

Essex Music Service

Tutor Support &
Development Programme

[District Lead name]

2025

Tutor Support & Development Programme

The aims of the Support and Development Programme for our tutors are that is designed so that each member of staff:

- is supported in their work for the Service to reach the best outcomes for themselves and the young people of Essex;
- is supported in their wellbeing and health;
- has regular contact with their District Lead Tutor and reduces the feeling of isolation;
- develops their musical teaching practice / provision of music delivery, be that enhancing the skills they have, and/or accruing new skills;
- continues to add their voice to the culture, working practices, and future of the Service;
- works as an effective and powerful ambassador for the Service in their schools and community settings;
- helps the Service serve their local community and district better.

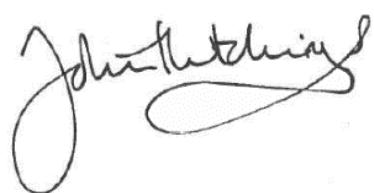
Tutors will meet annually with their District Lead Tutor for a face-to-face support and development meeting, alongside half-termly short conversations to check-in as to how things are.

We want our staff to access and make the most of new development opportunities and resources, strengthen your skills and share your learning, knowledge and skills with your colleagues across the whole organisation to create and develop that vibrant community of music-educators in your area and across our county.

All our employees will have the opportunity to shape and develop the culture of our organisation and make it something of which we can be proud.



Peter Lovell
Head of Service



John Hutchings
Music Strategic Lead Officer

As an employee of Essex County Council, these goals link with the following aspects of **Essex County Council's People Plan** for its employees:

Employee engagement

We want and need everyone to be fully on board on this journey. We want our employees to have a voice in our journey so all views are taken into account as decisions are made. We want them to feel pride and commitment in working for the council, to be great advocates for our organisation and have a reason to go the extra mile. Our employees will be ambassadors for the council and activists in our local communities.

Culture shift

Our employees all have different identities – social workers, engineers, park rangers, accountants and so on – but we need to find the ‘Essex way’ of doing our jobs. As a learning organisation, we have reflected on lessons learned from our previous organisational restructure in 2013 and recognise that addressing culture is as important as an effective design in embedding change.

Performance management

We want to motivate employees to ‘bring their best self to work’ and for performance and personal development to be a continuous conversation. Ultimately our objective is to enable our workforce to be the best they can be for the residents of Essex.

Learning organisation

We want to ensure that in our organisation learning is work and work is learning. To achieve it, our organisational culture needs to encourage learning, no matter where, no matter who. As learning becomes integrated with work, the whole organisation needs to take ownership of development in order to create the right conditions to enable us to be more agile, flexible and adaptable.

Career development

As the ‘shelf-life’ of skills continues to decrease and work is constantly reinvented, we aim to empower everybody to maximize their careers by enabling them to continuously develop new skills. We will provide the right paths and opportunities so projects, assignments, secondments and exposure to different experiences become the building blocks and careers are seen as a portfolio of projects and experiences.

Tutor Support & Development Programme

Outline

Our programme to support and develop tutors consists of three elements which this booklet supports:

1. Half-termly catch ups with the District Lead Tutor

These foster a healthy and regular working relationship on a peer-to-peer basis to share best practice and anything of which the Service should be aware as to best support tutors.

2. Annual Observation

A longer face-to-face meeting with the tutor, including an observation of their delivery of music provision, which is then looked at within the framework (seen at the end of this booklet), and includes a discussion around wellbeing, alongside development and role-related needs and support.

3. CPD and Wellbeing Support

Tutor input into our planning for all-staff Development Days is crucial to make them relevant to staff needs, and to ensure that we are providing support and development for self-identified needs (including through individual CPD support) alongside internal and external needs.

This programme also allows tutors to identify wellbeing needs and in turn the Service can use mechanisms within and without the County Council to help support tutors as best it can in their role.

Half-Termly Catch-ups

District Lead Tutors will arrange a catch-up each half-term with each Tutor, either by 'phone, video call, or where appropriate face-to-face lasting for around 20-30 minutes.

These offer an opportunity to follow up on the previous catch up, to update the Tutor on relevant developments across the Service and within their area, to take a professional 'temperature check' as to how things are for work and wellbeing.

These chats are designed to allow the relationship between District Lead Tutor and the Tutor to develop beyond the annual observation meeting, and to share best practice and concerns as peers.

Tutor Wellbeing prompts

- On a scale of 1 to 5 – how do you feel at the moment?
- Overall, how satisfied are you with workload at the moment?
- Is there anything you would like to happen / change at the moment?
- Who have you stayed in contact with since the Staff Development Day in September – how is your network with other music educators?
- How are you feeling about work/life balance at the moment? What would improve that?
- Do you feel there is anything that can be done to improve things at the moment?
- What might that be? Is there anything you need more of?
- Overall, how satisfied are you with communication at the moment?
- Do you have anything else you would like to share? Is there anything you feel you need help or support with?
- Do you have any ideas you'd like to share to help with our wellbeing strategy?

