



LEA Music Awards Report 2004

INTRODUCTION

Another very good year: thirty seven submissions and each one with something good to report. The emphasis on the primary school years is the strongest it has ever been; it is reflected in the volume and range of wider opportunities work and curriculum support. We welcome the concern on the part of many Music Services to invest in new initiatives and projects with greater sustainability. There is clearly much work to be done in many LEAs on developing music technology and ICT.

It is also noticeable that wherever possible, Music Services seek to secure their resource base by spreading income sources and 'in kind' support as widely as possible. Of course, dependence by English LEAs on Standards Fund grants is massive, and provision in England, Scotland and Wales would be poorer without the various Youth Music subventions. Indeed, so far as Scotland (where, hitherto, Government has not specifically grant-aided music services) is concerned, the £17.5m injection of new moneys by the Scottish Parliament is providing a much needed boost to music education. Meantime, Music Services in Wales are threatened this year with a big reduction in the Welsh Assembly's Music Development Fund. If that comes to pass, music education in the Principality will suffer alarmingly.

As always, we pay tribute to the heads of music services, LEA advisers, teachers, instrumental tutors and, in many cases, parents who demonstrably work above and beyond the call of duty to make music education succeed in their areas.

The first part of our report is devoted to those submissions which, while not this year receiving an award, do nonetheless qualify for an honourable mention for what they have achieved in the year.

HONOURABLE MENTIONS

Barnet's submission was distinguished by an extremely comprehensive programme of support for curriculum delivery and an impressively large number of opportunities for pupils and students to engage in regular ensemble activity.

In its third year of life **Blackpool's** Music Service provides evidence of significant commitment to INSET and music technology. We were very much taken by a weekly, free, family orchestral rehearsal. Grandparents, parents and pupils learn to play music together. Several primary schools have adopted this idea.

Bracknell Forest's submission illustrates graphically how much can be achieved even if the LEA employs only one music advisory teacher. Thus by harnessing the support of Berkshire Young Musicians' Trust, obtaining funds from the Learning & Skills Council, Youth Music and South Hill Park and working collaboratively with LEA neighbours and Reading University, the very small Bracknell Forest have put together a very good submission, which includes evidence that rap as an aid to learning in maths and literacy might be proof for which some of us have been searching that rap has a future in education after all!

Bury's Music Service is run by a small private company which while maintaining a good rapport with all the schools and the LEA is frustrated by lack of resources.

Cumbria are justly proud of their music website "Tuned-in" which provides creative and practical ways of encouraging primary pupils to participate in music making in and beyond the classroom using voices, instruments and ICT. In addition to individual schools and teacher-training institutions, 22 LEAs subscribe to the service.

The year's new activities were outstandingly multi-genre in **Dudley**. The Performing Arts Team have recently introduced key performance indicators, which when the data is complete, promise to be very interesting.

Ealing Music Service's Summer programme included two successful new ventures – an Asian summer school (claimed to be the only one of its kind in the UK) catering for beginners and more advanced pupils both to hone their own skills and to experience other musics such as Thai and Rajasthani music; and a Rock & Pop summer school involving professionals, master classes on keyboard, bass guitar, vocals and drums culminating in performance, with a DVD for all participants.

East Ayrshire too laid on a full Summer School programme and much else in a decidedly upbeat submission that bore eloquent testimony to what can be achieved in very short order with an injection of new moneys. Given the doubling of that funding allocation this year and next, we look forward with some excitement to next year's submission.

As befits the largest LEA in the country, **Essex** are now responsible for ten county-wide ensembles in addition to locally based ensembles in all 29 area music schools. There was a large number of new initiatives in the year: world music and music technology were notable absentees, but there were two welcome jazz initiatives in the form of a new training jazz ensemble to feed the Essex County Youth Jazz Orchestra and an advanced skills course for members of the latter. They represent a healthy complementary activity to the County Council's commendable and long-standing support for the National Jazz Archive in Loughton.

Gateshead Schools' Music Service maintain their commitment to Early Music, to working with neighbouring LEAs and to making generous provision for pupils with special educational needs. Year on year they have increased the number of students receiving regular weekly tuition; that number is now 9 per cent of the school population. And the LEA support of £60k for the purchase and repair of instruments and equipment makes an important contribution to that aspect of the Music Service's provision.

After a gap of several years, we were pleased to receive a submission from **Glasgow** where music technology and singing are being taken seriously and to good effect. Yet ensemble performance opportunities in and out of school seem to be confined to traditional genres.

