



LEA Music Awards Report 2007

INTRODUCTION

It is perhaps more fitting to start rather than conclude our introduction with an acknowledgement of the value and extent of the commitment made by heads of music services, their staffs, that endangered species, specialist music advisers and, of course, classroom music teachers who open doors and windows for pupils and students to experience the joy of music making. Reading the submissions we received this year also serves to remind us that in some areas of Britain that often maligned group of people, our locally elected representatives, the councillors, place real value on music education by voting handsome funding of their music services. And while England's main education department (DCSF) has withdrawn its funding support of this scheme, it has maintained its lifeline funding of music services, for which we are truly grateful. The Scottish Parliament, through the Scottish Arts Council, has similarly maintained its invaluable top up of music service funding via the Youth Music Initiative.

2. This year's crop of submissions is of high quality, though clearly implementation of universal Whole Class Instrumental and Vocal Teaching (WCIVT) continues to present its challenges in many areas. The gap between diploma winners and submissions which we single out for honourable mentions is, if anything, narrower this year than is normal.

3. It is interesting to note, despite the under 19s parameters of the English Music Standards Fund and the English Music Manifesto, the extent to which some LEAs and their music services have, like so many Scottish authorities, maintained their holistic approach to support for music making, ie by active involvement with and promotion of adult learning and performance and indeed bringing adults and young people together in mutually beneficial ways.

4. We are delighted to continue our association with the Music Education Council (MEC) and to have the support of the Federation of Music Services. We are also encouraged by the participation in this awards scheme of the PRS Foundation for New Music and Jazz Services Ltd (JSL), details of whose awards follow.

4. The NMC places on record its gratitude to the following members of the awards panel: Leonora Davies, Kathryn Deane, Fiona Harvey, Ben Lane, Andrew Burke, John Stephens and Ivor Widdison.

5. As is our custom, we draw attention also to the several other very creditable submissions we received.

HONOURABLE MENTIONS

We were pleased to learn that **Barnet** continue to be a well-staffed service, to encourage minority instrument tuition and to provide an admirably wide range of performance opportunities by means of a spread of ensembles in most genres, recently enhanced by increased tuition in popular music. It was good too to note new work alongside the youth and connexions services to involve young people not otherwise engaged in education, training or work. We look forward to a less self-effacing submission from Barnet, and one which includes funding information, next year!

Bolton's commitment to WCIVT provision is notably successful with 50 per cent of schools involved and a 35 per cent continuation rate. We applaud the policy of customising provision and integrating both it and instrumental/vocal tuition in the curriculum; and providing appropriate INSET accordingly. Indeed, the range of instruments available in the WCIVT programme was exceptionally broad. Jazz Services commended the introduction of a jazz studies department lead by Richard Iles, and the fact that no fewer than five jazz ensembles involving over 90 students met on a weekly basis.

East Lothian. The PRS Foundation's handsome acknowledgement (see below) of this authority's quite splendid achievements in creative music-making omits only to mention that size is not all. Thus East Lothian, with a school population of 13,000, only very slightly bigger than Stirling's, deliver and support a spectacular range of activities.

Fife represent a good example of what has become typical of many Scottish authorities. Thus, whilst the YMI grant has supplied good thick icing, the cake is paid for by substantial education authority contributions. Training and delivery at primary level tended to be by Kodaly approaches and methods. A particularly unusual initiative took the form of an out-of-school hours learning opportunity "Theory Support" to give dedicated support in theory work to interested pupils. And we are pleased to have this opportunity to thank Fife education for the many years of enabling Richard Michael one of the most respected jazz educators in Britain to inspire teachers and young people alike throughout England!

