



## Music Self-Evaluation Tool

As part of the refreshed National Plan for Music Education (2022), every school has been asked to ensure that it has a subject-specific Music Development Plan, setting out how the school will deliver high-quality music provision for all pupils. To support this process, the [Music Teachers' Association](#), [Music Mark](#) and the [ISM](#), part of the [#CanDoMusic](#) partnership, have developed a **self-evaluation tool**. It is designed to be used by primary and secondary teachers, and school leaders, as they review their own provision, identify areas for development and celebrate excellent work.

As noted in the NPME, the role of a school music lead is not like other subject leads: a music lead is responsible for the wider culture of music in the school alongside the taught curriculum offer. The aim of this tool is to support these teachers in their valuable work, so that children and young people get the best possible music education, harnessing the power of music to change lives.

The goals of the NPME are:

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

*(National Plan for Music Education, 2022 – DfE)*

Schools are at the heart of this National Plan. They are encouraged to aim high with their provision, through the three interlinked areas of: curriculum music, instrumental lessons and ensembles and musical events and opportunities. Schools will also need to consider their structures around music, including staffing and leadership, and how they work in partnership with others.

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## The Self-Evaluation Tool

The tool is split into the following sub-headings:

**In the classroom:** This section focuses on the statutory requirements of music education, including the taught curriculum and curriculum progression routes across the key stages. It also includes consideration of the space and resources necessary to teach music effectively.

**Beyond the classroom:** The focus of this section is the provision beyond curriculum music, including co-curricular activities, individual and small group teaching, and performance opportunities.

**Leadership and management:** The staffing and training of staff is included in this section, including subject leadership and strategic thinking. The School Music Development Plan is a key part of this section.

**The community and partnerships:** This section considers the role that music plays in the wider



community, including how a music department can work in partnership with their [Music hub](#) and other stakeholders, including the wider music education sector.

## How to use the self-evaluation tool

- Whilst the school music lead is likely to be the owner of the self-evaluation, it will be most successful and useful when it is owned by school. Completion could include input from the whole school community, including: governors, senior leaders, all staff, students, parents and stakeholders. Conversations with their [Music Hub](#) and/or academy trust lead, with this tool as a starting point, could also help to identify areas for development and opportunities for partnership work.
- This self-evaluation tool should be seen as a formative, ongoing process. When using the self-evaluation tool, it will be important to be reflective and give honest appraisals of the music provision. Each subheading must be looked at carefully and be viewed and discussed within the context of an individual school setting.
- The self-evaluation tool should be used as a best-fit model. As the framework is cumulative, it is unlikely that a school will achieve establishing or enhancing indicators without achieving the focusing or developing indicators in a given section.
- The self-evaluation tool could be as a one-off self-evaluation each year, but for reflective practice to take place, its implementation should be an ongoing process. The indicators not met could therefore form part of the School Music Development Plan, including aspirational goals in order to meet the 'Enhancing' criteria. Links have been made to National Plan for Music Education (2022), and areas for development are aligned against these recognised goals in the NPME.
- Similarly, an Academy Trust Music Development Plan could draw on insights from the evaluation of individual schools, alongside trust-wide review of how leaders can facilitate and support success in each section of the tool.

The self-evaluation tool includes the following four levels that outline how schools could build their provision over time:

**Focusing:** The school is beginning to focus on this sub-heading area. Action is taken to achieve this by the school, but it is either minimal, not successful, or in its early stages.

**Developing:** The school is actively trying to develop this sub-heading area. Several different actions are being taken over a sustained period of time, which are beginning to show progress, even if in their early stages. The actions taken are more developed than in focusing.

**Establishing:** Over time, the school has established provision that shows successful implementation of this sub-heading area within the school's music education offer.

**Enhancing:** Over time, the school has created nationally significant provision that is able to have impact at scale. Schools that identify themselves in this category could be considered for the 'Lead School' role with their Music Hub. The evaluation process places the improvement and enhancement of the school's music education provision at the heart of the school life. New and innovative ways to meet this sub-heading area are in place, or are being developed in the school.

