **How your school currently achieves this:** | |
| Timetabled curriculum of at least one hour each week of the school year for key stage 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 to enjoy live performance at least once a year | | | | |  | |
| A termly school performance | | | | |  | |
| Opportunity to enjoy live performance at least once per year | | | | |  | |
| The School Music Development plan uploaded onto school website | | | | |  | |
| Link/URL for the Music Development Plan on the school; website (DfE requirement from September 2024) | | | | |  | |
| Link/URL to Music Curriculum and extra-curricular offer on school website | | | | |  | |
| **Secondary: 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 who collaborates with colleagues across the school.  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  All music staff are active advocates for music, modelling musical behaviours | | 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  All staff invest in their development and share this learning with their wider team | | 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:** | | | |

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| **Secondary: In the Classroom** | **Focussing** | **Developing** | **Secure (in place/additional to ‘developing’)** | | **Enhancing (in addition to ‘Secure’)** |
| *The full national curriculum is not being delivered and few students progress to academic or vocational courses at Level 2 and/or Level 3*  *Progress over time is not measured or celebrated*  *There are limited resources and space for teaching* | Music is a timetabled subject, with schemes of work and assessment in place. All students are able to access the full curriculum in KS3, and progression routes are in place at KS4 and/or KS5 for students who choose to continue the subject.  Students engage with schemes of work and build areas of musical interest and growing skill. They have an awareness of progression routes.  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, and music technology | 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  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  Pupils with SEND are able to participate and progress well (supported by technology, tools and adapted instruments)  Space and quality resources allow breadth of curriculum for all students | | 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:** | |
| **Secondary: 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 limited 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 clubs programme is limited and local opportunities are not signposted.* | Singing and vocal work is frequent in the curriculum and beyond, with varied repertoire.  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.  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.  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 student’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 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 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.  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 local and regional ensembles 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 is actively involved in national, largescale projects and events  Students are leaders and advocates for music in their school  Students are nurtured and supported as they join national |
| **Evidenced by:** | | | **Key developments since previous audit:** | |
| **Secondary: Community and Partnerships** | **Focussing** | **Developing** | **Secure (in place/additional to ‘developing’)** | | **Enhancing (in addition to ‘Secure’)** |
| *Engagement with the Music hub is limited*  *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 hub, working as an active partner in the Music Hub  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.  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 leads musically in the local community and with their Music Hub, and is able to influence and support beyond their immediate setting  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  The school has established connections with further and higher education so that progression routes can be signposted meaningfully |
| **Evidenced by:** | | | **Key developments since previous audit:** | |

**For discussion with the auditor in the meeting:**

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| **Music Mark of Recognition – updates 2025-26** | **This lasts for the duration of the academic year 2025-26** |
| **Dedication & Improvement**  “You understand the importance of music education and are dedicated to finding” | **Ambition & Quality**  “You are a leading example of a consistent commitment to music education with an ambitious and collaborative approach.” |
| The school actively engages with the local music service | The school recognises the value of music education as part of a broad and balanced curriculum |
| The school is on its journey towards a better provision of music education | The school has an excellent music curriculum |
| The school shows evidence of a willingness to engage in development conversations related to improving its music provision | The school has a strategy for music in place which provides for all children |

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| **Evidence to support: Dedication & Improvement** | **Evidence to support: Ambition & Quality** |
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