



LEA Music Awards Report 2006

INTRODUCTION

A reading of this report should suffice to demonstrate how much really good music education is being provided in and out of school. The NMC and the Music Education Council (MEC) delight in this annual opportunity to underline the inspirational music-making which Music for Youth showcase at other times of the year. It is also gratifying to report that after a short gap the Department for Education & Skills have re-instated their grant-in-aid of this scheme and that through the Scottish Arts Council's Youth Music Initiative (YMI), music in Scotland is blossoming in all sorts of exciting ways. The cloud in the sky is sadly over Wales, where the Assembly persisted with the 35 per cent cut in the Music Development Fund. For the first time in the history of this scheme we received only one submission from Wales. We suspect there is a connection.

As implied above, the standards in this year's submissions are high. Our only reservation centres on how little data was made available to us of tracking of pupils through the Whole Class Vocal and Instrumental Teaching (WCVIT, previously known as Wider Opportunities) programmes. And in that wider connection, we hope all those with responsibilities for delivering the Key Stage 2 music curriculum will take advantage of the DfES funded CPD programme, which Trinity Guildhall/Open University will be launching in January 2007.

Our association with the PRS Foundation (PRSF) continues with Caerphilly and Cornwall again singled out for recognition. We have also welcomed Jazz Services' participation in the scheme, though in this inaugural year they didn't feel able to make an award. They have however welcomed evidence of a growing interest in jazz education on the part of several schools and music services.

As always we pay tribute to:

- those elected representatives and school governors who demonstrate their belief in the value of music by ensuring always that the music education for which they have a whole or part responsibility is properly resourced;
- the heads of music services, advisers, instrumental tutors, classroom music teachers, advisory music teachers, head teachers, chief officers (who used to be known as education officers) and the young people themselves.

We follow our normal practice of drawing attention also to those entries, which, while not this year featuring among the awards, nonetheless represented worthwhile submissions.

HONOURABLE MENTIONS

Barnet: This was a well staffed service. Among the consequences of that were

- high take up of performance opportunities at junior and infant music festivals and frequent and regular out-of-Borough performances by the senior ensembles;
- the introduction of African music workshops in schools and music centres;
- a growing proportion of schools participating in Whole Class Instrumental and Vocal Tuition (WCVIT) projects;
- generous provision, in terms of numbers and variety, of instruments for pupils to play and receive tuition on.

Also praiseworthy, was a significant financial commitment to minority instrument scholarships.

Bracknell Forest continued to provide a varied and interesting diet for their pupils and students. An Arts Council supported commission involving Ronald Corp and the BBC Singers promises to further stimulate an already strong commitment to singing. Best practice as far as effective youth work is concerned is evidenced by the Youth Service's success in giving young people responsibility for organising and performing in a range of music activities. A commendable breadth of provision is further enriched by some choice jazz education opportunities. The Authority's one advisory teacher music and the Music Trust (Berkshire Maestros) are to be congratulated on a year of notable achievement and the high promise of next year!

Caerphilly were the only Welsh LEA to make a submission this year. Standards are invariably very high here. Apart from the outstanding creativity achievements, of which more below, and a year packed with projects and festivals, provision for adults and, through and jointly with, the Youth Service was notably rich. Our only reservations arose from an apparent dearth of world musics and jazz.

Cornwall's "Professor Mentor Scheme" seemed to have become an established feature of provision. Principals from major national orchestras and folk and jazz equivalents visited the County six times a year to give master classes which were attended by students' teachers (INSET for them) all of which was recorded on CD Rom for both parties. Otherwise, this Authority's substantial commitment to music education was maintained; all genres were covered; staffing was at generous levels and a heavy emphasis on performance opportunities demonstrably gave rise to high participation rates. And like the PRS Foundation, we were again impressed by Cornwall's creative music-making achievements, of which more below.

Devon may be a very large LEA, but they had a very small Music Service. Despite that they were able to record growth in ensemble and music centre activities, INSET and CPD provision; and, building on their work as a Wider Opportunities pilot, the number of schools involved in WCIVT provision tripled over the year. Thus 24 per cent of schools were participating, with yet more joining. Meantime, the Music Service was

- considering the position of Key Stage 3 students in the context of that growth in WCIVT provision;
- pursuing an ambitious set of INSET and CPD objectives to develop a high quality music education workforce.

