

# Review of Music Provision in Tameside for Children and Young People

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## Services for Children and Young People Scrutiny Panel

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# 1. Introduction by the Chair

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The children and young people of this borough have been described as Tameside's greatest asset and this scrutiny review has shown how music can help that asset prosper and thrive.

The Scrutiny Panel has learned about the tremendous added value that playing a musical instrument has on young people. We have heard how playing a musical instrument helps generate self confidence, self discipline, social skills, the ability to positively interact with other people and aids concentration. Playing a musical instrument uses more of the brain than any other activity.

Playing a musical instrument or singing, therefore, has a great beneficial affect upon our young people.

Unfortunately, the Scrutiny Panel has also learned that the Music Service in Tameside has not developed over the years or been supported to the level of other AGMA councils. The infra structure that is vital if participation in playing music at a higher level can take place has not been built up. This has been confirmed by experts in the subject who came to speak to the Panel both from providers of music, such as the Hallé Orchestra and Manchester Camerata, centres of musical teaching excellence such as the Royal Northern College of Music, local providers such as Rachael Howarth, founder and leader of the Abney Orchestra and Heads of the Oldham and Bolton Music Services.

Insufficient resources, have in the past, been provided for the service and the Panel has felt that the Music Service was far from the heart of the School Improvement Service. It needs its leadership and organisation to be better supported and engage more directly with schools. The members of the Panel have made a number of recommendations which are based on the good practice that we have observed and the expert advice received. The Panel recommendations do not contain unrealistic resource implications as we realise that would not be responsible, but we do recommend different ways of using resources and suggest that consideration be given to some different ways of working.

We are confident that with the necessary cultural change and a greater appreciation of the benefits of playing a musical instrument or of being a member of a choir, this service and the provision it makes can really improve. Like all Scrutiny Panel reports this is a snap shot in time and as things rarely stand still, I know that the Head of the Music Service and her team are striving with success to make improvements to the Service and the Panel looks forward to hearing about them when the Executive Response is presented to members.

I would like to thank on behalf of the Panel all those many people who are mentioned in this report and gave their time to help the members with this review, their contributions are greatly appreciated.



**Councillor V Ricci,  
Chair**



## 2. Summary

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This review was suggested by one member of the Scrutiny Panel and then enthusiastically taken up by the remainder of the Panel who recognised the wide benefits of playing a musical instrument that go far beyond just music. Members did have concerns about the lack of opportunities for young people to learn a musical instrument and play together in a youth orchestra.

Members have been informed by representatives from the Youth Service, Arts and Events Team, the “Tameside Aim Higher” Coordinator and the Head of the Music Service, about the provision made in Tameside. This showed members that there needed to be better coordination and a flexible approach, so that opportunities for tuition or support for young people were not missed. Information from external providers such as the Hallé Orchestra, Manchester Camerata, Royal Northern College of Music, etc., also revealed the gap in provision between Tameside and neighbouring Greater Manchester authorities. The Panel was encouraged by the initiative and commitment shown by Rachael Howarth in creating and directing the Abney Orchestra, Mossley and members hoped that Rachael could have a part to play in encouraging more instrumental music playing especially with the transition from primary to secondary.

The Scrutiny Panel was also very impressed with the presentations given by the Heads of the Music Services in Bolton and Oldham. These highlighted examples of good practice that could be followed and gave an offer of help that should be accepted.

There were also areas of very good practice in Tameside schools and these are outlined in the report with Manor Green Primary School and Egerton Park Arts College both being given as examples.

The Head of the Music Service is aware of the challenges facing the service and has developed an improvement plan to help address some of the issues identified in the report. She with her team are putting these improvements into practice and now requires support and determination to implement these measures with successful outcomes.

This report makes a number of recommendations that the Panel feel will help improve the service and enable it to move forward. Some of these will have been put in place by the time this report is published.

## 3. Membership of the Scrutiny Panel

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Councillor V Ricci (Chair), Councillor R Welsh (Deputy Chair)  
Councillors Brelsford, R Etchells, P Fitzpatrick, Highton, Patrick, S Quinn, Reynolds (replaced by Councillor Ward from 29.9.2009), Sullivan, and Wild.

