



## LEA Music Awards Report 2003

### INTRODUCTION

We have come a long way. Despite the intense competition for curriculum time, a school in Solihull can sum up its approach to music in these terms:

“Music is considered by the staff to be as important to the students we teach as the food we eat. It is a corporate expression of our love and concern for each other and binds us together as a school community”

Lest it be thought we are excessively romantic in our approach to music education, here is an antidote from a Hertfordshire pupil’s feedback to a primary school string initiative:

“Playing the violin helps me to get into my bunk bed by strengthening my arms”

The good news of the last two years was no accident: we report another record number of submissions – 45 this time; and overall commitment, range of musics covered and volume of activity continues to grow. More and more services are concentrating on key stage 2 provision. We applaud that and look forward to more attention being paid to the top of key stage 2. While this is not always easy, we like to see more whole-class provision. And use of wider opportunities’ resources is not always as imaginative as it might be. But these are not serious criticisms. It is quite a humbling experience to see and read about what is being achieved by music services, teachers, tutors, advisers and, for those of us fortunate enough to hear them, the pupils and students whose engagement with music has become musical!

We make no apology for yet another acknowledgement of our indebtedness to the DfES and the Welsh Assembly for their absolutely vital specific grants to LEAs for music education. Whilst it is not yet universal, this musical renaissance, and we use the term advisedly, could not have happened without that support.

The first part of our report is devoted to those submissions that, while not this year receiving an award, do nonetheless qualify for an honourable mention for what they have achieved in the year and for the promise, in some of them, of even bigger and better things next year!

## HONOURABLE MENTIONS

Among other things, **Aberdeen** are deserving of special mention for scoring the highest percentage – 10 per cent – of the pupil population receiving instrumental tuition. This is above the norm for England and Wales, as well as Scotland. The Specialist Music School, which was created as recently as August 2000, represents a model we hope will be replicated by its English counterparts when they are established. With an extensive outreach programme it created a culture of music appreciation from nursery through to secondary schools; and jointly with the Royal Scottish Academy of Music and Drama (RSAMD) offered “come and try” days to interested primary school pupils at weekends. The School also offered free tuition to any primary school pupils who showed exceptional promise. We also noted the successful establishment of an adult community-based band in a socially deprived area of the City; originally comprising complete beginners, it now numbers 30 with more on a waiting list. The range and scope of opportunities for group instrumental performance at the City’s music centre are many, and they are fully exploited across a good breadth of genres.

On top of the creation of 6.4 full-time equivalent (fte) new music instructor posts and the permanent Head of Service post, **Aberdeenshire** drew our attention to far-reaching proposals for the improvement of provision by the Instrumental Music Service. These included the creation of three principal instructor posts, 4.8 fte music service staff and the introduction of a rolling programme of old instrument stock replacement. Given the already high level of group instrumental performance at the three music centres in this very rural Authority, these developments represent encouraging auguries for the future.

Considering that this is the first year for **Blackpool**’s fully-fledged Music Service, much has been achieved. This short extract from the submission illustrates why we have high hopes of the new LEA: “95 per cent of all primary schools took up the opportunity to develop their existing provision; this resulted in the formation of 20 new choirs and 30 new ensembles. One school now has 70 instrumentalists but had none the previous year – it has also improved the school’s attendance! Another school now promotes a primary school music centre where 240 pupils attend additional music-based activities each week.”

**Bolton** reported on the:

- impressive achievements of a teacher appointed to the role of Advanced Skills Teacher (AST) at the beginning of the year;
- extended world music provision following the appointment of a full-time instructor;
- increased early years support; and
- successful year for the Music Centre ensembles.

**Bracknell Forest** are one of the smallest LEAs of those making submissions this time. Their instrumental service is delivered by Berkshire Young Musicians Trust (BYMT). This was a thoughtful submission that helpfully detailed steps taken to redress declining activity in particular areas. It is interesting that the two major projects in that connection (brass and string playing) both concentrate on whole class teaching. This submission is further distinguished by detailed information about a comprehensive programme of INSET, which runs alongside that provided by the BYMT.

