Bristol Plays Music Freelance Music Practitioner – Project Brief

Bristol Music Trust utilises a team of Freelance Music Practitioners to provide high quality music learning and music making opportunities to young people through its various Bristol Plays Music education programmes.

Members of this team are included on the Bristol Plays Music Register of Music Practitioners. Individuals on the register may provide ad-hoc services as a Music Practitioner, or be invited to tender for specific educational projects, as and when there is a requirement and according to their specialist musical tuition and group facilitation skills across various settings and age-groups. Please note that inclusion on the register is no guarantee of work. Please note that the register will be reviewed on an annual basis and those individuals who have not provided services for the past year will need to reapply upon request.

Scope of Work:

A Freelance Music Practitioners’ services for BPM can be split into two roles:

- Freelance Music Tutor - sessions and projects generally delivered in schools or Music Centres
- Freelance Music Leader - sessions and projects generally delivered at, or on behalf of, Colston Hall

As a Freelance Music Practitioner you may be required to deliver either of these roles, depending on your particular skills set and business requirements. There are a number of types of work within each role.

Freelance Music Tutor:

- Progression routes

The Freelance Music Tutor will provide music tuition to individuals, small groups or ensembles of pupils in schools, educational establishments or BPM premises on a specific instrument or voice. Bookings will be confirmed each double term. Sessions will be delivered at an agreed time and day through this period, and will generally take place during the school day, or before/after school. The size of the group and length of session will vary between settings. In addition Freelance Music Tutors may be asked to deputise for other freelance staff on occasions or Freelance Music Tutors can provide their own deputy.
The Music Tutor should use the Bristol Plays Music Termly Lesson Plan and develop their own schemes of work to develop pupils’ music ability, update Pupil handbooks after each session, and complete two reports per year for each pupil.

- **Whole class ensemble tuition**

The Freelance Music Tutor will work in schools with whole class/classes of pupils in delivering music projects. Tutors will deliver a scheme of work aimed at giving pupils a positive music experience and developing basic music ability. The class teacher will be present during each session to control class discipline, allowing the Tutor to concentrate on delivery.

- **Bespoke programmes**

Instrumental programmes – The Freelance Music Tutor will work as part of a team delivering a combination of instrumental and ensemble tuition in a specific school.

Workshops - The Freelance Music Tutor will work with group/groups of pupils on a one off basis, usually for a half or full day. Generally this will be on the same instrument, or instrument group. The Tutor will discuss and agree objectives for the session with the relevant school staff member prior to the workshop.

- **Other**

The Freelance Music Tutor will deliver other music tuition, including after/pre school clubs and “endangered species” tuition on low take up instruments.

- **Music Centre delivery**

The Freelance Music Tutor will provide specialist instrumental guidance working with ensembles and orchestras, and with sectional groups. Music Centres operate during the evening or at weekends in a variety of settings, and work includes rehearsals and some performances.

**Freelance Music Leader:**

This role is split into Senior Music Leader and Music Leader delivery. The relevant role will be decided when work is allocated, based on the individual’s skills and experience, and the requirements of the project. A Senior Music Leader may have overall responsibility for directing, creating and delivering workshop activity and additional Music Leaders may support that delivery.

- **Music-based Mentoring**

Music-based Mentoring describes the use of music as a tool to help people develop their social and emotional skills. This approach has been developed over a number of years in partnership with Youth Music and is influenced by Youth Work practice. Mentees set goals with their Mentors and reflect on progress regularly. This work can take place 1-2-1 or within a group setting and may involve young people in challenging circumstances.
• **Open Access & Drop In**

Open Access programmes give young people a chance to have a go at making music and meeting other like-minded young people in an informal and relaxed atmosphere outside of a school setting. Music Leaders are on hand to offer advice and guidance on everything from how to write your first song and get your first gig, to how to manage creative differences within a band. The emphasis is on facilitating the creativity and musicality of young people whilst helping them develop their communication skills and confidence.

• **Ensembles**

Ensemble programmes enable young people to learn, create and perform collectively. Music Leaders support the creative process of songwriting, arrangement, improvisation, critique and performance through a supportive teamwork approach often allowing the musical direction to be young person led. Group sizes can vary from 5 to 40 young people and can meet over a series of weekly short sessions or full days over a whole week depending on the specific project and its aims. The objectives are to develop both musical and collaborative skills amongst young people with varying levels of ability and experience through working towards a shared goal.