## Music Self-Evaluation Tool: SECONDARY SCHOOLS

	<b>Focusing</b>	<b>Developing</b>	<b>Secure</b> (in place/addition to 'developing')	<b>Enhancing</b> (in addition to 'Secure')
<b>Secondary: In the classroom</b>	<p><i>The full national curriculum is not being delivered and few students progress to academic or vocational courses at Level 2 and/or Level 3</i></p> <p><i>Progress over time is not measured or celebrated</i></p> <p><i>There are limited resources and space for teaching</i></p>	<p>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.</p> <p>Students engage with schemes of work and build areas of musical interest and growing skill. They have an awareness of progression routes.</p> <p>Pupils with SEND are able to participate and engage with music-making</p> <p>There is adequate space and resources for teaching, including class sets of tuned and untuned instruments, and music technology</p>	<p>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</p> <p>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</p> <p>Pupils with SEND are able to participate and progress well (supported by technology, tools and adapted instruments)</p> <p>Space and quality resources allow breadth of curriculum for all students</p>	<p>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)</p>

	<b>Focusing</b>	<b>Developing</b>	<b>Secure</b>	<b>Enhancing</b>
<b>Secondary: Beyond the classroom</b>	<p><i>Singing takes place infrequently and repertoire is not varied</i></p> <p><i>There are opportunities to perform for a limited number of pupils. There may be barriers to participation.</i></p> <p><i>Facilitation of one to one and small group tuition is limited and inconsistent.</i></p> <p><i>Musical skills and interests cannot be extended as the clubs programme is limited and local opportunities are not signposted.</i></p>	<p>Singing and vocal work is frequent in the curriculum and beyond, with varied repertoire.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Students are nurtured and supported as they join local and regional ensembles</p>	<p>A full, long-term singing strategy is in place that ensures progression for all students.</p> <p>The school is actively involved in national, largescale projects and events</p> <p>Students are leaders and advocates for music in their school</p> <p>Students are nurtured and supported as they join national ensembles</p>



	<b>Focusing</b>	<b>Developing</b>	<b>Secure</b>	<b>Enhancing</b>
<b>Secondary: Leadership and management</b>	<p><i>A named subject lead is in post</i></p> <p><i>Training for staff delivering music has limited impact</i></p>	<p>A named, trained subject lead is in post who collaborates with colleagues across the school.</p> <p>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</p> <p>All staff delivering music receive annual training, addressing CPD needs, having impact on outcomes</p> <p>All music staff are active advocates for music, modelling musical behaviours</p>	<p>Music is explicitly referred to in the school improvement plan and the department development plan drives continuous improvement</p> <p>A named member of the LGB takes a special interest in subject provision, supporting strategic development and holding leaders to account</p> <p>All staff invest in their development and share this learning with their wider team</p>	<p>There is a five-year strategic vision for music that is in line with the National Plan for Music Education</p> <p>Staff deliver training beyond their own school setting, sharing their expertise more widely (for example, through subject associations or local networks)</p>

	<b>Focusing</b>	<b>Developing</b>	<b>Secure</b>	<b>Enhancing</b>
<b>Secondary: The community and partnerships</b>	<p><i>Engagement with the Music hub is limited</i></p> <p><i>Small-scale performance takes place in the community, building on existing school links</i></p> <p><i>Some parents and carers support music-making in the school by attending events</i></p>	<p>The school takes up opportunities from the Music Hub and signposts opportunities for students</p> <p>Community links are established with the music team; regular events take place throughout the school year</p> <p>Parents and carers actively support music making, through support at events and through home learning</p>	<p>The school makes the most of a wide range of opportunities from the hub, working as an active partner in the Music Hub</p> <p>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)</p> <p>The views of pupils, parents and carers have been considered when developing music provision.</p> <p>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</p>	<p>The school leads musically in the local community and with their Music.Hub, and is able to influence and support beyond their immediate setting</p> <p>There is a co-ordinated programme of community events, planned in partnership with stakeholders. These events giving students the opportunity to engage in volunteering.</p> <p>Parents/carers and the wider community are actively involved in school music making</p> <p>The school has established connections with further and higher education so that progression routes can be signposted meaningfully</p>



## References:

[National Plan for Music Education](#), DfE (2022)

[Model Music Curriculum](#), DfE (2021)

[Ofsted Music Research Review](#) (2021)

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