Glasgow's year was distinguished by several new initiatives. The most ambitious, a music theatre project, involved secondary students working with the Scottish Youth Theatre on an original piece exploring issues around sectarianism. Young people- devised settings, stories, sound, character and movement were among the ingredients of a well-attended public performance. Such was the success of that collaboration, another themed music theatre project is already embarked upon for the current year. The schools symphony orchestra is combining and performing with the BBC Scottish Symphony Orchestra. A successful rock project which develops PR skills, writing, recording and performance techniques was to be repeated. We were interested to read of an easy-to-use digital learning pathway designed for primary teachers new to music, which was being piloted across 30 schools. The City's provision for meeting SEN needs was genuinely inclusive, ie it extended also to adults. And a strong commitment to jazz education promised to be strengthened in 2007/08.

In **Knowsley** all schools have now entered into a service level agreement with the music service, which began to develop its INSET and CDP provision and extend inclusive approaches to music education for pupils with SEN. We also noted good collaboration with other music services in the North West.

Rejuvenation of music education in **Lambeth** followed when the education authority took over management of the music service. Nowhere was that evidenced more than in the ambitious programme of INSET relevant to WCIVT and SEN provision. Indeed such was the success of that programme that some of it was provided for other LEA music services. Partnership and joint working became a successful feature of provision in the borough which continued to exploit the resources represented by the South Bank Centre. Last year we commended the Lilian Baylis School Jazzstart project. It was good to learn that it subsequently led to a large increase in take up of instrumental lessons at the school, although the planned extension to year seven pupils in other schools had yet to happen.

A stand out element of the **Northamptonshire** submission was the music activity of the authority's supplementary (mother tongue) schools. The Chinese, Gujarati, Polish, Arabic and Greek schools all made distinctive contributions, which, apart from the musical delights, enabled students better to understand their cultural heritages. A plentiful and wide range of instruments continued to be made available without charge. And support for adult music-making was exemplary. But, arguably, the authority's crowning glory is the all-genre, auditioned and non-auditioned ensemble public performance opportunities, estimated at 400 per annum!

North Somerset were another authority to relocate their music service within the year. Fortunately that didn't seem to interfere with as good a programme of INSET as we have seen. A heavy emphasis on curriculum support was distinguished by the practice of follow-up visits to schools as part of a large proportion of the training sessions. 63 per cent of schools received 33 WCIVT lessons every week throughout the year and 90 per cent of the schools were eventually enrolled.

Stirling again take the prize for the smallest LEA participating in the scheme. There were several fruitful partnerships with professional groups (including the Royal Scottish National Orchestra and the Scottish Chamber Orchestra). Involvement of parents was particularly good: thus apart from newsletters and individual progress reports, there was a parent consultative group representative of each of the authority's seven clusters of schools. An especially praiseworthy initiative took the form of innovative workshops – one jazz and the other traditional music – with built-in opportunities to hear and see live performances by high quality professional musicians in the genres.

Tower Hamlets had a music education mountain to climb. A one-year old music service, the second most deprived authority in Britain and over 50 percent of the young people of Bangladeshi heritage. Yet, already, we note an outstandingly rich mix of music partnerships and collaborations and a range of training and CPD opportunities second to very few. Plans for developing jazz education, and the insights underpinning those plans were in themselves exciting. Notwithstanding all that was still to do in establishing this service, a genuine vitality was very much in evidence.

Warrington launched a wide range of new initiatives and developed several of the previous year's projects and programmes. The year was notable in other respects too. For example, the percentage of schools involved in WCIVT provision continued to grow and stood at 63 per cent with 90 per cent of pupils choosing to continue beyond the initial period. We were especially impressed by the arrangements adopted for transition from year six to seven. Excellent INSET provision was apparent and allied to that evidence of effective joint working with at least five other music services in the North West.

West Sussex music support service suffered budget cuts of £85k which had to be met out of charges for music centre and county-wide group activities. In the meantime, provision for extended schools, WCIVT, SEN and tuition on “shortage” instruments was increased; exemplary involvement of parents and joint working with neighbouring LEAs and music services and INSET provision levels were all maintained. The value and quality of the support for adult music-making was validated by a new commission to provide the teaching staff and performance management of music courses for adult and community learning in the County.