We also noted that effective collaborative working had been established by the LEA with several local authorities in Devon.

Gateshead: Among the delights of a typically full Gateshead year – honouring the Baroque, strengthening international links and a burgeoning commitment to jazz and creative singing – it would have been easy to overlook the value of the Authority’s investment in instruments for which tuition was provided and for which no hire charge was made. And given the priority accorded to INSET and CPD it was not surprising that the quality, volume and diversity of music education continued to be high.

Glasgow: The City Halls’ refurbishment represented an exciting boost to music education in the City. Weekly whole class vocal and percussion lessons were delivered in every primary and special school through the Youth Music Initiative (YMI). This was a generously funded service which, in consequence, was well staffed and able to make instrumental tuition free of charge.

A well staffed Music Service in partnership with Harrow Young Musicians (HYM) were responsible for most of **Harrow’s** music education provision. An impressively wide range of INSET and CPD opportunities was made available and a good range of regular weekly school ensemble was coached and conducted by Music Service staff, which in turn inspired a remarkably large number of festivals involving a high proportion of schools of all types. On top of all that, the HYM were responsible for over twenty out-of-school ensembles covering most genres. And there was evidence of a heartening growth in jazz education.

Highland Council had a high take-up of INSET opportunities provided for instrumental tutors and classroom teachers, and all 184 primary schools were involved in the Youth Music Initiative (YMI). There appeared to be large scale involvement of professional musicians, though its nature was not revealed to us. 5,500 pupils participated in a traditional music project; and considering the practical problems associated with making provision for an area the size of Wales, the Regional Youth Orchestra, Wind Band, Youth String Orchestra and Youth Big Band activities represented praiseworthy achievements.

Kensington & Chelsea’s music consultant and the Royal College of Music’s outreach officer launched a highly successful collaborative instrumental programme to promote and support secondary schools engagement with music. The initial focus was on cellos; next year it will be on trumpets and trombones. There was an innovative approach to music technology involving pre-production, production and post-production and song writers’ courses. We continued to be impressed by the achievements of two dedicated consultants and to reflect on how much more would be possible with more substantial LEA support.

Lambeth schools’ music festival involved 2,500 pupils and students in workshops, singing festivals and instrumental concerts over two weeks. Special needs’ pupils were able to participate in African drum projects and 20 primary schools had opportunity to learn to play double-reed instruments. We were particularly impressed by a jazz project involving all year seven pupils at a technology school. Improvisation and performance and using music technology were integral parts of the programme, which followed National Curriculum guidelines for the beginning of key stage 3 and was to be extended to 250 year seven pupils in other secondary schools.

Lancashire Music Service while still a ‘business unit’ returned to the education fold with very positive benefits. The level of joint and collaborative working with other music services was as high as we have ever seen. INSET provision for classroom and instrumental staff was impressively broad, while the stock of instruments (over 3,600) on which tuition was provided was commendably high. WCVIT activities and training were given high priority. The Youth Parliament was commissioned to carry out an arts audit of young people’s needs as identified by young people themselves. We would be interested to learn of the outcome.

Northumberland could proudly boast of the involvement of 56 per cent of their 108 schools in WCVIT provision, exemplary joint working on the development of curriculum resources with music services all over England and high attendance levels at a range of INSET programmes. There was generous provision of instruments and evidence of jazz education being taken seriously in both curriculum and performance opportunity terms.

Oxfordshire characterised their year as one of further development and consolidation in a submission which honestly conceded that some activities had suffered by virtue of resource constraints, including otherwise praiseworthy initiatives such as giving all staff, who were already working to teachers' pay and conditions, PPA time. Yet there was no disguising the substantial commitment to INSET, music technology, instrumental provision (over 4,000 recipients), regular ensemble and other performance opportunities and quite the most impressive set of arrangements for keeping parents/carers informed of and engaged with the tuition process we have ever seen. Jazz Services have also called for an especially honourable mention in respect of jazz education activities.