Singing (and this includes a signing choir) is also strong in **Havering** where an exciting collaboration has been started with Michael Nyman, and regular instrumental and vocal tuition is received by over ten percent of pupils. The provision for adults and, through the Youth Service, for young people is commendable, as is the number and range of ensemble performance opportunities. This is a Service with flair!

The “Dingwall Hooters and Tooters” are but one of an impressively large number of ensembles playing all over the area of the **Highland** Council. Outcomes of that order become possible when your Council, to their immense credit, are prepared to expend £1m on an instrumental scheme and associated activities.

The Royal Borough of **Kensington & Chelsea** choose not to have a music service or to employ instrumental tutors, though there is a growing appreciation on the part of councillors of what is being achieved by the music consultant. Thanks to her industry good progress is being made with music technology and the development of keyboard skills; and advantage is being taken of the location of the Royal College of Music in the LEA’s area.

Leeds make a welcome return to the Scheme with a submission that suggests overall provision of breadth and imagination, but is tantalisingly short on detail.

Including out-of-school hours tuition, 13 per cent of **Northamptonshire**’s pupils received regular instrumental/vocal tuition and nearly 10,000 instruments were available on free loan. The Music Service makes outstandingly generous provision for adults, provides solid support for curriculum delivery, administers 15 music and performing arts centres and is recognised nationally for the work of its teachers and advisers in music technology.

In the interests of quality assurance, **North Lanarkshire** have created five new senior posts. That isn’t the end of the innovation: a high school has been converted into a specialist music comprehensive, which is intended to serve local community music as well. As is the tradition of this Authority, there is little provision which does not in some valuable way serve the music interests of the wider community.

This was an all-action year for the **Northumberland** County Music Service with singing, world musics, jazz and folk initiatives, many of which also provided useful curriculum support material. The Service is fully alive to the across the board relevance of music technology and ICT.

We are grateful to **Oxfordshire** for reminding us that considerable effort is required to sustain high quality provision and the constant striving to make music available to more people for more of the time; and that policy and practice driven by those imperatives matters more than “continually chasing short-term gains”. We could not agree more: and the Oxfordshire County Music Service’s record over recent years is such that they are eminently entitled to make those points.

It has taken **Rochdale** Music Service several years to get back on to its feet after crippling budget reductions. Successful brass band and choral activities are the hallmark of this Service; we were pleased to see that there is now evidence of the introduction of world musics into the schools.

It is some time since we heard from **Salford** and their submission has many pleasing features, not least the work of a well-staffed team dedicated to the support of the National Curriculum for music and sound INSET programmes and numerous opportunities for continuing professional development, support for the youth service, and ample openings for regular ensemble playing. Our only reservation has to do with the absence of any reference to world music.

South Tyneside take full advantage of the Northern Sinfonia's residence at The Sage Gateshead. Indeed, by virtue of collaboration with a wide range of music organisations, this small LEA have succeeded in making their limited funds (the Standards Fund allocation was very small in the two previous years) go a long way. And how refreshing to learn that not only are asylum seekers made welcome at musical activities, but that they themselves arranged a concert ! And to their credit, the LEA invested £27,000 in new instruments for primary schools. This rejuvenation of music education among the Tyneside LEAs is very welcome.

It is difficult to imagine the range and scope of the involvement by **Stirling** of professional musicians and performing arts practitioners being bettered by any Service. It is gratifying to see that so much of the policy and practice that gained Stirling a Diploma last year is being maintained, especially through the Performing Arts Centre's Arts and Music Development programme.

We hope **Trafford's** interesting Black History and Chinese Projects can be carried forward in some way. The Music Service will undoubtedly benefit from the anticipated closer links with the Youth Service, for the provision already made by the latter by way of extensive music-making opportunities is exemplary. We hope the LEA will soon be in a position to contribute to the Music Service's costs – the existing heavy dependence on the Standards Fund (and Trafford is not alone in this respect) is a cause for concern.

Such dependence is also evident in **Wandsworth's** submission where the Schools Music Service has strengthened its infra-structure. It has also benefited significantly from the City Learning Centre's Music Technology Consultant who has been responsible for ground-breaking collaboration with an early years' reception class that identified areas of school curriculum development needing to be addressed and using ICT to that end. The appointment of a choral amateur has raised vocal music standards generally and the range of activities supporting curriculum delivery is varied and generous.

Warrington's small core Music Service is responsible for a good range of INSET and CPD opportunities. Some promising joint working with neighbouring LEAS has also been started.