Mrs S Marsh (Church of England)  
Rev Father J Clarke (Roman Catholic Church)  
Mr N Ahmed (Muslim Faith)  
Mrs T Sharma (Hindu Faith)  
Mrs A Gregory (Parent Governor)  
Mr M Osmond (Parent Governor)

## 4. Terms of Reference

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### Aim of the Review:

To examine the provision of music teaching and the opportunities for children and young people to experience and perform music in Tameside.

### Objectives:

- A. To ascertain the current support, provision, opportunities and demand for music teaching and the opportunities to perform and experience music in Tameside.
- B. To compare the support for the provision of music teaching and opportunities to perform and experience music in neighbouring local authorities.
- C. To try and identify good practice in neighbouring local authorities that could be recommended for adoption in Tameside.
- D. To ascertain the funding currently available for music teaching and performance.

### Value for Money/Use of Resources:

Value for money is a key element of this review. The review will consider the current level of funding for music tuition and performance compared to other local authorities and the services provided to see whether value for money is maximised.

### Equalities Issues:

Equitable access to all Council services is a key commitment of the Council and this also includes culture and learning. The review will examine whether there are any barriers to accessing music tuition or experiencing musical performances.

### Local Area Agreement Targets:

This review is directly linked to NIS 110 “Positive Activities (participation of young people)”. The review will consider the opportunities and encouragement given to children and young people to learn and participate in music, music making and appreciation.

## 5. Methodology

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During the course of this review members met:

- Representatives from the Youth Service to discuss (i) opportunities for music provision at the Young Peoples’ Centre, Duke Street, Denton; (ii) obtain examples of outcomes; (iii) arrange for a small group of members to visit the Young Peoples’ Centre, Duke Street.
- Representatives of the independent providers of performance and musical experience to discover the opportunities available for schools to work with

professional musicians – the Scrutiny Panel met: Mr Steve Pickett - Director of Education, Hallé Orchestra, Ms Louise Godfrey - Community Outreach Administrator, Royal Northern College of Music, Ms Charlotte Spencer - Head of Learning and Participation, Manchester Camerata, Ms Rachael Howarth - Abney Orchestra, Mossley, Ms Anna Jewitt – Music Leader North West, Sing Up and Mr Charlie Morrison – Head of Programmes, Greater Manchester Music Action Zone

- Ms Andrea Waldron, Aim Higher Co-ordinator, School Effectiveness Service, Ms Leanne Feeley, Principal Arts and Events Officer, Ms Maureen Leigh, Head of the Music Service and Mr Alan Bailey, Deputy Head of the School Effectiveness Service to outline and discuss their involvement with the provision of music tuition or experience for children and young people in the borough.
- Mrs Carolyn Baxendale, Head of the Bolton Music Service and Mr Martyn Evans, Interim Head of the Oldham Music Service. Both services had been identified by previous attendees at the Scrutiny Panel as being centres of good practice with established organisations providing excellent music teaching to schools and children in their respective boroughs.
- Councillor Ged Cooney, Cabinet Deputy (Lifelong Learning Services) and Mr Jim Taylor, Executive Director Services for Children and Young People to discuss the importance that the authority places on music teaching and to provide a strategic assessment of the Music Service and its future development.

In addition representatives of the Panel:

- Visited the Young People’s Centre, Duke Street, Denton to observe the Saturday morning music teaching and rehearsal sessions and consult the leader, teaching staff and young people on the demand for the service, its effectiveness and outcomes.
- Consulted head teachers, and music teachers from both the primary and secondary sectors at a series of forum meetings held at the Music Centre, Festival Hall, Denton.

The review was also supported by considerable desk top research and preparatory meetings undertaken by the Scrutiny Support Unit who also undertook separate interviews with:

- Mrs Jackie Lomas, Head Teacher, Manor Green Primary School.
- Mrs Nicky Bird, Head of Performing Arts, Egerton Park Arts College.
- Mr Den Davies, Tameside Music Academy

The background papers relating to this report can be inspected by contacting the Scrutiny Support Unit by:

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## 6. Background to the Review

