

# aspirations



The news magazine of the Federation of Music Services

## Pulling together to reach our targets for music participation

**The FMS must reach out to its members and partners to ensure that we provide opportunities for all children, states Maureen Hanke, Chair of the FMS.**

*"The government has placed its trust in local authority music services to lead the local music education plans. We're all very excited about the opportunities that we are creating for all children, whatever their background and in most cases we are well supported by schools, local authorities and communities. However we need to ensure that everyone contributes fully to the programme."*

Maureen's comments are made at a time when local authorities are facing considerable pressure on their budgets. However, whatever their constraints, it is essential that all local authorities continue to support music education as an integral part of their plans for young people, schools and communities.

*"Music service heads must press their Local Authorities on developing coherent music plans and work with them to deliver these in their schools, communities and music centres",* she continued. The FMS has plenty of case history evidence on the positive effects that the Wider Opportunities programme delivers across a spectrum of musical abilities and genres. Music education is democratic in its reach; we know that music can touch the parts that other approaches can't by engaging pupils who may be marginalised academically or socially. The small minority of local authorities and schools that are 'non believers' need to be converted to the value of having a vibrant music service that brings together the wonderful array of resources provided by partners in the community.



Music education ticks so many of the boxes that schools seek: access, engagement, positive role modelling and success to name but a few!

It is vital that music services maximise the potential of working in partnership with others including Sing Up, community music groups, Youth Music and groups such as Youth Services, libraries and the police. The FMS is currently tackling this issue as part of its well received Self Evaluation and Peer Moderation programmes. It is also working closely with Richard Hallam, the National Participation Music Director, who is asking all local authorities to create Three Year Music Plans.

*'We should not forget the FMS' central role in helping to achieve the Government's target of 100% of KS2 schools offering Wider Opportunities and becoming 'singing schools',* Maureen Hanke summarised. *"In addition to pure participation it will be important for the*

*FMS to demonstrate the qualitative benefits that music education brings. To this effect we are embarking upon a nationwide market research study to check out the 'beyond the classroom' benefits. This will no doubt strengthen the FMS case but it does not mean that we can relax.*

*"2009 must be the year that we lead from the front and play to the fantastic strengths of professionalism, enthusiasm and creativity that FMS members have always exercised."*

## Welcome to new FMS members

A hearty welcome to:

- Music Development Office, Sunderland City Council,
- Slough Music Service
- Flintshire Music Service
- Halton & Warrington District Music Service

# Of note

Welcome to the first edition of 'Aspirations'. It's an apt title, but is particularly relevant to all those who work in and with the FMS.



Happily I believe, as most of my colleagues do, that the aspirations to provide all children with the opportunity to learn to play a musical instrument, and for all schools to become singing schools, are what everyone wants. Headteachers tell us about the powerful ways in which music is contributing to the whole education of all children as well as the culture of their schools. Children tell us how playing an instrument is 'cool' and parents/carers are amazed when their so-called 'unmusical' children start blowing, scraping or buzzing.

Yet is this good enough? I think the answer is 'no'. For a start, most of the feedback is anecdotal and not backed by qualitative evidence. How can we say if the investment is really worthwhile unless we gather the evidence? Secondly we need to articulate more clearly what we mean by good practice, both in terms of the quality of teaching and learning and in the standards achieved by the learners.

Happily again, the FMS is doing something about both these issues. In association with the DCSF, we are commissioning a major impact assessment on Wider Opportunities, which will tell the story and evaluate the outcomes of the programme. What do children really get out of Wider Opportunities, how does it impact on the rest of their lives – socially as well as musically, what can we expect to achieve in a year, and what routes are there beyond the first year so that the learners are able to fulfil their potential? These are just some of the questions that we seek answers to.

The other significant tool in meeting the aspirations is self evaluation and peer moderation. I would be surprised if self evaluation

hasn't been at the forefront of work in most music services. Already nearly a third of services in England have been moderated by Music Service Evaluation Partners (MSEPs) and a picture is emerging of how well we are doing – in terms of standards, breadth of provision and access, the quality of teaching and learning and the impact of leadership and management. Let's be clear – we have a huge agenda, we are stretching our resources to the limit, but we are absolutely determined to provide the best deal for all children. The self evaluation programme helps us to do that, but we are less than halfway through the first year.