DIPLOMAS

Barking & Dagenham are a small LEA serving an area, much of which is socially and economically disadvantaged. Yet such is the Authority's awareness of the value of music education that they grant-aid staffing, instrumental and a range of other Community Music Service costs to the tune of £430k. That level of commitment is rewarded in several ways: for example, support for curriculum delivery that includes a new and rigorous internal instrumental examination providing opportunities to assess the level of understanding of basic musical concepts and skills in applying them, a useful antidote to rote learning; and INSET and CPD (including work with various external professional musicians) of a high order. A good range of instrumental lessons and ensemble playing opportunities is provided; the latter would benefit from a more generous time allocation, but it is all free! Black History month coincided with the Borough's first Cultural Diversity Festival. We refer to this, not simply for its inclusivity implications, but because the range of world music residencies organised (taking in Ghanaian drumming, Bollywood brass and gospel) were good for the sake of the music.

For the avoidance of doubt, we confirm that such is the high quality of **Caerphilly's** submission, it would have deserved a Diploma what ever the home country! The Music & Arts Service received a glowing report from the Audit Commission for Wales. Over 11 per cent of the total school population received instrumental and 16 per cent regular vocal tuition. Every school in the County Borough uses the Service. Partnerships with Welsh National Opera, the Royal Welsh College of Music & Drama, the Welsh Sinfonia, the Traditional Music Development Agency for Wales and FE colleges bore many fruits as did joint working with neighbouring LEAs for an exemplary range of INSET programmes. There are numerous other examples of successful joint working. A big investment in new instruments (350 plus) included many "endangered species"; and an extensive musical instrument repair and service programme was completed. We hope the Service will be able to cope with the threatened 35 per cent reduction in the Wales Music Development Fund grant.

It is a testimony to the high quality of the Music Service staff of **Cornwall** that they should be involved in the delivery of INSET to six other LEAs. And we were impressed by the Service's own performance management model of INSET under which all teachers including part-timers participate in annual classroom observation and appraisal. By such means individual, team and whole service training needs are identified and then met by a comprehensive staff development programme. Within six months, the appointment of a full-time music therapist had had a beneficial effect on all the young people seen. A growing number of pupils with special educational needs receive regular individual weekly instrumental tuition. Carefully structured, free, demonstrations on all instruments to 133 schools, backed up by meetings with interested parents were undertaken. Six primary project co-ordinators, three of whom are advanced skills teachers, devote 20 per cent of their time to free curriculum support, after which music invariably achieves a higher profile in the school. There can't be many young people in England with as many opportunities to play and record R&B, heavy metal, funk, pop and so on as has become the norm in Cornwall's Youth Service. A Music & Dance Education project offered a range of opportunities in music, movement and art for pre-school children and staff, parents, grandparents, siblings, playgroup leaders, childminders and foundation stage teachers through 200 weekly outreach workshops in 26 settings involving over 500 children aged 0-7 and over 90 adults. And the Service maintained its high level of support for adult music-making.

Enfield provided an impressively wide range of after-school activities on a weekly basis. Most are designed to fit achievement levels; for example, woodwind and percussion ensembles for pupils who have had two terms' tuition to grade 2; beginner strings to grade 1; jazz club for grades 1-4 and jazz band for grade 5 and beyond; guitar ensembles for grades 1-3 and 3 plus and so on. The Service has embarked upon a two-year Youth Music funded strategic action project involving two primary, one special and one secondary schools with the aim of tracking the musical development of a group of 25 year six pupils from each of the primary schools and

a class of year six from the special school. At the outset, meetings with parents and staff and follow-up workshops in the primary schools were held; and all staff attended CPD sessions during each term. The work with the pupils involved warm-up activities and improvisation using voices and a variety of percussion instruments. All pupils are encouraged to record their work either on CD or through written work and interview with the musician leaders. The leaders then build up a picture of how each pupil is developing musically. Those pupils continue to work with the musicians out of school during their first term in secondary school; and by tracking them from year 6 to year 7 and incorporating the work into the classroom their musical transition from primary to secondary school should be helpfully facilitated. Those pupils will also then form the core of a new after-school Borough music ensemble. Opportunities to experience a wide range of world musics were taken up by schools each term with wholly positive feedback from pupils and staff. A feature of this submission is the extent of the successful collaboration with other North London music services, local and national music and arts organisations. And there is a thriving adult music-making scene!