**Bury's** Music Service is a private company which in effect is not funded to make out-of-school provision. Despite that frustration, the Service teaches the full range of orchestral and band instruments; and they are on free loan to all pupils. The stock of instruments has also been increased.

**Cambridgeshire** in the form of the Cambridgeshire Instrumental Music Agency (CIMA) also provide services to the Peterborough LEA. The Agency had a very busy year. As with so many submissions, it is not possible in the space available to do justice to this one. We can only highlight elements that caught our eyes. For example:

- a Stepping Stones to Music project in which 600 nursery children developed their musical skills through an Indian music experience designed to enhance their Diwali activities. This extended out of school to include younger siblings, pupils and parents;
- an Ely Cathedral Pageant incorporating music, dance and sculpture, all created by the pupils themselves; and
- as broad a range of instrumental workshops as we have ever seen.

**Coventry** embarked on an interesting DfES funded independent/maintained schools partnership project to form a virtual Music School of Excellence, without focusing on gifted and talented pupils. Small clusters of primary and secondary schools were involved. All of the sessions were run before or after school and each school acted as host for at least half a term. Practical help was provided to support pupils starting on less popular instruments. The Performing Arts Service has long-established programmes of events to support curriculum delivery. Most of them are of benefit also to pupils with special needs. We didn't receive details of numbers of available instruments, but what appeared to be a wide range is provided to schools on free loan. This may be the first submission we have received from Coventry; it is certainly highly promising.

There was also promise in **Cumbria's** Learning Support Service Music (LSS Music) submission. Following the successful introduction of an instrumental entitlement scheme for primary schools in 2001, its extension to secondary schools has seen an increase in take-up in this phase of 20 per cent. And provision through the key stage 1 entitlement was also extended to primary schools in imaginative ways. Curriculum delivery was supported in the main through a website ([www.tuned-in.org](http://www.tuned-in.org)) which provided information about creative and practical ways of encouraging pupils to participate in music-making in and beyond the classroom.

Among other things, **Dorset** Music Service's submission exemplifies how much can be achieved by collaboration with other LEAs, in this case Bournemouth and Poole. A good example of this is SoundStorm, a new music development agency within the Music Service charged with addressing issues of inclusion and the promotion of contemporary music projects. In its first year, SoundStorm involved 5000 young people covering a range of music genres including jazz, world music, DJ-ing, rock, pop and new music. This is a fine example of what can be achieved by the inspirational drive of two new music development officers and the active co-operation of first rate Music and Youth Services.

**Dudley** Performing Arts introduced their own system for assessing progress of pupils

across all instruments and abilities. We also noted the appointment of a community musician to work with learners who traditionally do not fit into the “music service” model. While there was no let-up in the range and volume of music initiatives and activities in this vital LEA, we note with regret that they no longer employ a music adviser.

**Dundee** are unusual in that the Education Department is the music service; and, to their credit, the Authority fund virtually all the mainstream work. An especially exciting 2001 initiative became truly established in 2002/03: the Schools Music Theatre, which is a partnership between the Education Department, other Council departments, Dundee Repertory Theatre and Dundee College. This is so multi-faceted it is difficult to summarise briefly beyond saying it is a progressive skills-based programme of workshops and commissions that results in live performance opportunities for increased numbers of participants and audiences. While the project builds on established enthusiasm for the music theatre form, it challenges traditional approaches and structures and provides participants with the means by which they can articulate their own interpretation of the genre. And, most interestingly in the context of this NMC Awards Scheme, it invites young people to take their interest and/or skills beyond the limits of the target-driven curriculum.

The very small **East Ayrshire** Education Authority do not charge for instrumental tuition, which may account for the remarkably large number of music activities and initiatives during the year. More detail in some key areas of the form might well have put this submission into the Diploma category.