In both these areas we cannot do everything ourselves. The key feature of success is working in partnership. People within music services want to work with others – by facilitating, supporting, promoting and utilising – and this is helping them to meet everyone's aspirations. I believe that there is no music service in the UK that can do everything

itself without engaging with others. We all need to maximise the resources of other providers in order to meet our targets, and those of the Government. But partnerships need nurturing and working at. Trust and cooperation need to be at the forefront of planning so that practical plans can be built on shared understanding and values.

A colleague on the Music Education Council recently put her finger on it saying that whilst we have shared values across the sector, the practicalities sometimes

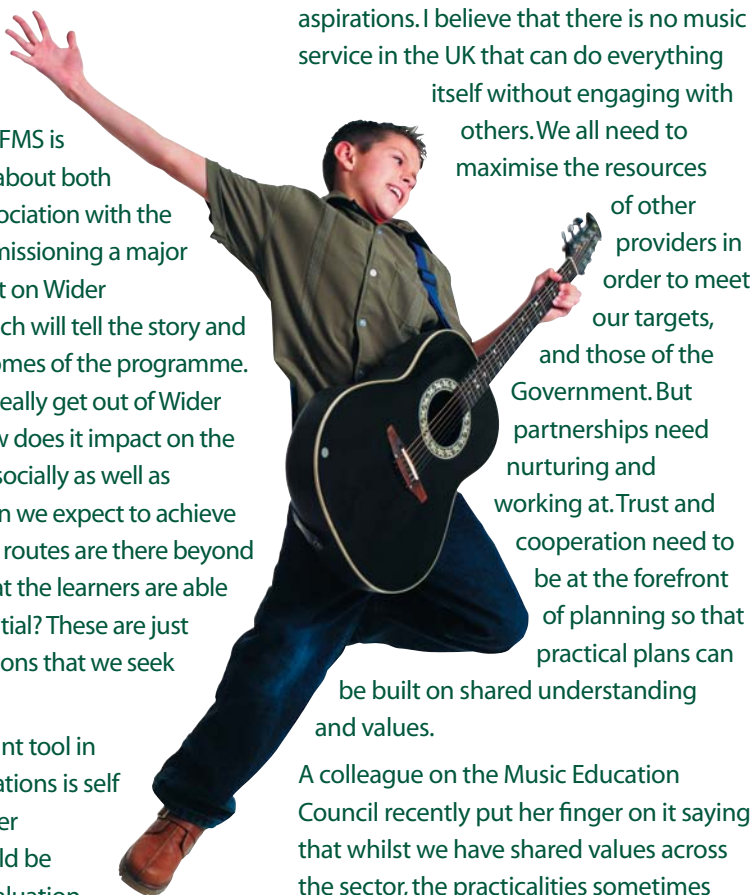
divide us. It's a simple but important point. Don't let practical barriers or constraints stop us from reaching out to the entire music education workforce. There are lots of people who are not necessarily working in music services, but have the skills, knowledge and understanding that are needed. Are they all our partners and if not, why not?

*"I am delighted that some very powerful partnerships are gaining momentum"*

I am therefore delighted that some very powerful partnerships are gaining momentum. The Trinity – Open University CPD programme has been of enormous benefit to teachers and it is good that music services are its facilitators in many areas. The success of Sing Up is dependent on forging successful partnerships locally as well as nationally and the spirit of collaboration is steadily increasing. Music services are making more use of community musicians and enjoying the mix of informal approaches blending with the formal. Look, for instance, at the success of Musical Futures. We can also see that by working with Youth Music and others we are building a tapestry of opportunities that are second to none. We really do have a world-class music education system in this country – which is something for our Government to celebrate.

This is a make or break year. The gloomy economy should not deter us from our task. Indeed it should reinforce our determination to bring the joy of music into the hearts of all young people. With the Government, DCSF, schools, families, agencies, children's services, communities and all providers let's keep on task to make our shared aspirations come alive.

**John Witchell** – Chief Executive





# Famous names enthuse Rochdale schools' music makers!

On October 28th and 29th 2008 four musicians from the world famous Halle Orchestra worked with the young musicians of the Rochdale Schools' Concert Orchestra, one of the 21 performance groups organised by the Rochdale Music Service on a regular weekly basis. The Quartet consisted of Helen Bridges, Andy Berryman, Julian Plummer and Steve Magee.