Stirling which must be one of the smallest education authorities in Britain had a multi-agency approach to provision with a heavy emphasis on work with children. They were now looking to give more young people access to music. Thanks to that multi-agency approach the extent of partnership and collaborative working with music and arts organisations attained a level unsurpassed by any other submission before us. Meantime planning was undertaken for highly promising jazz and traditional music workshops next year for beginners and intermediate/advanced pupils.

Thurrock made a major commitment to WCVIT with nearly all eligible schools participating. On offer were strings, woodwind or world music projects with an even wider choice planned for the current year. The Music Service sought to make good the shortfalls in INSET consequential on schools choosing not to promote it whilst also providing skilled and qualified staff to undertake curriculum delivery. INSET and CPD opportunities generally were provided and benefited from close partnership working with neighbouring LEAs and their music services. The volume and range of instruments and tuition thereon was good as was the incidence of regular ensemble performance opportunities. Jazz Services were also pleased to note the successes of the youth jazz orchestra, which registered a remarkably high public performance profile.

Trafford recorded an improved breadth of music activity throughout the year. While there was an increase in the number of schools entering the WCVIT programmes, numbers of pupils continuing beyond the initial period were limited by a lack of instrumental teachers. That problem was being addressed by the establishment of a new agency for instrumental teachers. Five successful youth orchestras were maintained as were the equally successful two main music centres and four 'mini' music centres, which were designed to meet the needs of those areas of the Authority where there was no tradition of cultural or instrumental or vocal work.

Warrington's year was characterised by their substantial commitment – 42 per cent of primary schools were involved – in the WCVIT programme with the introduction of whole class violin tuition for 218 pupils, brass instruments with 107 pupils and smaller numbers playing woodwinds including bassoon. The fertility of that commitment was effectively demonstrated when all 120 entrants in the ABRSM music medals scheme passed in their various categories. Contingents from the BBC and Royal Liverpool Philharmonic Orchestras and the Hallé and other professional musicians supported a range of workshops. And while the music service was very small, it was responsible for a well-attended range of music curriculum training events for primary and secondary teachers.

It was heartening to note that **West Sussex** established the equivalent of 3.5 new posts in order to provide PPA time, new leaders for vocal and choral music and for additional curriculum support. A collaboration between the Music Service and the University of Chichester led to the placement of 20 students on a foundation degree course in teaching, ensemble leading and music centre activities. There was a welcome increase in the number of pupils learning “endangered species” instruments, including oboe, bassoon, French horn, viola and double bass. There was continuity of good practice in keeping parents involved in the tuition process with an exemplary end of programme assessment unit confirming completion and celebrating achievement by means of a certificate. While not intended to replace external examinations, that approach was better suited to group teaching and in the early stages preferable to the examination stress that is de-motivating to so many pupils. We were pleased to note that the LEA’s commitment to adult education and music in particular was maintained, as was their generous provision of INSET opportunities. And with a stock of over 7,000 instruments and tutors to match it was hardly surprising to read of innumerable orchestras, bands and ensembles operating throughout the year!

DIPLOMAS

Blackpool When this unitary LEA came into existence in 2002, one per cent of the school population was receiving regular music tuition; in 2006 it was 12.3 per cent, ie well above the national average. And a similar proportion of singers received regular rehearsal and performance opportunities. Indeed, such was the popularity of public performances by both school and Authority-wide ensembles that finding sufficiently big and affordable venues was a frequent problem.

There was a very real commitment to WCVIT programmes. The music service was very supportive of curriculum delivery in both primary and high schools: indeed the relationship became particularly close in those primary schools that were employing subject specialists to deliver all music lessons and to monitor and assess instrumental teaching provision. Those of us with a soft spot for wind bands had to applaud the fact that 20 schools had at least one each! The arrangements made for the involvement of pupils with special educational needs were outstanding as were some of the achievements. Steps had also been taken to ensure that the Music Manifesto's call for a renewed emphasis on singing was responded to with enthusiasm in Blackpool. World and popular musics were strongly featured; and there were collaborations with five other Lancashire music services.