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### 6.1 Setting the Scene

- 6.1.1 Music is a unique form of communication that can change the way young people feel, think and act. Music forms part of an individual's identity and positive interaction with music in any form can develop their competency as learners and increase their self esteem.
- 6.1.2 Historically music in schools was seen as an additional curriculum subject that was an opportunity for those interested students to learn an instrument, and others to be disengaged. Ofsted reported that simply offering opportunities did not necessarily ensure that provision included all pupils. It was also regarded by some teaching professionals of a lesser importance than core subjects such as Maths and English. Ofsted's report further found that there were still examples of music classes ceasing to provide more time for other subjects. However, following the publishing of 'All our Futures: Creativity, Culture and Education' by the National Advisory Committee on Creative and Cultural Education (NACCCE) in 2000, it has become greatly recognised that creative subjects such as music, art and drama play a key role in the development of children, and make a distinctive contribution to the aims of the national curriculum.
- 6.1.3 Research has shown that children who engage in music are happier, more successful, more confident and more self assured, and that it contributes to each strand of Every Child Matters.
- 6.1.4 Music education nationally has evolved greatly in recent years, and with specific grants devolved to music services they have begun working towards the target, set out in the Music Manifesto that by 2011 all primary school pupils who want to can have the opportunity to learn a musical instrument. Schools and national organisations are also recognising the importance of a wide variety of forms of music, and with the help of further government funding, have established many youth music projects across the country.
- 6.1.5 'All our Futures: Creativity, Culture and Education' ensured that creative subjects including music had the same assessment structure as other subjects in the national curriculum, thus increasing the perception of their levels of importance. Schools were also required from this point to report the attainment of pupils studying music at KS4.
- 6.1.6 In 1999, David Blunkett (then Education Secretary) and Chris Smith (then Secretary of State for Culture) announced a £180 million three year package to boost music education for children. The then Department for Education and Employment's £150 million Standards Fund and £30 million of Arts Council Lottery funds began to help provide opportunities for young people across the country to engage and participate in music.
- 6.1.7 In 2000, the Associated Board of the Royal Schools of Music reported that there was a decline in the number of young people playing a musical instrument. As a response to this, the Music Standards Fund was established to allow local education authorities (LEAs) to bid for extra funds to establish or develop a music service.



The key objectives of the music service were to –

- Provide instrumental tuition to pupils
- Offer in-service training for teachers
- Supply instruments to pupils
- Support the establishment of youth orchestras and ensembles
- And ultimately meet the government targets (as outlined in paragraph 6.3)

6.1.8 In conjunction with this, The National Foundation for Youth Music (Youth Music) was established to promote and develop music opportunities for young people outside the curriculum. One of their early successes was the ‘Instrument Amnesty’ where they collected 6000 working but unused instruments to give young people the opportunity to make music.

6.1.9 There are now nationally 49 specialist Arts Colleges who are developing their role as creative hubs for developing creative and artistic expertise. They share a similar ethos to the newly developed LA music services, in that music can offer many holistic benefits to the young person, and that an opportunity to experience and develop associated skills can make a real impact on the development of a child or young person.

## 6.2 The Importance of Music for the Development of Children and Young People

6.2.1 A recent study by neurologist Frank Wilson showed that when you play music you use 90% of your brain, no other activity could be found which uses the brain to this extent.

6.2.2 The Music Manifesto (2005) stated that, through high quality and enjoyable programmes, supported by continuing professional development for teachers and access to high quality instruments, pupils will be learning in large groups and making music ensembles. The evidence shows that pupils will have –

- Improved self esteem
- Improved self confidence
- Improved social skills
- Improved critical skills including listening
- More positive attitudes to schooling
- Improved musicality and creativity

Schools, parents and carers will see –

- A positive impact on pupils (including those with special needs)
- Improved standards in music
- Improved standards in the wider curriculum

6.2.3 Music contributes to each strand of Every Child Matters in a number of ways outlined below –

### **Be healthy**

- Improved emotional wellbeing – self esteem, confidence, self-discipline, self-expression, being a valued member of a group, relaxation, stimulation and opportunities to engage with others
- Improved mental health – memory, concentration, multi-tasking, developing varied learning styles, ability to recognise patterns
- Improved physical health – breathing, posture, articulation, vocal health, movement, coordination and motor skills
- Relieves worry and stress through relaxation

### **Stay safe**

- Non threatening environment and non judgemental activity
- Safe activities during leisure time
- Improved social skills and emotional wellbeing
- Encourages maturity which helps a balanced judgement
- Develops their understanding of equalities and diversity