The Orchestra, led by the Head of Rochdale Music Service Fred Bowker, included repertoire consisting of varied pieces such as Miss Saigon, Pirates of the Caribbean, Ashokan Farewell, Lord of the Dance to name a few.

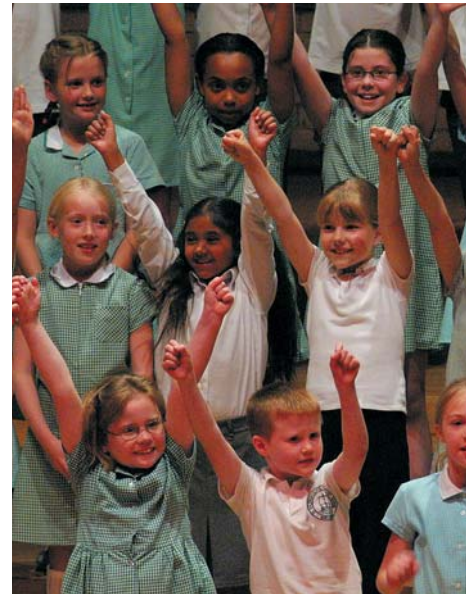
On both days, award winning choral director Gillian Dibden worked with young singers from the Rochdale borough for a two day autumn choral

course. The course was designed to bridge the gap between singing in Primary school and Secondary school therefore creating a stronger transition between singing at Key Stage 2 and Key Stage 3.

Invitations were to children in Years 6, 7 and 8 from schools within the Borough to take part in this new Vocal experience; it is planned that this will become an annual event.

The opportunity to work with such a renowned choral director like Gillian Dibden was a fabulous experience for the children and they had a great time of music making.

The Choir, led by James Lewis, included repertoire consisting of varied pieces such as Feel Good, Carrickfergus and the African Crib Carol.



The projects, sponsored by Rochdale Round Table, concluded with a live CD recording in concert at the Rochdale Town Hall.

# Big singing is cool at the seaside!

**More than 750 primary school pupils from across the East Riding took part in a 'Big Singing's Cool', event at The Spa, Bridlington, on the morning of 17 July last year.**

The event celebrated the work that the children have done in their schools as part of the 'Singing's Cool' project. Twenty-six schools took part when a singing facilitator from the East Riding Schools' Music Service went into each school for six weeks to help Year 3 and 4 pupils and their teachers gain confident singing skills in an enjoyable way. The workshop was led by Em Whitfield-Brooks, a nationally recognised Singing Facilitator from The Sage Gateshead. She is the Northern Co-ordinator for Vocal Force, part of the Government strategy to encourage singing in schools. There was a live backing band of guitars, percussion and keyboard, made up of teachers from the Schools' Music Service, who accompanied the singing as well as entertaining the children as they arrived in the hall. The pupils sang a number of songs which they had rehearsed in their



schools beforehand using a CD, and also some fun songs which were learned on the day. Bob Mitchell, Head of the Schools' Music Service, said: "The day was a memorable experience for the children, most of whom are from small schools and will never have had the opportunity to

sing in large group in such a magnificent venue. It is the first time the East Riding Schools' Music Service has held the event and we hope it will become an annual occasion."

**Bob Mitchell**  
East Riding Schools' Music Service

# Southampton Sing Up Community

Southampton Music Services recently won a substantial grant from Youth Music to promote singing in the city through Sing Up Southampton. We have three exciting new projects planned, the first two of which have been launched and running since March 2008



**Bevois to Bollywood** is offering sessions and workshops in Bollywood singing techniques to pupils and parents/carers in the Bevois and Bargate areas of the city, working in partnership with acclaimed Art Asia. Children and parents were able to put their new found skills to good use in a performance at the 2008 Mela.

**Everyone Sing** is a cross-generational project which is building links between primary schools and local sheltered housing and old people's homes, building on the great work already done by Southampton's Silver Song Club. Children are able to build friendships with OAPs in their local community and the two groups share songs and stories.

**i-Sing** is a project dedicated to getting our 9-14 years olds singing – particularly boys, who tend to be less engaged with singing at this age. We will be running workshops for all our secondary and upper primary age pupils to help to show them how cool singing can be, giving pupils the opportunities to move on into a free city wide singing group.