*Blackpool's commitment to creative music was strong and is commended by the PRS Foundation. There was a very good genre spread represented in their work with projects ranging from several composition competitions, a film project involving creative work and further development of their project around Robin Grant's work *The Tuba has Landed*.*

Edinburgh had a holistic approach to music education, which, while administratively complicated, seemed to draw in substantial funding which in turn gave rise to exemplary policies, such as no charges for instrumental tuition or participation in any orchestra, band or ensemble! Among the other consequences were

- 11.25 per cent of the pupil population received instrumental tuition, ie well above the national average;
- support of a wide range and large number of Authority-wide orchestras, bands and ensembles meeting weekly;
- commissioning of a number of high quality music theatre works involving relatively large numbers of pupils;
- the instigation of considerable cross-arts activity;
- the creation of at least two new senior and important posts and the maintenance of generous staffing levels;
- provision of comprehensive and imaginative INSET and CPD opportunities, though details of take-up were not supplied.

The PRS Foundation were particularly impressed by the partnership with the Scottish Chamber Orchestra and Rory Boyle in the Composer Laureate Programme, which was very intensive and high quality with commissioning activity, composition by pupils and provision of resources sufficient to ensure the project had a legacy.

North Lanarkshire's submission was one of those which one can open at any page and find something to applaud. For example:

- a traditional music centre was created, straightaway involving 96 young people, together with North Lanarkshire Piping Society with which three adult bands have also registered. Thus a secure lifelong learning pathway was established;
- with Youth Music Initiative (YMI) moneys a major string programme was initiated in primary schools by means of an investment which would eventually enable the Authority to fill the one gap in their ensemble menu, ie to build a fully-fledged symphony orchestra – already in being was a staggeringly large of concert bands, wind bands, jazz groups and orchestras, rock groups, traditional music groups and choirs;
- excellent and well-attended INSET opportunities were provided;
- free instrumental tuition for the first year and longer in respect of larger, more expensive instruments; and free transport to and from all music centre activities was provided.

The staffing budget, provision of instruments, transport, special needs and traditional music provision was covered by an Education Authority spend of £1.3m on top of which the YMI grant allocation of £440,000 guaranteed a veritable Rolls Royce service.

Northamptonshire made an interesting comparison between pre-LMS provision, prior to the enactment of the 1988 Education Reform Act in the early 90s, and 2005/06 with 2,600 hours of teaching in schools and a 1000 plus hours out-of-school. In short, over double the quantity. It would have been difficult then to predict that by 2006 turnover would exceed £4m only 25 per cent of which came directly from Government and LEA sources. As with all high quality submissions it is difficult to do justice in a summary note to this record of the year's achievements. Outstanding features included statistics relating to the "productivity" of the 15 Saturday morning music centres which supported 30 ensembles. Together with the county-wide aggregations they provided of the order of 400 events in the year. And those and no doubt other young people profited from the free loan of over 9,000 instruments and the ministrations of over 400 instrumental/vocal teachers, all of whom enjoyed teachers' pay and conditions.

After a slow start, the WCVIT programme was planned to increase incrementally at key stage 2. All primary schools already had an allocation of free instrumental teaching time each week. Unfortunately, the introduction of charging after KS 2 often deterred pupils from continuing. Provision for adults was excellent as was that for INSET.

Southwark Much of last year's glowing citation still applied. Thus behind a long list of new initiatives we noted that the building blocks of effective provision continued to be covered. Good progress was made in the development of music technology, collaborative working with neighbouring and other LEAs was maintained and INSET policy and practice continued to improve. 50 per cent of schools were involved in WCVIT provision, which represented a dramatic increase, the principal aims of which were to teach pupils to play recorders, percussion and/or sing, to do those activities together by sharing, turn taking and developing listening skills and, sometimes, dancing.

Links were made with the Music Manifesto singing working party. We were charmed by music's contribution to the Authority's early years and numeracy teams. Thus music and numeracy days came together in schools' mathematics' lessons one of the highlights of which was singing multiplication tables to different blues, marches and jazz rhythms and tunes. We were given evidence of a continued commitment to creative music-making and a successful jazz education project in six primary schools. And a final development occasioning celebration was the return of the education service to the Authority; we wouldn't be surprised to learn that the quality of music education had something to do with that!

PRS Foundation: DIPLOMAS

Cornwall once again show that creative music making forms a vibrant part of their activities. The success of the Audioworks composition project led to its continuation in 2005/6. Once again it offered intensive opportunities for over 120 young people to write for professional musicians in a variety of genres and to have this work performed in public. The inclusion of partners from Youth Music to the National Trust further strengthens the project and the production of resources to be used by teachers should ensure a lasting legacy.