**Enfield** Arts Support Service supplied us with an impressively varied calendar of music events. A well established singing project raised these interesting points. First, a greater flexibility of approach in repertoire covered and session content was possible during the year as a consequence of not having to work towards a final collaborative concert (for the very prosaic reason that a suitable venue was not available!). And secondly, formal evaluations revealed that the project:

- raised self-esteem amongst a difficult year group;
- significantly uplifted the profile of music among pupils who customarily react negatively to the subject;
- produced demonstrable enjoyment and excellent concentration during singing and warm-ups; and
- encouraged contributions to better teamwork.

A rich menu of world music workshops was also on offer throughout the year.

We are pleased to report that the **Gateshead** Music Service has maintained all those policies and practices that gained it the NMC’s Major Trophy last year. We hope that the dialogue with the University of Newcastle upon Tyne and the ambition to work on an education module with a strong emphasis on developing performance and teaching strategies at school level comes to fruition.

**Gwynedd and Ynys Mon** used imaginative applications of ICT to extend opportunities in music for primary pupils and to support curriculum delivery. There is also an interesting ongoing consideration of whether or not to extend instrumental tuition to key stage 1- only schools. The Authorities’ commendable commitment to the nourishment

and development of traditional Welsh music was maintained and, importantly, without detracting from their support for other genres, which always distinguishes submissions from these Authorities.

**Halton** do not have a music service and were unable to make a complete submission, but we note that a comprehensive and relevant programme of INSET was delivered throughout the year.

From the early years of this Awards Scheme, **Harrow** have led the way so far as provision of and support for world musics are concerned. This seems to have been maintained, though a lengthy period without a head of service or music adviser, clearly took its toll. For example, there was a very good INSET programme much of which was not taken up by staff. But that critical vacancy has now been filled and the vitality that impressed us so much in the past is happily in evidence again. And the LEA can proudly boast that their Arts for Schools Service teaches the second largest percentage of key stage - 2 pupils in England!

Centre for Young Musicians (CYM) management of the recently established **Lambeth** Music Service has worked wonders in the barely two years of its existence. We liked in particular the instrumental taster scheme, the growing investment in INSET programmes and the provision made for pupils with special needs.

From a low base the **Lancashire** Music Service was able to report a steady increase in the number of pupils participating in instrumental and curriculum-based music activity. We were especially impressed by:

- new work, which has resulted in raised awareness of and enthusiasm for improvisation;
- steps taken to purchase “endangered species instruments”;
- continued close collaboration with the Authority’s own Lancashire Sinfonietta;
- provision made to support curriculum delivery; and
- the range and quality of available INSET.

**Milton Keynes** Music Service is responsible for many good things, such as: the employment of Primary School Curriculum consultants who have enabled the Service to make valuable contributions to curriculum delivery; and a very successful “Try before and while you buy” scheme for instrumental purchase. And while there is some way to go yet in provision for world musics, there is evidence throughout the submission of a genuinely inclusive approach to support for all music genres.

**Neath/Port Talbot** and **Swansea** are served by the West Glamorgan Music Service. This is a Service that consistently won recognition from the NMC over many years until the West Glamorgan County Council was abolished in the last local government re-organisation. We have paid tribute before to Neath/Port Talbot and Swansea for having the wisdom and vision to ensure that the Music Service survived that re-organisation. All the schools have service level agreements with the Service and many buy additional services. INSET and other services are provided to other Welsh LEAs. During the year, there was a real commitment to pupils with special educational needs and a demonstrably wide range of opportunities for group instrumental performance and out-of-school hours playing. Surprisingly, there was no acknowledgement in the submission

of the desirability of introducing pupils to world musics.

It is so encouraging to come across education authorities that resist some of today's more undesirable trends. Thus **North Lanarkshire** continue to demonstrate their commitment to raising achievement in music by appointing a specialist music adviser as well as a head of instrumental music service.