DIPLOMAS

One very good reason why the work of **Blackpool’s** music service so effectively supports curriculum delivery is that 90 per cent of the peripatetic staff have classroom teaching qualifications. So, in addition to support for music-making, reviewing of schemes of work, support for non-specialists, NQTs and teaching assistants helping to monitor, assess and report on pupils’ progress and being available by telephone at all times (sic), that could be said to account for why all the authority’s schools now use the music service! 58 per cent of schools were involved in WCIVT provision and all the indications were that that proportion would rise to beyond the initial period with brass and guitar tuition (violins were less popular). Transition from year six to seven was facilitated by continuation of the policy of offering all pupils a new instrument on starting high school and development of an authority-wide programme identifying secondary school destinations.

There were weekly rehearsals for 24 wind bands, six orchestras, 30 choirs, 20 pop groups, one staff choir, one SEN brass band and 33 “show companies”. Apart from members of the show companies 20 per cent of the school population rehearse in an ensemble training week. Collaborative and partnership working with six other LEA music services and over 20 arts and community organisations and professional ensembles was a praiseworthy feature of the year.

East Ayrshire were the lead authority in a consortium of education authorities across central Scotland working with the Scottish Chamber Orchestra to introduce key repertoire to secondary school students. Teacher CPD was a part of the YMI funded programme. With NESTA funds interesting and potentially valuable action research was conducted across eight special schools to investigate new musical instrument development and implement a range of activities related to music, movement, sensory awareness and general health. A cultural exchange with schools in Northern Ireland with a singing and traditional music focus was particularly successful as was an early years interactive musical adventure with Scottish Opera: “Big Hairy Hamish, the monster who cared” raised important environmental issues such as re-cycling and healthy eating and involved 388 pupils both as contributors and performers.

Lower string tuition, having been identified as a gap in provision, was significantly increased, leading to more pupils joining school string and symphony orchestras as well as other authority-wide ensembles.

Collaborations and partnerships with an incredibly wide of music, arts and public bodies was once again an outstanding feature of the East Ayrshire music education scene as was the INSET and CPD provision. Finally, we again commend the authority for maintaining their policy of not charging for tuition or instrument hire and providing free transport to rehearsals and concerts.

Given their generous funding of arts organisations, especially those concerned with music, **Edinburgh** must have one of the strongest cases for the title of arts capital of the UK. That same spirit of generosity clearly influenced the policy of not charging for tuition or participation in bands or ensembles of any description. The appointment

of five part-time neighbourhood music co-ordinators was responsible for improved development of opportunities for instrumentalists who were not yet part of City-wide bands or ensembles and for instrument specific training. As well as an already commendably broad INSET programme, the service had introduced a pilot professional review and development programme for instrumental staff with an accompanying CPD framework. A successful evaluation indicated significant and beneficial outcomes for all aspects of the service.

Whilst it would be almost reprehensible if the authority did not fully exploit its favoured position, we could not but be impressed by the range of scope of the involvement with professional practitioners within all the expressive arts. And we join with Jazz Services in applauding the £33k contributed to the Edinburgh International Jazz Festival and related education events.

The **North Lanarkshire** initiatives we commended in our last report were sustained and indeed developed over the year; and it almost goes without saying that the authority's commitment to meeting the INSET needs of their staff and to substantial delivery of rock and traditional music education was in no way diminished either. We were impressed by a "Music for All" project which was accessed by seven special schools. The courses enabled young people to experience and learn basic music concepts, to use music technology and how to explore rock and pop. Collaborations and partnerships with the RSNO, RSAMD, and Scottish Opera among several others enriched much of provision throughout the authority. North Lanarkshire's policy of funding music education to the tune of £1.3m represents a first class example of Scottish authorities' commitment and a powerful reason why over 19 per cent of the school population were involved in weekly music activities provided by the music service.