Our highlights so far include singing with a 99 year old lady called Mabel, who expressed her overwhelming joy, 'I haven't had this much fun in years,' she said. This is through our cross generational singing project called 'Everyone Sing'. Linking local Schools and Sheltered Houses in which we're building musical and historical

bridges between the generations in a series of shared and separate workshops.

Further lovely quotes such as: 'This has made my day' (From Miss Fiona at Ironside Court) and 'such an inspiration...and a delight with the children who we do enjoy meeting often' (Elsie). The positive feedback has provided a real insight to the joy the project is creating. We're keen to develop sustainability and further learning opportunities for the children and teachers to understand more about their older friends.

In our 'From Bevois to Bollywood' project, the singers had a fantastic debut performance on the main stage at Southampton's renowned Mela Festival in July 2008. One of the girls called Arshia said this about the day:

'It was such a brilliant opportunity, we got to show our talents...and sing in



front of people...and shine like a star on stage, it was so brilliant, I really enjoyed it!

The next phase of the project is reaching further into the community through Live Radio shows: as well as the singing sessions the groups will also be performing and interacting with the listeners of the City's Community Radio Station: Unity 101!

Our third project, i-Sing, was launched this term and focuses on improving the quality of singing among all 9-14 year olds, particularly boys. We are planning interactive workshops with Secondary School Sports teams in which they will create their own Team Song and CD. For our younger boys we're providing workshop events in Schools with a range of singing styles and exploration. These, in turn, will feed into our weekend workshop events in which a broader range of vocal activities are planned with Beat Boxers and singers.

We hope by encouraging the boys they will join the existing City voice groups or possibly demand a new City vocal group to start up! As well as these specific projects, we will be continuing to work with children in all areas and all ages in the city to make sure that Southampton is the place to be singing!

**Christine Ward**, Assistant Music Director, Southampton Music Services.



# Dudley Performing Arts' *Super* Summer Festival

Every picture tells a story!

There was a great line up of musicians, stages and events at this year's bigger than ever, Dudley Performing Arts' Summer Festival, held at Himley Hall & Park reports Claire Starmer, DPA Development Officer.

More details for any Music Service or Performing Arts organisations wishing to participate in 2009 can be obtained from: Dudley Performing Arts Direct Number: 01384 813943 email: [claire.starmer@dudley.gov.uk](mailto:claire.starmer@dudley.gov.uk) [www.dudley.gov.uk/dpa](http://www.dudley.gov.uk/dpa)





# Positive impact from the **new CPD** Series of Conferences

In the early summer of 2007, ABRSM decided to increase its regular sponsorship of FMS and, after some serious discussion round the Boardroom table, the following package was agreed: the sum of £1,000 for each FMS region to support a one day cpd event, where part or all of the content would be agreed with ABRSM.

As Director of Professional Development at ABRSM I was delighted to see this form of sponsorship take effect. In the past ABRSM has frequently given financial support to various music education organisations but it is sometimes difficult to see exactly what the money does – other than on some occasions increase aspirin sales.

I attended an FMS Executive committee meeting in London to outline the proposal in July 2007 and, over the ensuing 12 month

<b>North East</b>	14 May 2008	SAGE Gateshead
<b>West Midlands</b>	5 Sept 2008	Martineau Teachers' Centre, Birmingham
<b>South West</b>	8 Sept 2008	Palace Hotel, Torquay
<b>Yorks &amp; Humber</b>	23 Sept 2008	Leeds
<b>South East</b>	29 Sept 2008	Dame Judith Professional Centre, Cosham
<b>North West</b>	24 Oct 2008	The Lowry, Salford
<b>Northern Ireland</b>	24 Nov 2008	Antrim Board Centre
<b>East Midlands</b>	6 Jan 2009	Leicestershire Arts
<b>East of England</b>	25 Sept 2008	Grafton Water Centre
<b>Greater London</b>	17 Oct 2008	Havering
<b>Wales</b>	Spring 2009	TBC

period, the following conferences were took place (see table above).

I was able to attend a number of these events and have received positive feedback from them all, but perhaps most heartening for me was to witness the impact of teachers from different authorities, meeting one another, and working together. The value of this networking is easily overlooked. Those in middle and senior management positions in music services may forget that they do have such opportunities at national conferences, whilst their colleagues may not. One member of the FMS Executive said, 'thank you to ABRSM for kick-starting this cpd initiative which is much needed'.