**North Somerset** Music Service initiated instrumental and curriculum development plans, which produced tangible gains in the areas of instrumental tuition and curriculum support, and for the local Centre for Young Musicians. They were also responsible for some effective and sensitive provision to encourage wider opportunities for primary schools.

**North Tyneside** Music Service, to counter the pressure of minimal staffing, drew upon available professional musicians and established effective collaboration with all eight of its neighbour LEAs. Developing wider opportunities for primary school pupils became the Service's main target. We would like to think that given appropriate staffing resources it would be possible to celebrate, through music, the rich coastal heritage of the area.

**Oxfordshire** County Music Service continues to represent a model of good practice in so many important respects, including the maintenance of a singular commitment to life long learning. For example, all adult teaching staff signed-up for accredited training; early music and keyboard workshops formed part of family learning weekends; primary and secondary teachers were paid supply cover to facilitate time-off to draft a lifelong learning entitlement for music; five separate Saturday workshops for recorder, folk, jazz, guitar and woodwind were open to young people and adults; courses for mothers and babies were offered under adult education activities and Music Service staff provided conductors and players for adult groups.

The **Redbridge** Music Service has cause to be proud of its achievements. Among these we have noted generous curriculum support for schools, and not only primary schools; genuinely practical INSET for non-specialist primary teachers; a substantial spread of instrumental tuition opportunities, including world musics (reflecting the Service's investment in the genre); and an equally broad range of opportunities for group instrumental performance, a large proportion of which are public.

While there remain significant gaps (which are being addressed), the **Rhondda Cynon Taff** (RCT) Music Service is undergoing a spectacular transformation. This is an area of high social and economic deprivation. There has been a substantial year on year increase in the number of pupils receiving weekly instrumental and vocal lessons; all tuition and loan of instruments is free; a serious decline in recruitment to the local brass bands – an important tradition in this part of Wales – has been arrested; and with the aid of funding from the Welsh Assembly, appropriate provision, in the form of Sonig Youth Music, for young people generally, youth club members and young people at risk is outstandingly good; indeed we have seen nothing to match it.

**Solihull** Music Service. A large scale cross-arts, but music-led, event arising out of 11/09/01 was imaginatively and movingly pursued in curriculum time. A choral amateur

was employed to good effect. The annual rock and pop festival, which was built on monthly rock and pop nights, led to valuable collaborations with Music for Youth, national and local music industries.

**Somerset** Music Services' year was dominated by several major initiatives. A series of Music Technology projects succeeded (particularly in special schools) in engaging pupils in all phases of schooling in music- making through technology and DJ-ing. Pupil involvement was as important as traditional instrumental learning. We would welcome sight of an evaluation report of a tuition development initiative to examine the delivery methodologies used by tutors, develop ways to improve them and identify and disseminate best practice. We noted too the introduction of an interesting programme designed to facilitate the identification of musically talented pupils, including those with no orthodox instrumental skills.

We were pleased to learn that **South Tyneside** appointed a Music Co-ordinator towards the end of the financial year and were committed to a major expansion of their music provision.

While the Tees Valley Music Service are part of **Stockton-on-Tees** LEA's Education, Leisure and Cultural Services, they are contracted also to provide music services for Hartlepool, Middlesbrough and Redcar & Cleveland LEAs. This is a major undertaking to which the Service is responding by making a substantial investment in continuing professional development programmes that are designed also to support the provision of wider opportunities in music for primary schools.

**Surrey** County Arts continued to make a major contribution to Rhythmix (a consortium of LEAs targeting young people who are unlikely to respond to traditional approaches to instrumental tuition). They have also facilitated substantial growth in world music activities and embarked upon the development of jazz with more intermediate orchestras to support the highly successful Surrey County Youth Jazz Orchestra. Steps were also taken to remedy the noticeable dearth of brass players. County Arts are now collaborating with the Schools Support Service to support curriculum delivery. They also run 75 music ensembles, covering virtually every genre, each week. Arguably, the main distinguishing characteristic of this Service is the extent to which they are inclusive of all the arts. Thus opportunities are offered in music, drama, dance and the visual arts by the one Service.