### **Enjoy and achieve**

- Enjoyment through participation and performance
- Improved self confidence and sense of achievement
- All pupils can work at their own level and pace
- Impacts on other standards achieved in the wider curriculum

### **Make a positive contribution**

- Improved social skills – turn taking, collaboration, sharing, cooperation, appreciation, listening and communication
- Contributing to group activities
- Opportunities to make decisions, solve problems and take risks
- Improved motivation and attendance at school
- Opportunity to engage with the cultural life of the school, community and society as a whole

### **Achieve economic wellbeing**

- Success influences success in other subject areas
- Transferability of life skills, communication, collaboration and concentration, etc
- A sense of commitment and determination

6.2.4 Specific skills that music helps a young person to develop include –

- Listening
- Rhythm
- Coordination
- Concentration
- Language development

6.2.5 Music is a compulsory part of the National Curriculum for all children up to the age of 14. At 14 they can make the choice as to whether they wish to continue with the subject, but it is always offered as part of the wider arts subject area.

6.2.6 However, research undertaken by Youth Music showed that only 10% of young people access music provision within their school. Many young people chose to make music themselves, or access music provision from the voluntary sector such as the youth centre, local youth orchestra, etc. At a national level, Youth Music

has supported programmes for young people who would not have had the opportunity otherwise to engage in musical experiences.

## Conclusions

1. There is irrefutable evidence that playing a musical instrument, singing or being involved with music of any format has a great benefit, which extends well beyond the discipline of music, for those involved and supports many of the requirements of Every Child Matters.

## Recommendations

1. That the wider value for children and young people in the formal learning and playing a musical instrument and singing be acknowledged and included in strategies for improvements to educational attainment and pupil behaviour.

## 6.3 Music Education in the Future

- 6.3.1 Recent initiatives such as the extension of early year's provision for music, the Wider Opportunities projects at KS2, and the developing KS3 national strategy for music are demonstrating how the government is working to implement sustainable music provision.

### 6.3.2 Key Stage 1 (KS1) (pre-school and early primary)

It is recognised that most children have their first sustained experience of music in one of the early education settings. The government's current expansion of early year's education and childcare through initiatives as Sure Start and Early Excellence Centres offers the opportunity for delivering a comprehensive learning experience for children.

- 6.3.3 The Early Years Foundation Stage, recently implemented has created a single framework for care, learning and development of children in an early years setting. It recognises music as a key element to the creative development area.

- 6.3.4 Youth Music has also made music making for under fives a priority for the next five years, as recent research has shown that regular contact with music improves a child's communication, language and other important early development skills.

- 6.3.5 The Music Manifesto sets a target that all KS1 children should have the opportunity to experience regular structured music making with a skilled musician over two years.

### 6.3.6 Key Stage 2 (KS2) (primary school)

The primary years begin to build a foundation for every child's musical development, and are recognised as the time period where children should have access to as many musical experiences as possible. The national curriculum ensures that every child is entitled and required to learn music at school, however the quality of this provision can vary greatly.

- 6.6.4 The Music Manifesto sets out a series of targets for improving music provision in schools; they state that by 2011 –
- (a) All primary school pupils who want to, can have the opportunity to learn a musical instrument
  - (b) Over 2 million pupils will have had the opportunity to learn a musical instrument for free
  - (c) 50% of those pupils will have chosen to continue to learn a musical instrument
  - (d) 45,000 ensembles will be created or improved
  - (e) All primary schools will put on a musical production/concert
  - (f) 800,000 pupils will have achieved a level of performance skill at least equivalent to national qualification framework level 1

6.6.5 In support of these targets the government established an additional grant of £82million, devolved to local authorities (LAs) to support the Wider Opportunities projects. This was realised in different forms, but at the core would be a developed music service to work with schools to give as many KS2 pupils as possible, the chance for instrumental tuition.

#### 6.6.6 **Key Stage 3 (KS3) (secondary school)**

The transition from KS2 to KS3 is an important one, to sustain the enthusiasm and progress of a pupil and support their continued engagement with music education. However, it is important at this stage to consult with young people as to what music they want to hear and play. The role of the secondary school is to listen to what young people want, and act on providing it for them.

Personalised learning is being shown to have a significant positive impact on a young person's engagement with music, where they have the opportunity to shape their own musical education and create a portfolio to record their experience and achievements.