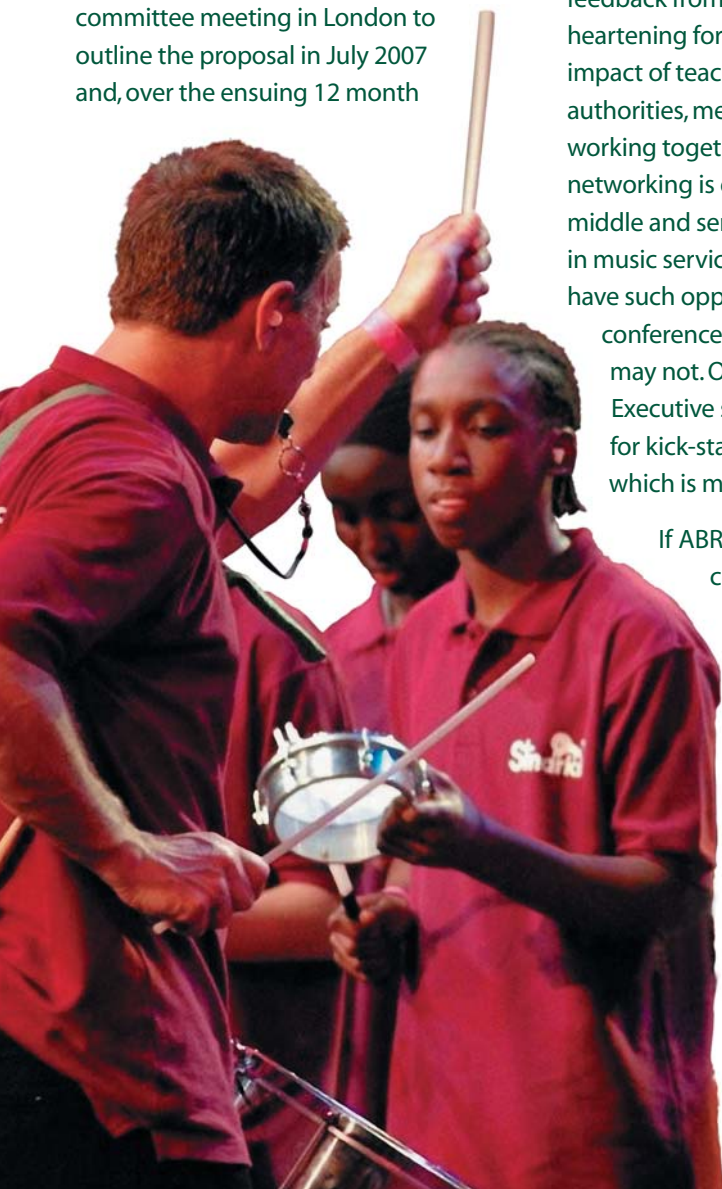
If ABRSM sponsorship has contributed in that way then so much the better. It is vital for all teachers to engage with continuing professional development and much easier for them simply not to bother. As a rule of thumb, it is my experience that those who don't bother are the very teachers I hear saying, 'so, what is there new to learn?'

The children are the same as they've always been and so is my instrument'.

Very often the teaching matches the attitude, by being reactive, complacent, poorly paced and generally lacklustre. When children choose to give up, such teachers see it as being the learner's fault rather than theirs. There is no place for such teachers, and such teaching, in today's music service.

The pressure is now on for all music services to deliver the expectation of increased access to instrumental tuition and to support classroom delivery through both Wider Ops and Sing-up! Music service funding is secure, well as secure as anything can be in the current climate, until 2011. Thereafter, who knows? But, if music services demonstrate their commitment to increased access and to maintaining high standards of teaching there is every cause for optimism. The key to success lies in the effectiveness of the workforce and, in turn, I believe that the answer lies in highly effective continuing professional development. ABRSM, as a provider of cpd since 1995, is keen to develop its partnership with FMS to help music service teachers in every way possible.