Other prompts around the tutor's role and work

- Is the Tutor aware of Service provision to offer their school(s)?
- If yes, what was the feedback from the school(s)?
- Would the Tutor benefit from being in touch with other Tutors working at their school(s)?
- Is the Tutor aware of what is offered by the Service in their community?
- What would better enable the Tutor to promote the Service's work?
- What arts organisations, community initiatives and similar is the Tutor aware of that would enhance the provision and partnership work we are able to offer the community?
- Other comments on community engagement
- Does the Tutor know where to find the latest version of the Handbook?
- When was the last time they needed to use it?
- Is the Tutor aware of where the Service sits within ECC?

Following a Staff Development Day or CPD event

- In what way did the session(s) at the day provoke thoughts about your practice?
- How have you embedded positive aspects of this into your practice?
- What would you like to see at a Music Service Staff Development Day?
- What isn't being covered that you think we should be doing?

Catch Up 1

Date ___ / ___ / 202___

Temperature check (1=terrible, 5=fantastic) =

Comments:

Follow up (if necessary):

Catch Up 2

Date ___ / ___ / 202___

Temperature check (1=terrible, 5=fantastic) =

Comments:

Follow up (if necessary):

Catch Up 3

Date ____ / ____ / 202____

Temperature check (1=terrible, 5=fantastic) =

Comments:

Follow up (if necessary):

Catch Up 4

Date ____ / ____ / 202____

Temperature check (1=terrible, 5=fantastic) =

Comments:

Follow up (if necessary):

Catch Up 5

Date ____ / ____ / 202____

Temperature check (1=terrible, 5=fantastic) =

Comments:

Follow up (if necessary):

Catch Up 6

Date ____ / ____ / 202____

Temperature check (1=terrible, 5=fantastic) =

Comments:

Follow up (if necessary):

Annual Observation of teaching / delivery of provision

Effective Teaching and Learning Framework

The Service uses the GEMH (formerly ESTHA) Effective Teaching and Learning Framework to assess, support and develop teaching practice / delivery of music provision.

The Framework was initially formed by the Music Education Hubs for Essex, Thurrock, and Southend in conjunction with Trinity College London and Canterbury Christ Church University as part of developing the original mentoring process.

The Framework details six Outcomes of effective teaching and learning in teaching practice / delivery of music provision, each supported by two or three Principles, and in turn by suggested observed Strategies.

LESSON DETAILS	
Date & location of support and development meeting	
Type of session(s) seen e.g. individual lesson, small group lesson, Play-It!, Band-It!, ensemble, workshop	
Number of students	
Instrument(s) taught	
Lesson length (min 45 mins in total) e.g. 3 x 15 mins, 2 x 25 mins, 1x 15 mins + 1 x 30 mins	
EMS or similar lesson plan	Yes / No
Option focus for meeting	

Observation Notes

OUTCOME 1: The language of every session is music	
Strengths (evidence seen)	Areas for development
OUTCOME 2: Students are fully engaged in learning	
Strengths (evidence seen)	Areas for development

- Students make music throughout every session
- Musical learning is primarily developed aurally and is supported by use of the voice and the use of notations.
- Students explore a range of different musical styles, genres and traditions, and this is evidenced in planning

- Positive relationships are established and sustained with all students
- Use of a variety of good quality activities and resources ensure that students are engaged throughout every session
- Where appropriate, technologies are used effectively to support students' musical learning

OUTCOME 3: All students are included in learning

- Teachers support students to overcome barriers to learning
- Students are always included in learning through suitably differentiated activities, resources and support
- Teachers plan for how additional adults can support student learning

Strengths (evidence seen)	Areas for development

OUTCOME 4: Creative approaches to teaching and creative learning allow students to develop holistically as musicians

- In addition to developing instrumental skills, students engage in a range of integrated activities, including performing, composing, improvising and listening critically
- By adopting creative teaching approaches, teachers provide opportunities for students to experiment and explore and influence their own learning

Strengths (evidence seen)	Areas for development

OUTCOME 5: Students make clear musical progress in every session and over time

- Students' musical learning is enhanced through well-planned sessions and sequences of sessions, with clear focus and structure
- Students understand and achieve planned learning intentions in every session
- Students' learning is consolidated through clearly related learning episodes

Strengths (evidence seen)	Areas for development

OUTCOME 6: Teachers and students engage in continual assessment of progress

- Teachers engage in continual assessment to inform future planning and reflection
- Students are involved in assessing their own learning
- Summative assessment forms part of formative assessment processes

Strengths (evidence seen)	Areas for development

Summary of strengths observed

Points for Reflection

Here we capture any areas for development over the next year ahead of the next observation.