**Special projects:**

In addition to work detailed above, Freelance Music Practitioners may be invited to tender for delivering specific projects as required by BPM. These may attract different rates of pay or a set project fee. A separate Project Brief will be provided for this work.

**Key Music Practitioner attributes:**

- Experience of teaching and playing chosen instrument(s) to a high standard (e.g. Grade 8)
- Experience of working in formal or non-formal music education
- Ability to motivate and interest pupils in music lessons
- Excellent communication and listening skills
- Ability to work independently
- A positive philosophy of the impact of music on a child’s development
- Knowledge of behavioural management strategies
- Ability to set out plans to improve pupils’ musical ability, including producing Schemes of work and Project/Lesson plans
- Knowledge of wider musical opportunities, and ability to refer pupils on as appropriate
- Ability to self-evaluate, and a commitment to continuous professional development
- A sound knowledge of music hubs, and music education within the national curriculum
- Awareness of inclusion issues that stop or hinder young people learning an instrument
- Awareness of Child Protection issues and up to date Safeguarding training
- Ability to contribute to the moral, social and cultural wellbeing of allocated pupils
- A current enhanced DBS check is essential
Background Information:

Bristol Music Trust

Launched in May 2011 the Bristol Music Trust is an exciting independent charity with two distinct aims.

The first is to manage the operations of Colston Hall, Bristol’s largest concert venue, where people have been enjoying music since 1867; developing a diverse musical programme, leading a major capital refurbishment programme and securing its commercial success. The Hall presents a wonderful opportunity to build a diverse Music & Arts Centre; comprising a traditional concert hall, a smaller intimate hall and an inspiring newly built foyer. From September 2018, BMT will be responsible for the National Centre for Inclusive Excellence, which has been set up to explore and champion the role of music and the arts in civic life and break down barriers preventing people from fulfilling their musical potential.

The second aim is to drive forward music across Bristol; working in partnership with city wide organisations; leading on musical education through Creative Learning and Engagement, commissioning new works, supporting local musicians, and promoting music across all communities to build on the vibrant talent already in the city. Much more, we want the Bristol music scene to stand out with its own unique culture and internationally renowned reputation.

Bristol Music Trust’s vision is to put music at the heart of Bristol life, and to lead a strategic, holistic, citywide approach to promoting music so that it flourishes through performance, composition, participation and education.

Creative Learning & Engagement

Creative Learning & Engagement (CLE) is responsible for four areas of work: The National Centre for Inclusive Excellence, Artist Development, Community Engagement, and Bristol Plays Music (Bristol’s music education hub).

Now in its fifth year, Bristol Plays Music has made significant progress toward achieving its vision of making Bristol the ‘UK Capital of Young People’s Music’. Our award-winning education programme for young people is set to expand becoming ‘Creative Learning and Engagement’ (CLE) and reaching Bristolians of all ages and all backgrounds.

At the heart of our work is great music making and learning. Our programme sets out to encourage participation, engender a sense of civic pride and instil a lifelong love of musical culture. With three prestigious awards in two years from the Music Education Council (MEC) and Music Teacher Awards for Excellence, including winning the Major Prize for best music education hub, our work is gaining national recognition.

Over the next four years, as the transformation of the Hall comes into focus, a sharper vision for learning and engagement will be required; one that underpins the Trusts revised strategic priorities and engages all the communities of Greater Bristol and beyond. Looking ahead, CLE will work in close partnership with the Programme team to further integrate education and engagement.
activities into the creative output of the Hall – maximising the opportunities made possible through a world-class live music programme.

**The National Centre for Inclusive Excellence**

The National Centre for Inclusive Excellence (NCIE) is a national programme, set up by Bristol Music Trust with funding from the National Foundation for Youth Music, to explore the civic role of music and the arts and their impact on individuals, communities and society. The NCIE works through a national partnership of music industry, higher education, local and national government, and other institutions across the arts and cultural sector. The NCIE draws upon the expertise of its partners to commission research, challenge existing practice, highlight examples of best practice, and, where necessary, develop new and innovative ways of working across a range of areas, including health, technology, inclusion, and artist development.

From September 2018, the NCIE will begin a four-year programme of work as part of Youth Music’s Fund C portfolio, which will focus on enabling talented, young musicians to overcome disabling barriers to their musical progression and develop the artistic and professional skills they need to enter the music industry or higher education. From September 2020, the NCIE will be based in Bristol Music Trust’s transformed concert hall in Bristol, working nationally with major concert halls such as the Sage Gateshead and Barbican Centre, in London.