Through their Music Service, **Thurrock**, another very small LEA, placed a welcome emphasis on making music. Starting with taster sessions in schools, running four out-of-school music centres and holiday workshops, employing a large number of music instructors and providing ample, regular playing opportunities across the genres, there is no doubt that "doing music" is a defining characteristic of provision. Having music instructors working alongside primary school teachers in the classroom represents both valuable curriculum support and a further welcome emphasis on performance.

**Trafford**'s submission, while short on important detail, conveys real promise with news of:

- the recent appointment of an instrumental project leader focussing on key stage 2 pupils;

- the establishment of two additional after-school music centres in areas of social need;
- increases in staffing in the Music Centres; and
- world music projects focussing on African and Asian musics, which we hope will develop into longer-term programmes.

**Wandsworth** Music Service also extended its range of instruments available for taster sessions. The year was dominated by high-profile first performances of major new works, which incorporated performance and composition contributions by a substantial number of primary and secondary pupils. The appointment of a choral animateur late in the year was a welcome development as was the employment of a full-time teacher of music technology (at the City Learning Centre), where schools can record their own compositions and performances, and increased staffing of the Music Service.



## DIPLOMA

The submission from **Birmingham** is a fully-fledged LEA submission in the sense that it comprises contributions from the Music Service, the Advisory Support Service and Arts Education. Over the years the submissions from Birmingham have been characterised by a thoroughly sound approach to the basic needs of an effective music education provision, ie a comprehensive yet sensitive INSET programme, accommodation of a broad range of genres, ample performance opportunities, recognition of the need to serve the talented without compromising egalitarian first principles; yet always a preparedness to acknowledge shortcomings that need attention. In this submission, we noted positive examples of:

- the LEA piloting potentially important QCA materials;
- support for Muslim voluntary-aided schools in developing a music curriculum;
- high profile ‘Gifted & Talented’ showcases for over 1,000 young people, offering opportunities to them to display their performance and compositional skills across a remarkably diverse number of genres;
- a collaboration between the Music Service and Sound it Out (a community music organisation) designed to equip community musicians with the skills needed to work successfully in educational settings (indeed the LEA’s policy is to draw upon the full range of musical traditions the City can offer and to facilitate contact between working musicians and the full range of young people from nursery to sixth form); and
- a real understanding of the value of the Music Service’s contribution to the Youth Service, further exemplified by successful co-operation with detached youth workers in a particularly disadvantaged area.

**Caerphilly** are an excellent example of how, despite being a small LEA serving disadvantaged areas, given a genuine commitment on the part of members and officers, music education of a high standard can be achieved and sustained over long periods. And that can give rise to some spectacular outcomes. For example, the Authority provided over 1,300 instruments on free loan to pupils and free access to all music ensembles. As a consequence 35 per cent of the total school population were engaged in music activities outside the curriculum – 3,000 pupils playing instruments and 7,300 singing. Indeed, in addition to regular singing projects, a series of live music projects for pupils in primary schools was particularly imaginative and included:

- a multi-media project covering improvisation, score reading, sound poems, conducting and song-writing delivered by a range of arts specialists; the project also involved INSET for 23 teachers;
- performances by the Schools Opera Group of the Royal Welsh College of Music & Drama;
- orchestral concerts by the Orchestra of Welsh National Opera;
- the promotion of traditional Welsh folk songs in which 21 schools participated; and
- visits to schools for workshops and concerts by a South American Group, an early music ensemble from Germany, a Scottish folk singer, an African a cappella song and dance group and an Indian/Celtic music workshop.