These might include

- music-teaching specific (developing certain teaching skills)
- developing the tutor's skills within their current delivery (i.e. where a tutor does not want to develop skills outside of their instrument but wants to be the best in that instrument they can be)
- developing the tutor's skills in new areas to broaden what they can offer
- developing the tutor's contact and networking (perhaps from a Staff Development Day) in their instrument and/or their locality to provide a supportive network within their role.

1

2

3

Any further identified needs from the Music Service (i.e. support, CPD):

Tutor Reflection / Feedback

Comments on the session(s) observed, particular strengths not observed today, and the targets set.

If not added during, this can be sent to the District Lead Tutor by email and added to SpeedAdmin through copy and paste.

Effective Teaching and Learning Framework (for reference)

OUTCOME 1: The language of every session is music

- Students make music throughout every session
- Musical learning is primarily developed aurally and is supported by use of the voice and the use of notations.
- Students explore a range of different musical styles, genres and traditions, and this is evidenced in planning

Observed strategies might include:

- Learning is progressed through practical music making rather than solely through lengthy explanations
- Understanding a new musical concept is approached through practical musical activities such as vocalisation, singing or body percussion, ahead of moving to the instrument
- Subject specific language and terminology is used to enhance musical learning and musicality
- Aural proficiency and the ability to internalise music is developed through a range of musical activities
- Notations (staff notation, grid, tab, rhythm cards, graphic score etc.) are used, where appropriate, to support learning, and sight-reading skills are developed

Additionally, in small group, whole class and ensemble learning:

- Students regularly use their voices as an ensemble e.g. songs to support tuning of string instruments etc.

OUTCOME 2: Students are fully engaged in learning

- Positive relationships are established and sustained with all students
- Use of a variety of good quality activities and resources ensure that students are engaged throughout every session
- Where appropriate, technologies are used effectively to support students' musical learning

Observed strategies might include:

- Positive reinforcement is used regularly and appropriately
- A range of resources are used in every session e.g. books, audio examples, projected versions of notations, iPads, apps etc.
- Good quality accompaniments, such as backing tracks, are used to provide authentic musical contexts for performance

Additionally, in small group, whole class and ensemble learning:

- Teachers use appropriate strategies to manage behaviour

OUTCOME 3: All students are included in learning

- Teachers support students to overcome barriers to learning
- Students are always included in learning through suitably differentiated activities, resources and support
- **Observed strategies might include:**
- Teachers show evidence of knowing each individual student and their learning needs e.g. names, SEND
- For each session activity, teachers provide individual support to enable all to achieve the learning intentions
- Resources and activities are differentiated to be appropriate to all needs
- Additionally, in small group, whole class and ensemble learning:
- Teachers plan for how additional adults can support student learning

OUTCOME 4: Creative approaches to teaching and creative learning allow students to develop holistically as musicians

- In addition to developing instrumental skills, students engage in a range of integrated activities, including performing, composing, improvising and listening critically
- By adopting creative teaching approaches, teachers provide opportunities for students to experiment and explore and influence their own learning

Observed strategies might include:

- Teachers employ a range of strategies beyond teacher-led (didactic) approaches
- Musical features of a new piece are first explored through listening and improvising
- Students are encouraged to continue learning independently beyond the session e.g. using digital resources, watching YouTube videos, creating their own compositions and improvisations etc.
- Over time, students have opportunities to play as individuals and within larger groups and ensembles, both formally and informally

Additionally, in small group, whole class and ensemble learning:

- Students make musical decisions through discussion and experimentation with their peers
- Students develop musical understanding through active listening to recordings, demonstrations or parts played by others

OUTCOME 5: Students make clear musical progress in every session and over time

- Students' musical learning is enhanced through well-planned sessions and sequences of sessions, with clear focus and structure
- Students understand and achieve planned learning intentions in every session
- Students' learning is consolidated through clearly related learning episodes

Observed strategies might include:

- Starter activities are linked to the main learning intentions of the session
- Teachers communicate the learning intentions of the session to the students

Additionally, in small group, whole class and ensemble learning:

- Learning intentions are differentiated to support different rates of student progress
- Students' musical progress is evidenced in dynamic ways e.g. through audio or video recordings, as appropriate

OUTCOME 6: Teachers and students engage in continual assessment of progress

- Teachers engage in continual assessment to inform future planning and reflection
- Students are involved in assessing their own learning
- Summative assessment forms part of formative assessment processes

Observed strategies might include:

- Teachers provide tangible evidence of student progress
- Self-assessment features in every session to ensure that students are aware of their own progress

Additionally, in small group, whole class and ensemble learning:

- Students are involved in peer assessment

Record of contact

Catch up 1	
Catch up 2	
Catch up 3	
Catch up 4	
Catch up 5	
Catch up 6	
Additional Catch ups	
Observation meeting	
Additional follow up	

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