Although the Audioworks project is worthy of particular mention there was also plenty of other activity that shows Cornwall's commitment to new music extends well beyond this project. There is an obvious willingness to engage with high quality and high profile professionals, from the Schubert Ensemble to the Michael Garrick Jazz Trio, in delivering this work. Opportunities and projects cover a wide range of genres with activity both in and out of school time for a spread of age groups. Most worthy of commendation however, is the sense that creative music making is a truly integrated activity for the Authority and this is an attitude that the PRS Foundation is keen to champion.

Caerphilly: The focus of last year's submission for the Diploma for Creative Music Making from Caerphilly was their project around Mervyn Burtch's *The First Dragon*. This good work has continued with the project reaching more schools, arts centres and over 2000 young people. New this year was a project focusing on another of Burtch's works, *On Christmas Eve*. Involving the Caerphilly Kids Opera Group, the work gave school children the opportunity to perform a new work alongside adults and professionals. More importantly, a creative element to the project resulted in seven new works from school children performed professionally as a prelude to the opera.

However, as with Cornwall, it is not one particular project which has earned Caerphilly a Diploma, but the breadth and scope of all their work involving creative music making. Whilst a wider genre spread would have been welcomed, there are a substantial number of projects and opportunities which show that creative music making is an important and key activity for the authority.

MAJOR AWARD

Earlier this year **East Ayrshire** celebrated their tenth anniversary as an education authority, though as far as music education is concerned, and on the evidence of this and past submissions, no excuse was needed to celebrate the joy that can be part of music making. Yet it is always good to have reason to commission new works especially when they result in a successful big band composition which incorporated the dissonances of contemporary 'classical' music, Kenny Wheeler type voicings, salsa rhythms and licks coming straight out of Scottish traditional tunes; a major choral work for the senior and intermediate choirs and brass band which drew on local history and linked to the present day; and a commemorative piece for wind band.



East Ayrshire music service

A successful YMI bid resulted in both development and growth of instrumental provision for strings, percussion and guitars and of vocal instruction and a summer school programme lead by East Ayrshire tutors and visiting musicians from Scottish Opera and Strathclyde University Jazz School covering most instruments and several genres. All that was but the tip of the YMI



iceberg. There was also a great deal of cross-arts activity involving a high proportion of the Authority's primary and secondary schools. Opportunities to tap the resources of the Royal Scottish National Orchestra were taken and a tour of six primary schools by a Russian folk ensemble, who were also educators, benefited both pupils and staff. It is of course conducive to high level engagement in music making for there to be an established policy, as in East Ayrshire, of not charging for any

music activity in or out of school and also of providing free instrument hire and transport to all rehearsals and concerts. And further stimulation was provided by a long list of collaborations with good quality professional musicians and artists. Joint working with nine other Scottish education authorities was another praiseworthy feature of the year as was the comprehensive range of INSET opportunities.

Prominent among Diploma winners each year of this century has been **Southampton**. To have registered such a consistently high standard is remarkable. Yet this award of the major trophy is in recognition not solely of that record, but also of another splendid submission. For eight years running the number of pupils and students learning to play a musical instrument increased; in 2005/06 it stood at 13 per cent of the school population – as high as we have come across.



Southampton music service

Two projects, originally set up in 2002, had matured sufficiently to merit the description “outstanding” by OfSTED in 2005/06. The first as part of the WCVIT programme was a drumming project for pupils in five schools in significantly disadvantaged areas of the City. The second, in very similar settings, was for 0-5 year olds and designed to develop a focussed relationship between music education and the development of languages, maths and social skills in the foundation years.



The Music Service launched an Academy for Popular Music to enable the very best pop and rock students aged between 14-16 to achieve their full potential, to enrich the music curriculum in secondary schools and to inspire more young people to become musicians. 44 per cent of the schools were engaged with the WCVIT programme and the Music Service was on target for 95 per cent by the end of 2007. Thus far every school had stayed with the programme and virtually

the full range of instruments had been made available. In previous years we have paid tribute to Southampton’s very sensitive, committed approach to meeting the needs of pupils with special educational needs. We do so again.

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