The **Hampshire** Music Service (HMS) appointed 18 new instrumental and vocal teachers and four advanced skills teachers during the year. The Service enabled

unqualified teachers to undertake a year employed full-time by a school followed by an initial induction year to achieve qualified teacher status (QTS). This graduate teacher programme run jointly with Portsmouth University means HMS lose their services for a year, but such investments cannot but lift the quality of the Service.

The HMS made a substantial financial contribution to the building of a new concert hall, added to the stock of ICT/music technology equipment available for use by staff – there are now 1,500 such pieces; introduced several major new initiatives including recorder jamborees, vocal festivals and 168 half-day workshops by Bournemouth Symphony Orchestra players, to provide Wider Opportunities in music for primary school pupils. Curriculum delivery was supported by an extensive range of activities in every school, including support and development opportunities, which were accessed by all primary schools, and continuing professional development benefiting over 900 primary school teachers. HMS-led focus groups enabled the sharing of good practice with local pyramids of primary schools: such provision for primary schools was matched by an equally diverse range of programmes for secondary teachers.

Provision for the extended curriculum was generous with a spread of activities that was always planned to link with another part of the curriculum team's provision, including teacher development. Indeed professional development was taken seriously by the HMS; each HMS teacher benefited from at least 5 days' CPD and part-time teachers were offered additional remuneration to attend such courses. And HMS maintained its exemplary commitment to meeting the music needs of pupils with special education needs.

It is a little while since we heard from the **Hertfordshire** Music Service. Yet the essential message has not changed, which is to say, this was a submission suffused with news of joyful music-making, and caring – free instrumental tuition is now being provided for Looked-After children. 514 primary pupils were involved in a Wider Opportunities string initiative. All Year 3 pupils in the pilot schools were taught violin, cello and mini-bass, complementing their class music lessons; training and monitoring was provided by the Music Service, external evaluation by OfSTED and QCA involvement in devising a scheme of work cross referenced to the National Curriculum. The Primary Music Consultancy and Music Therapy Teams have both been expanded. A diverse range of taster sessions of live music was provided throughout the year. 71% of Music Service teachers attended CPD opportunities, together with a sound INSET programme for specialist and generalist teachers.

A new emphasis on collaboration with other music and arts organisations was notably successful. We were very taken by the Wooden One Octave Organ for Young Technologists project, in which primary school pupils construct a mechanical organ and play it corporately (we are not sure how this is done!) as part of a day's workshop. This is one pilot we would like to hear more about once it has been fully evaluated. It is good to see a Music Service working with that very special institution called the Grand Union Orchestra, the sort of connection that leads to 4,600 pupils regularly performing, out-of-school hours, in music centres throughout the County.

**Kingston upon Hull** Music Service, serving one of the most disadvantaged areas of Britain, is recognised for the progress made since its last submission in 2001. From a

zero base, the Service has made a substantial commitment to delivering world musics. Equal regard has been given to traditional high quality music-making in the form of continued support for the City of Hull Youth Orchestra (the Orchestra toured Prague) and for 17 other ensembles, which rehearse weekly. Local musicians are employed to work in secondary schools after school hours to produce pop concerts in each school. In recognition of the fact that many Hull primary school children rarely, if ever, visit the City centre, singing days involving 45 schools brought them into the centre and included picnics in Queen's Gardens and organised walks. Most of the music was specially written by Laurence Rugg, the Music Curriculum Co-ordinator, and based on poems by the Yorkshire poet, Ian McMillan drawing on his father's reminiscences of life as a merchant seaman. Thus connections were made with family histories of many of the children.

480 teacher days of INSET were delivered. All music service staff are on teachers' pay and conditions. Whilst subject to rigorous systems of performance management, staff professional development needs were also met by a comprehensive menu of courses and other training opportunities.

The **Norfolk** Music Education Service is part of the LEA's Advisory Service and, on the evidence of this submission, has benefited from the re-structuring of 2001 and the appointment of a music education specialist to lead the Service. This Service too has introduced world musics into its instrumental provision. This was combined with a policy decision to explore at three pilot schools the scope for greater inclusion by the provision at key stage 2 of whole class instrumental teaching.