Manchester who received the Major Award in 1981 have returned to the fold with a bang! We have read of many fine singing initiatives; Manchester's "Singing School" is one of the best. The idea is to develop singing in every classroom, not only as an enjoyable activity, but also as a tool for learning. It includes original and traditional fun songs and chants and additional material for singing at particular times of the day for literacy, numeracy, PSHE, "brain breaks" and celebration. School staffs have received INSET and the overall effects will be evaluated in three years when the current year 3 children have progressed through four years of participation in the initiative. Manchester's was one of the Services whose good practice was drawn upon by QCA in the creation of seven new units in the Key Stage 2 music scheme of work. Indeed, this submission included several first-rate activities designed to support curriculum delivery. We were struck especially by the fact that over 95 per cent of primary schools have adopted a detailed programme of work with in-built progression from nursery to year 6 with the result that teachers and pupils moving schools within the City retain their familiarity with the programme. Music technology and ICT developments and provision for adults are outstanding. Furthermore, 13 per cent of the school population received regular weekly tuition and all schools receive some form of regular support/tuition through the Service's "Support to Schools" programme.

North Ayrshire have introduced a music technology programme for pupils and students with special needs and established a music service resource base with computers wholly dedicated to music programmes. The Authority have also set up an ICT learning hub catering principally for the teen constituency but accessible also by local primary and secondary schools. A primary school music development initiative has recruited over 1100 pupils to recorder playing and 490 pupils to take singing courses. Three schools big bands, a brass band and a schools symphony orchestra have recently been formed. All the secondary schools have regular weekly, weekend and evening (as well as holiday courses) for bands, string groups, choirs and rock groups. All music lessons and equipment use is free of charge. There is also a multi-media arts project incorporating tuition in music operating after school and during school holidays. Sixty per cent of the Music Service budget is met by the Authority.

This very small Education Authority have also forged fruitful links with schools and music organisations in Spain and Sweden and toured music groups in Belgium, Holland and Sweden.

Southampton usefully outline their strategy for music education in the City. Thus since their (re-) inception as an LEA in 1997 they have steadily created an effective organisation by making key staffing appointments, securing the funding streams and investing in the resources. The challenge now is to try to ensure long-term sustainability whilst continuing to develop the service. An already praiseworthy record of special needs provision has been further expanded with specialist curriculum provision, keyboard training, drumming and music therapy. Pre-school music targeted at the most disadvantaged areas of the City has continued to flourish. 300 junior school pupils are receiving a year's specialist instrumental provision as part of the

Wider Opportunities Programme. A series of music audits to identify weak provision have been introduced. All instrumental tutors have their own learning budgets, ie a sum of money made available to them to deploy on their own learning; this forms part of their annual performance review. Rewarding collaborations continue with neighbouring LEAs, Art Asia, the Grand Union Orchestra and the Bournemouth Symphony Orchestra. Year on year additions to the stock of instruments provided (including some “endangered species”) for school pupils to play, and effective maintenance, means that 96 per cent of them are actually in use. And there is no shortage of ensemble playing opportunities in a good mix of genres.

Over half the families in **Southwark** come from African or African-Caribbean cultures. This is reflected in the strength of gospel singing, steel pan playing, African drumming and Brazilian percussion among schools weekly ensemble groups. At the same time, there are recorded increases in the numbers of pupils and students playing cello, clarinet, flute, piano, trombone, trumpet and violin. The Borough’s socio-economic disadvantages are in some measure compensated for by the accessibility of major arts resources. Thus eleven schools have been involved in work with the London Philharmonic Orchestra; five schools working with English National Opera; Drumhead (African Drumming) working regularly with six schools and one Saturday centre and running performances and workshops; Children’s Music Workshop at Tate Modern; CM (formerly Community Music) co-ordinating a music technology project in four schools; Music Space (music therapy) running therapy sessions in special schools; Horniman Museum working with schools and facilitating world music workshops and New Peckham Varieties Musical Theatre involved in after-school clubs and workshops. And at least two schools have strong links with Southwark Cathedral. Youth Service music provision for young people between 11-25 years of age has been operating successfully for over 11 years. The workshops comprise a comprehensive programme in popular music. Some of the workshops have been delivered in partnership with schools, pupil referral units, FE colleges and other youth agencies. The tutors are established practitioners in the music industry. Live performance opportunities throughout have been taken up. The Service acknowledges that it has more work to do on music technology and ICT.

The key purpose of the **West Sussex** Music Support Service is to provide instrumental, vocal and ensemble experience for pupils and students and curriculum support for teachers in schools and colleges. The Development Plan, which we have seen, represents the framework within which the objectives to realise those aims can be achieved. An important contribution to quality assurance has been the development of a more coherent and cohesive induction programme for the new staff. Thus new staff will receive greater guidance, training and support in the initial stages of teaching for the Service. Here is just a small selection of the highspots of this submission: there is a fully-fledged pyramid of brass bands and ensembles at the main music centre ranging through all the stages from beginners to advanced players. The audit of primary school provision has resulted in 98 per cent of schools taking up the offer of instrumental teaching. A choral and curriculum co-ordinator post has been created and has already led to a Youth Music award of £20k to develop eight new primary choirs across the LEA; but the principal tasks are auditing existing provision in all schools and supporting curriculum development in primary schools through INSET and lesson modelling.

