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| **Strategic aim** | **HLO/MH/MS** | **Schools** | **Hub partners** | **External** |
| Every young person is encouraged and has the opportunity to compose and create music in school | Do MS/MH teachers include composing in WCET/WCIT and other instrumental teaching?  Could MSs offer WC composing as an alternative to WCET?  Could MS/MH employ composer-educators (or identify existing staff) to support composing in primary schools and secondary schools? | Are there regular opportunities for YP to compose as part of music lessons as per the NC?  Is progression in composing at all KSs is understood and considered?  Are there appropriate spaces and resources for composing? |  |  |
| Young people are encouraged and have the opportunity to compose and create music outside school. | Does the MH/MS provide out of school regular composing activity?  Does MH/MS’s funding support hub partner composing activity?  Do MH/MS staff promote and signpost opportunities to CYP?  Could MS/MH offer afterschool composing clubs to schools? | Do schools and teachers actively seek out and promote OOS opportunities to CYP?  Do teachers actively identify children who might benefit from additional experiences and opportunities?  Do schools consider and offer afterschool composing clubs? |  |  |
| Young people have the opportunity to compose and create music in different genres, cross-genre and no-genre and using instruments, voices and technologies | Does MH/MS have internal expertise in a wide range of musics?  Do Hub partners cover a wide range of musics?  Do Hub partners offer diverse opportunities to compose?  Is CPD provided to support understanding of how music is created in different genres/styles?  Is composing teaching and learning needs considered in Capital grant and other spending?  Do young people have access to music studios to access DAWs? | Does the schools have the appropriate instruments sound resources to compose in different genres?  Do staff understand composing and creative music making practices of different traditions?  Do schools celebrate a diverse wide range of composers?  Do curricula including external schemes include a wide and diverse range of composing? |  |  |
| Young people have the opportunity to compose for professional musicians and work with professional composers | Do instrumental teachers to invite their pupils to compose for them?  Could MH/MSs employ compose-educators or a composer in residence?  Are composers commissioned to create new work for CYP?  Do CYP have the opportunity to engage with commissioned composers? | Do schools invite pupils to compose for visiting instrumental and singing teachers, local professional musicians, HE students?  Do schools invite professional composers into school to work with CYP? |  |  |
| There are clear and signposted progression routes for young people that would like to compose – locally, regionally and nationally | Does the MH/MS work collaboratively with hub partners and with wider sector to identify and promote progression routes? Are opportunities to compose actively shared thorough teachers, social media, website and newsletters?  Are opportunities to compose sustained, sequential and progressive? | Do schools and teachers know about local, regional and national opportunities for CYP to compose and progress as composers and actively promote them to students? |  |  |

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| **Commitment** | **HLO/MH/MS** | **Schools** | **Hub partners** | **External** |
| Appropriate resources (e.g. instruments, technology, teacher CPD) are allocated to support composing in and out of school | Is CYPs composing, in and out of school, considered in the Capital grant and other spending?  Do schools need support buying appropriate instruments for composing? | Do schools understand what instruments/sets of instruments are needed for effective composing teaching and learning?  Do schools know about the best music tech, software and apps? |  |  |
| High quality composing pedagogy and practice is promoted and developed, informed by research | Is the MH/MS aware of existing research into children’s composing?  Is there longitudinal in depth CPD for teachers (instrumental, classroom, specialist music teachers) as well as one-off conferences?  Are there opportunities for instrumental teachers to share good practice?  Do staff understand what progress in composing looks and sounds like?  Are there opportunities for Music Leads to share good practice?  Do MH/MSs know where good practice is in their locality?  What role can Lead Schools play in identifying and sharing good practice?  What expertise do Hub partners have? Is external expertise needed? | Are the curriculum and external schemes reviewed to ensure they facilitate progress in composerly thinking and doing?  Do staff understand what learning to compose and progressing in composing looks and sounds like?  Do MLs have opportunities to meet with other MLs? |  |  |
| There is a confident and skilled workforce for teaching composing and routes into this workforce | Could the MH/MS employs composer-educators?  Do MS/MHs have hidden composers amongst existing staff?  Do MH/MS know where to find skilled/experienced composer-educators?  Is CPD provided to support instrumental teachers to teach composing as part of WCET and small group/ individual lessons?  Does the MH/MS provides ongoing CPD and good practice sharing for and between teachers?  Is there longitudinal in depth CPD for all teachers?  Do MH/MHs engage with HE institution composers re career options?  What training/CPD would be required for MH/MSs to bring composer-educators into the workforce? | Do classroom teachers, music leads, and music teachers get regular CPD?  Do teachers have the opportunity to work alongside composing specialists?  How can more composers be encouraged to take up teaching? |  |  |
| Composing is promoted and celebrated as a key part of musical learning | Are CYP’s composing and compositions celebrated and showcased through:   * virtual festivals via hashtags. * composing competitions * summer composing challenges * including CYPs compositions in big showcase events? | Do schools use bandcamp or soundcloud for sharing children’s compositions?  Is music composed by CYP played in school public spaces?  Are CYP are commissioned to compose for school events?  Are CYP compositions included in school concerts? |  |  |