Twelve new training ensembles for beginners have been created. The formation and development of the first County Youth Choir was another feature of the year. The introduction of world musics was reflected in an appropriate emphasis on this multi-faceted genre in both support for curriculum delivery and INSET provision. A bi-weekly composing project with the Britten Sinfonia, based on a cluster of urban schools, made another positive contribution to the inclusion agenda. And the collaboration with and support for the Youth Service, given the very rural nature of Norfolk, was impressive. Sounds Live was a good example. It used music as a vehicle to encourage confidence and self-esteem. The achievement of communication and negotiation skills was part of the process. The project, which is now in its fifth year, offers a live performance once a month, held in the young people's locality to give their friends and relatives access to the gig. Meetings are held once a month when the organising committee of young people make decisions and plan future events. PA systems and lighting can be borrowed and the Youth Service provide sound engineering courses, DJ courses and specialist music days, which have been funded by any profits made at gigs. The project also developed a peer education group that provided music workshops during the summer for younger musicians who, in turn, then join the project.

We concur in **Southampton** Music Service's description of its year as one of sustained improvement and expansion. We noted with interest that the Music Service was keen to identify those areas of the City where there were no opportunities for pre-school children to access music. That was done and the project leader was due to start work with the children, parents/carers and key workers from each of the centres early in the new financial year. The Music Technology Research Centre developed a new CD-Rom

for secondary departments, containing materials for use at key stage 3, and began work on a GCSE package and a teacher guide to music technology. Continuing the Service's drive "to make a difference", they worked with the heads of the City's most deprived secondary school and its feeder primaries to devise a music project targeted at pupils in Years 5, 6 and 7. The unusual ingredient here was the decision to refer pupils not because of their musical ability, but because they were identified either as being 'at risk' or as likely to benefit from a project designed to improve self-esteem and develop emotional literacy. In other words, the prime object was to improve their attitude and behaviour in school and their ability to relate to others. Participants worked for a lunchtime and after-school session with the 'music worker' and came together one evening per week. At the end of each term they put on a presentation of their work.

£100,000 was invested in new instruments, use of which was not charged for. A record number of opportunities to work with professional musicians was logged. And while £370,000 was devolved to schools for music tuition, in the event the schools purchased more than £500,000 of music provision from the Service. All Music Service staff had learning budgets allocated to them for their own training; 85 per cent attended all five INSET days.

We were pleased to note that representatives of other LEAs visited the Music Service to look at their provision for pupils with special needs.

**Stirling** Council Children's Service reported a busy year of concerts and festivals involving young people's music-making, the high spot of which was a large multi-media production of Haydn's *Creation* telling the creation story as seen through different cultures. It culminated in successful performances alongside the Scottish Chamber Orchestra and soloists. That Orchestra was also involved with the Authority in a Masterworks project based on Shostakovich's Cello Concerto no. 1. Staff training programmes also benefited from a connection with the Royal Scottish National Orchestra. And working in partnership with the National Youth Choir of Scotland, Stirling have strengthened their own choral tradition with the establishment of training and probationary choirs. Active support is provided for pupils with SEN through an instrumental music scheme and 'Artlink' – arts projects, of which music formed a large part, and which included a three-year programme linking specific primary and secondary schools with a special school and extended learning support facilities. There was also extended provision for adults to participate in music education throughout the year. We were impressed by a workshop and performance based residency project being held at the Authority's premier performing arts centre (The Tolbooth) for adults with learning difficulties and physical disabilities. At the same centre, young offenders and women offenders were learning music and song-writing skills as part of programmes designed to address assertiveness, self-esteem and relationship issues. The Tolbooth also accommodated a range of out-of-school music-making, especially in ensembles.