Music technology and ICT are effectively embedded in the Music Service. Eight rural schools worked with Children’s Music Opera and Glyndebourne Touring Opera on a creative project based on Mozart’s “Marriage of Figaro”. And in rural, predominantly white West Sussex “Roots around the World” – a partnership between the LEA, district councils and “Roots” themselves, with ACE support – brings high quality world music practitioners into schools in and out of school hours; this partnership plays an important role in promoting understanding of other cultures. The adult education service provides a full and varied course menu in different venues across the LEA and young people are well served by the Youth Service and another successful partnership – the Gravity Project. This partnership is between the County Arts Office, the Youth Service and several district councils. It is an inter-active arts initiative offering opportunities for

young people to come together, gain new creative, technical and transferable skills in dance, DJing and music production.

Wigan. Such a modest Music Service; tucked away in this submission is a line which reads “Youth Jazz Orchestra, New York (January 2004)” In fact the Wigan Youth Jazz Orchestra was representing the best of British Youth Jazz Orchestras before 6,000 delegates at the International Association for Jazz Education annual conference in Manhattan, New York City! That said, Wigan’s eggs flourish in lots of baskets. Samba, African drumming and song, music technology and ICT, DJ skills are on offer to schools throughout the year; new after-school choirs have been set up; a new junior rock band brings the total to five; Indonesian gamelan is in residence and used extensively by all schools; French horn and viola projects led to ensemble work. And the Youth Orchestra and Youth Choir tripped to Paris, followed by the Youth Brass Band, Youth Big Band and Flute Choir performing in Strasbourg. There is new provision to promote wider opportunities and through the advisory teachers, co-ordinators and project leaders there is extensive support for curriculum delivery. The Service’s establishment of a Music Technology Team and the range of available ICT support puts them ahead of much of the field. INSET is soundly-based and there are continuing professional development opportunities. Wigan have four thriving Music Centres and Satellite Centres. One is dedicated to jazz, another to brass bands and the others to rock groups, orchestras, choirs, woodwind, guitar and percussion ensembles, flute choir, music technology and theory classes.

Wigan are worthy winners of our Best First Entry Diploma!

MAJOR AWARD

There is something about adversity and music! Three years ago the **Hampshire** Music Service (HMS) was flooded out. Since then it has operated out of three separate “portacabins” and each year has been awarded an NMC Diploma. No Diploma this year, but the **Major Award**.

A Music Service which doesn’t have an effective partnership with schools is unlikely to succeed. HMS has taken a significant step with the establishment of “Partnership for Music in Hampshire”. Characterised as a “networked learning community for teachers of music”, it brings together all the teachers in the LEA who have a designated outreach role. Thus it includes schools with music advanced skills teachers, arts colleges, beacon schools, Artsmark schools and many schools with whom HMS already has established links. The Partnership will be responsible for sharing, informing, co-ordinating, researching and stimulating practice to lead on learning in music. The development, identification and dissemination of effective practice throughout all the schools will be a key role. The Partnership will be co-ordinated by HMS and the dominant theme in all its doings will be support, of teachers in school, of teachers in outreach roles, of schools and of all pupils.

Evaluation and feedback from schools is embedded in the HMS strategic plan, which has been shared with us: the Service has cause to be proud of wholly positive feedback. On the Wider Opportunities front, we were particularly impressed by the expansion of the world music programme from a series of individual workshops into residencies lasting half a term in each school. All the schools were able to set up training sessions for their staffs enabling skills to be reinforced and practised by pupils at any time during the school week. HMS is satisfied that the wider opportunities thus promoted have become integrated and complementary parts of National Curriculum delivery.

Of the many activities supporting curriculum delivery, the Primary Curriculum Project is demonstrably successful. It is accessed by all Hampshire Primary Schools, and all the heads endorse the central retention of the budget to fund the Project. One of the main components is CPD for teachers – in the year over 1000 primary school teachers benefited from an extensive range of courses, such as ICT in music for beginners and for advanced users.

The HMS website continues to be utilised heavily by teachers; a new section advising on KS 3 teaching, planning and assessment received 3000 visits in the year.

We warmed to the excitement felt by HMS as it has begun to establish links with community music making. We do not underestimate the resource priority tensions involved when Music Services reach out to community and adult education music, but the rewards of so doing can be inspiring, as Hampshire and others have found.

All in all, we found the range and quality of provision in Hampshire to be quite superb.

IKW/27.10.04