Oxfordshire strengthened the student voice on the music service's governing body and extended the authority's music education group to embrace over 30 local musicians and organisations committed to sharing resources and using them more efficiently to reach more young people. The low percentage of schools involved in WCIVT was being addressed directly with primary heads and through increased funding and INSET. A range of measures ensured that parents were involved in and informed of the tuition process. Attendance at five INSET days continued to be the minimum contractual obligation. A senior manager had designated responsibility for CPD.

The range and scope of opportunities for regular ensemble performance across a wide spread of genres, and encompassing the full range of abilities, with due regard to the importance of progression, continued to be an outstanding feature of music education in the county. The music service continued to build on its good record of meeting the needs of pupils with SEN. Exceptionally, that provision was also being developed in the "gifted and talented" context.

Southwark made a massive investment in the development of the WCIVT programme. Thus 72 per cent of eligible schools were involved; and 75 per cent of pupils continued beyond the initial programme. Over 60 per cent of Southwark's pupils were from African or African-Caribbean heritage. On offer was singing from pupils' own cultures whether African, Caribbean, South American, European, Irish or Asian; African drumming, a jazz programme, and, as a pilot for one term, ocarinas for folk music and samba. There were innumerable music technology developments over the year, much of which was designed to support the WCIVT programmes. INSET provision was similarly favoured.

The authority's proximity to major conservatoires and orchestras and top performing arts organisations continued to be fully exploited; and staffing levels in secondary schools, music centres and for WCIVT increased over the year.

We were delighted to welcome back **Warwickshire** after an absence of nearly ten years when they were awarded the major trophy. They were yet another authority to reorganise their music service with a radically different staffing and management structure resulting in new area music education teams designed to ensure by a major shift of funding to less advantaged areas that the whole county had equal access to music education. At the last reckoning, music service provision reached over one third of the school population. One of the first of the county services to be awarded Investors in People status, the county music service (CMS) attributed its success to the quality and effectiveness of its staff, all of whom participated in regular self-evaluation and SWOT analyses. So, what stands out in this submission? For the Panel the following:

- in the course of 2008 all primary schools will have ongoing WCIVT as part of their normal CMS provision and without charge;
- dedicated staff to ensure expansion of contemporary and popular music and music technology;
- successful expansion of choral initiatives and chamber music festivals;
- live music performances, all genres, by professional musicians in all schools on at least one occasion in the year;
- developed intercultural/world musics work as a regular and integral part of CMS provision and as part of curriculum studies;
- INSET similarly integrated with curriculum training;
- Music education funding for all eight county nursery schools;
- An exceptionally high commitment to provision for pupils with SEN and/or disability, and an expansion of music therapy;
- Expansion of provision for adults.

PRS Foundation CREATIVE MUSIC DIPLOMAS 2007

Caerphilly

For 2006-2007, Caerphilly have built on the successes of previous years by staging an even greater number of expansive, creative projects, with far-reaching involvement throughout the borough. These include *The Spirit of Caerphilly*, a song cycle involving composition workshops, culminating in the production of songs with recordings made available to schools; *Carnival of the Animals*, a composition project for 250 primary students based around and performed alongside the Saint Saens work; and *Find Your Rainbow*, a world premiere by local composer Sian Jewell, involving a further 250 students. The extensive use of works by local composers, the employment of professional musicians, the involvement of parents and community members and the provision of resources made available to teachers further enhances the value and lasting success of these projects.

By offering students the opportunity to engage in a broader range of musical genres than previous years Caerphilly has responded constructively to PRS Foundation comments. A number of jazz and improvisation workshops, led by esteemed musicians, were offered, a Latin American music festival took place, and *Rain Leopard* was staged: a world music project involving 50 primary students and featuring professional percussionists, artists and dancers. While these special projects are the most visible examples of the fine work being done in Caerphilly, their ongoing commitment to creative music making is evident through the breadth and range of activities offered to students in the district, and it is for all of these reasons that they are deserving of a Diploma.