It is difficult to believe that this musically vibrant Authority has a population of 85,000, which makes it far and away the smallest education authority ever to be awarded a Diploma.

We were impressed last year by **West Sussex's** submission. Indeed, we have made several references in the past to the Authority's participation with other LEAs in the

South-East in the successful Rhythmix project. This has been maintained. Yet this year's submission, while once again demonstrating how much can be achieved in music education through an LEA adult education service and the youth service, also reveals a substantial amount of effective provision for schools. Thus:

- 98 per cent of schools with pupils at key stage 2 took up the offer of instrumental teaching; and following an audit of all primary schools that identified instrumental teaching and curriculum support as priorities, steps were quickly taken to work on those areas, indeed eleven staff were employed on curriculum development and support. That level of commitment was also reflected in the INSET programme provided by the LEA for teachers and Music Support Service staff, and in the continuing professional development opportunities for instrumental tutors;
- a continued focus on strategies to do yet more to encourage pupils to learn 'shortage instruments' including bassoon, double bass, tuba, French horn and viola;
- rural schools working with Glyndebourne Touring Opera; networks in place including joint INSET, shared skills and working with cohorts of children across the schools that had the foresight to pool their artistic resources and create their own partnerships; there are four main music centres in the County with four satellite centres offering more local access. Each centre operates a range of orchestras, bands and choirs; and
- the LEA's arts in education policy ensures that arts projects in schools, including, of course, music are planned strategically as ongoing and developmental experiences for pupils and teachers, as opposed to 'one-off' experiences.

The Music Support Service has again shared its up-dated three-year development plan with us. The evaluations of priorities are constructive and commendably free from complacency!

## **MAJOR TROPHY**

Over 9 per cent of the school population in **Cornwall** received instrumental tuition from the Music Service. In the period July 99 to April 03 there was a 57 per cent increase in the hours delivered to schools. Perhaps the most impressive tribute to the Music Service was its involvement, following a very good OfSTED inspection, in the delivery of in-service training to six other LEA music services.

We applaud the steps taken to uphold and develop traditional Cornish music involving the County Youth Orchestra and choirs. But perhaps the most remarkable aspect of this work was the action of the main Cornish Brewery, which as well as sponsoring various projects, distributed song sheets to over 150 pubs across the County; and Music Service staff taught the songs to pubgoers!

To similar ends, the Music Service worked with independent brass bands within the County. This presented playing opportunities for young people and, by virtue of the free loan of instruments and free provision of one term's brass lessons for primary pupils in eleven schools, another important Cornish tradition was nourished. The Singing Challenge Programme led to a fruitful collaboration between Truro Cathedral Choir and primary schools. As a result, twelve schools established school choirs which, in turn, has enhanced recruitment to the County Junior Choir. And the Cathedral was made available for weekly rehearsals.

Curriculum support to schools was provided by four primary project co-ordinators and advanced skills teachers. The main thrust took the form of cross-phase transition projects within which secondary schools and their feeder primaries worked together on curriculum material that has been subsequently taken on and developed by the secondary school. That initiative involved over 25 per cent of the schools. All the INSET programmes had curriculum development as their core.

The Music Service provided the line managers and generally facilitated and oversaw the Youth Music Action Zone for the County. Out of this were forged invaluable links with dance and music organisations and the LEA's Youth Service. Music Service musicians and a youth worker were involved in the delivery of 1,558 sessions that made contact with over 18,000 young people. It seems that the main lesson learnt was that making music is not just about individual success but team work! Effective contact was made with the Schubert Ensemble of London, the St Martin in the Fields Chamber Orchestra, the Birmingham Royal Ballet and the Education Animateur of the Bournemouth Orchestra; and all five of the County's adult orchestras and ensembles are affiliated to and indeed dependant on the Music Service.

And finally there was an exemplary number of opportunities for pupils and students to perform in a variety of ensembles: there has clearly been much musical joy in Cornwall!

IKW/Nov 2003