**Richard Crozier** is Director of Professional Development ABRSM and a consultant to the FMS.



# Ambitious plans for Staffordshire music

Writes Nigel M Taylor, Head of Staffordshire Performing Arts

The Staffordshire Music Partnership (SMP) is one of the five music partnership programmes to receive a national cash award in June this year to improve music education through collaborative working, making their music offer more than the sum of its parts.

The then schools minister, Andrew Adonis, announced the successful music partnership bids to be awarded one-year funding from government in his speech at this year's FMS annual conference in Leeds. The five lead organisations are Bristol Colston Hall, Devon Education Services, The Hallé and North West Music Partnership, The London Symphony Orchestra with the Barbican and Staffordshire County Council.

In Staffordshire the principal partners are: Staffordshire Performing Arts service, the School Improvement Division, Make Some Noise (Youth Music Action Zone for Staffordshire/Stoke on Trent), Manchester Camerata, the New Vic Theatre and Sound It Out Community Music.

The DCFS grant has also attracted other matched funding in kind and in cash and this is aiding the overall programme. 'Telling our Story' has been agreed as the theme for the SMP and its first year's work



in 2008-2009, both as a theme for artistic content of the year and for the involvement, learning and responses of children, young people, their teachers, parents and carers.

The programme of activity for the year 2008-2009 is centred on three towns in Staffordshire – Rugeley, Uttoxeter and Cheadle and includes:

- Manchester Camerata presenting free live concerts for KS3 (4+5) children and young people and their parents/carers and teachers
- Tasmin Little presenting 'The Naked Violin' to KS2 pupils
- Jonathan Price as Musician-in-Residence performing 'Bach to the Future'
- Weekly music activities in Early Years settings, Primary and Secondary schools including more instrumental learning through Staffordshire's innovative 'K2M' scheme and singing in partnership with Sing Up
- Out of school band building workshops and music ensembles
- Training for teachers
- A Young Ambassadors scheme – a 'youth music council'
- A celebration final concert at the Victoria Hall, Hanley, Sunday 5 July 2009 7.30pm where a performance of Rimsky Korsakov's Scheherazade by Manchester Camerata will be interspersed with children and young people's performances.

The programme is strategically managed by a group consisting of the principal partners. It is managed in the three towns by local music partnerships consisting of clusters of Primary and Secondary schools, Community and Learning Partnerships, District Councils and others.

Monitoring and Evaluation of the programme is being led by the School



Improvement Division with Keele University using an agreed matrix and set of criteria with termly reports to the DCFS and to the Local Authority Children and Young People's Plan and Sustainable Community Strategy.

Although it is too early to define the musical or social impact on the children and the excitement, aspiration and anticipation that have been generated amongst young people, schools, partner organisations is palpable. There have been some noticeable impacts already:

- Implementing music making opportunities for some children for the first time
- Bringing pyramids of schools to work together, in some cases for the first time
- Connecting with local services (e.g. youth service) and local community in different ways
- Creating a climate and culture to consider new ways of working
- Significant curriculum development in schools to support and link with the out of school activities
- In both Rugeley high schools, whole school commitment to the project
- Development of Young Ambassador scheme already influencing key decision making
- Professional development opportunities being considered more laterally
- New joint approaches to monitoring and evaluation being developed

Partners are genuinely excited about the work as it is unfolding in and out of schools and considering further issues of sustainability and the financial foundation of future work.



# Liverpool's Freedom of the City awarded to Sir Simon Rattle

On Tuesday 30th September 2008, 11 members of Liverpool Music Support Service Brass Ensemble performed for the Freedom of the City, which was awarded to Sir Simon Rattle.

The young musicians performed background music as guests arrived for a buffet reception. After the presentation the group performed the Adagietto from Mahlers 3rd Symphony especially arranged for the Ensemble by Liverpool Composer Phillip Lawrence.



Photo with kind permission of The London Symphony Orchestra

The FMS is appreciative of the Government's commitment to funding for music education and the dedicated support of the DCSF.

## Find out more about the FMS and our members

If you would like to know more about how the FMS and our members shape music education in England, Wales and Northern Ireland go to the website at [www.federationmusic.org.uk](http://www.federationmusic.org.uk) or contact us at:

7 Courthouse Street, Otley, West Yorkshire LS21 3AN  
e-mail: [info@federationmusic.org.uk](mailto:info@federationmusic.org.uk)  
tel: 01943 463311 fax: 01943 461188