East Lothian

This year's submission demonstrates that creative music-making forms an integral part of East Lothian's already well established music services, with funding used to develop a number of inspiring partnership projects. 170 students from five primary schools participated in a project with Scottish Opera, with students composing and producing a short opera based on the life and values of local conservationist John Muir. Local composer Kenneth Dempster, working alongside the Edinburgh String Quartet, wrote an original piece to be used as a springboard for student compositions, with students performing their works alongside the Quartet. Fischy Music, a group of five professional musicians, visited 18 schools and involved 470 students in the staging of original songs on themes of identity and self-esteem.

These projects demonstrate East Lothian's interest in involving students with professional music bodies and encouraging music creation, but their commitment extends to other genres and activities. The Electronic Music Project gave students the opportunity to make music on computers, adding vocals and live instrumentation and then sharing these works online; other projects involved working on video soundtracks and making music videos. While it would have been welcome to see these opportunities made available to a greater number of students, it is noted that these projects will be extended to all schools in the East Lothian area by 2008. With numbers involved in music education in the area rising, and music services being offered to an increasing number of young children, one can expect even greater things of East Lothian in coming years.

JAZZ SERVICES Ltd (JSL) DIPLOMAS

JSL exist to promote and develop jazz in the UK. In their association with the **NMC** in this scheme, they look for evidence of commitment to jazz education within education authorities' and music services' provision for school pupils and students, whether in or out of school, and for community education and adult continuing education. Singled out for honourable mentions this year are Bolton, Caerphilly, Edinburgh, Glasgow, Lambeth, Northamptonshire, Oxfordshire and Tower Hamlets. Details of the diploma awards are set out below.

Devon LEA have two youth jazz orchestras (DYJO 1 and 2) and an improvisation group tutored by three professional jazz musicians two of whom have teaching qualifications. The groups meet regularly with at least six public performance opportunities over a September – March season. Big band links have been made with Plymouth, Hampshire and Staffordshire.

General and specific schemes of work are prepared for each ensemble over the season. A specific improvisation course was designed and implemented by two tutors. Material for the senior DYJO orchestra has a more challenging repertoire that demonstrates how integral jazz improvisation is to the idiom; and, importantly, encourages musical empathy, support and interaction between instrumentalists rather than an exclusive pursuit of technical skills.

Soweto Kinch undertook a tour of six schools which involved 180 secondary school participants and concerts for 450 primary school pupils. The tour included INSET for able players and music educators across the county. The music services work with the highly successful gospel choir, referred to in the NMC major award citation, complemented many of the core areas of jazz teaching.

The importance of students having opportunities to see and hear live jazz is taken seriously; trips to jazz festivals and live gigs are arranged and the two youth jazz orchestras also perform in school "local learning communities" as a standard part of their season's programme both to cascade skills and inspire the young people.

Original works for performance by DYJOs 1& 2 have been provided by Dave O’Higgins and Steve Waterman and further works by local composers have been commissioned.

JSL applaud Devon’s commitment through a thoughtful, developmental approach to jazz education which has within it the promise of even better things to come.

Planning to create a new base for the development and encouragement of jazz in education in the South of England came to fruition in 2006/07 with the launch of a jazz centre of excellence. This is an association between **Southampton** and the Turner Sims Concert Hall of the University of Southampton. (One of many successful outcomes of past collaborations between Turner Sims and the music service was the creation of the Southampton Youth Jazz Orchestra (SYJO)).

What makes this initiative so exciting is that it came about as a result of increasing demand from young musicians in Southampton.

There are several strands to the work of the Centre. The first task was to launch a new style of jazz ensemble, sufficiently flexible to cater for a range of needs and styles and able to fit into a pyramid structure. It was called **the Jazz Workshop**, a medium sized ensemble providing young musicians with little or no experience of playing jazz the chance to learn the basics in an enjoyable environment. The emphasis is on developing key skills such as group interaction, swing feel and improvisation. The workshop feeds directly into SYJO, which has the standard big band line-up playing contemporary jazz with a focus on UK and other European composers. SYJO works regularly with leading UK musicians, such as Julian Joseph, Denys Baptiste, Andy Sheppard, Guy Barker and Tim Garland.

Secondly, through **educational workshops and master classes**, and key to developing young musicians’ understanding and appreciation of jazz, is the chance for them to meet and learn from professionals face to face. For example:

- regular workshops with professionals providing insights as to how players approach improvisation and playing generally. As well as Centre members, students from local schools and colleges have opportunity to participate. The aim is as much to inspire and enthuse young musicians to listen as it is to teach them to play;
- master classes for those with great potential or proven ability are also on offer.

Thirdly, under **career development**, during this current year, the Centre is running seminars and talks featuring professional artists and those involved in the business side into how the jazz music world works from the perspective of the artist, the record company, the management, the media and education.

Fourthly, the available **resources**, which include all the Turner Sims’ facilities, are being developed. Thus, a library of jazz and improvised music is being built up and leading jazz composers are being commissioned to write specifically for Centre ensembles. And, of equal importance, the Centre is actively encouraging young musicians to write their own works, the pick of which will be played by the main ensembles. And, finally, the Centre’s participants gain access to most high profile jazz concerts at Turner Sims Concert Hall by means of significantly reduced prices.

It seems to JSL that the high quality and promise of this felicitous partnership speaks for itself!

MAJOR TROPHY

In successive years **Caerphilly** won four NMC diplomas and last year a PRS Foundation diploma. It might be supposed therefore that there was a certain inevitability about their success this year. Few submissions could open with a statement like this: “Caerphilly Music & Arts Service has continued to be fully supported and funded by our local education authority. All other funding streams have been secured through income generation from schools and successful external grant applications”. In our report last year, we noted an apparent dearth of world musics and jazz. Mindful of that observation, the music & arts service introduced appropriate staff training, African drumming, samba, Asian dance and Latin music projects and made jazz links with the Welsh Jazz Composers Orchestra and the Brecon International Jazz Festival.



Caerphilly music service

A full programme of free curriculum support and INSET was provided at key stages 1 & 2 to Caerphilly schools. Indeed, the approach to INSET both for classroom music teachers, at all key stages, and for instrumental tutors was exemplary. In addition to a successful collaboration



with the three neighbouring LEAs, through the joint education support and inspection service, all four LEAs provided opportunities for students to make music at a higher level, as a transition to the national ensembles. That same spirit of partnership ran through all the activities of this LEA and their music & arts service.

Over 2000 instruments were available on long term free loans. All music tuition was provided free to schools through a formula

allocation based on numbers in schools. Schools were able to buy in additional services to enable pupils to experience a broader music curriculum. The PRS Foundation citation attaches flesh and muscle to the above bones thereby demonstrating what a very special place this is for music!

MAJOR TROPHY (continued)

Caerphilly share the major trophy with **Devon** where music education is delivered through the music service and Music Devon, a co-operative of instrumental tutors and, of course, classroom music teachers. New initiatives abounded throughout the year and included a vocal outreach project with Exeter Cathedral, a Polish and Korean culture project featuring music and dance, composition projects one of which explored junk instruments for teachers and numerous jazz projects



covered in the Jazz Services citation. And, very importantly, previously successful programmes and projects were continued and developed from the amazingly popular ukulele revival, to gospel singing, large group double bass tuition, even stronger links with the LEA youth service and the



Remix popular music festival, which involved 129 schools and 4500 pupils and students participating in performances and workshops. 70 per cent of schools were involved in WCIVT via ukelele, fife, guitar, bongo, djembe, tin whistle, mixed strings and voice.

The range and scope of INSET and CDP opportunities was excellent and very much geared to supporting WCIVT programmes. Partnership and collaborative working with

other LEA music services and professional groups and orchestras and arts organisations was at a level ideally pitched to bear musical fruits galore. An open door approach to adult participation was another welcome feature of this submission.

IKW/11.11.07

www.musiced.org.uk