The Music Manifesto recommends that local, regional and national opportunities need to be developed to consult young people on the content and delivery of their music education and offer varied and alternative music provision to meet their needs.

#### 6.6.7 **Key Stage 4 (KS4) (post secondary school)**

At this stage in education, music ceases to be a compulsory part of the curriculum, and as a result the proportion of pupils taking music declines markedly. Research has shown that young people at this age more readily engage with music elsewhere in informal settings.

There has recently been a review into the whole curriculum of 14-19 year olds, where they have implemented a range of additional qualifications aimed at meeting the differing needs of young people at KS4. It is hoped that by introducing qualifications such as the 'creative and media diploma' more young people will continue to develop their musical education.

Young people are increasingly looking for inspiration from their peers at this stage, so the Music Manifesto has further recommended that there are more

opportunities created for young people to train as music leaders and offer peer tuition.

### 6.6.8 Music education in the future – post 2011

The government believe that the UK has an enviable reputation for music education, and want to showcase the impact of the recommendations made in the Music Manifesto with the opportunity to provide a musical accompaniment to the 2012 London Olympics.

They recognised that there is a lack of clarity about the future of music services as funding beyond 2011 has yet to be considered as part of the wider LA arrangements, however, they believe that once the recommendations have been delivered that music education will become a greater integral part of a child's education, and that the sustainability of music provision will likely be achieved.

#### Conclusions

2. The opportunities for children to experience the playing of a musical instrument exist both at the Youth Service and through the Wider Opportunities Fund where it is available to Key Stage 2 children. Beyond this however, it depends very much on each individual school how much additional instrumental teaching is provided.

#### Recommendations

2. That the Music Service is seen as the hub and first point of contact for all instrumental music teaching in the borough.
3. That some of the Wider Opportunities provision made in Key Stage 2 be reviewed and consideration given to additional concentration on a comparatively small number of primary schools that could developed as beacons of good practice, buying in additional music teaching and encouraged to form their own ensembles.
4. That the Head Teachers of the schools referred to in Recommendation 3 above be encouraged to act as ambassadors for the Music Service.

## 7. Review Findings

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### 7.1 Youth Music Centre

#### 7.11 Music and Multimedia Project

The project began in the People's Centre in Denton in 1979 where volunteers supported young bands and arranged gig nights to offer them an opportunity to perform. In 1990 the project moved to the Young Peoples Centre, Duke Street and remained on a voluntary basis until 1994 when the Youth Service allocated funding to the project to enable it to expand and diversify.

## 7.1.2 Current scope of the project

In 2005 the project developed into the Music and Multimedia Project, and diversified into offering a wider range of musical opportunities. The project is now open on Mondays (3pm – 9pm); Tuesdays and Wednesdays (3pm – 7pm) and Saturdays (10pm – 4pm) thus providing 2 x 6 hour days and 2 x 4 hour days. It develops the skills and confidence of young people to encourage them to perform at borough-wide youth music events. Recently the project organised a Youth Arts Village which offered a week of events that gave young people a range of opportunities to perform their music.

All young people, aged 11-19 years, of all talents and musical abilities are invited to participate in the project.

The project now offers a range of music opportunities, including –

- **DJ skills**

The project currently supports 7 young people to deliver DJing within their communities, one of whom is involved in the M34 disco run by the police in Denton, which is a very successful, well managed regular event for young people.

- **MC and Rap**

25 young people are currently learning more about how to use MCing and rap to explore the issues that they are facing. Youth workers are able to develop young people's language skills, confidence and rhythm by working with them on these projects.

- **Singing**

The singing tutors work with small groups and individuals to improve their singing abilities, basic skills i.e. breathing, and also their self confidence. A number of young women are involved in this project, and being engaged in singing has developed their self belief to a level where they have engaged in other projects.

- **Guitar, Bass and Drums**

The centre offers instrumental tuition that meets the needs of the young people who participate. A number of young people in bands come for 30 minute sessions with a tutor, and also use the facilities to practice as it offers all the required equipment. There are 12 bands that use the centre on a regular basis, and the 45 young people involved in these are given the support and tuition to enable them to reach the level they aspire to. A number of bands who are based at Duke Street have been successful in winning local music competitions.

Guitar, Bass and Drums instrumental lessons are currently the only ones offered to young people due to the demand. There has been no demand for tuition of other instruments, however, if requested, the project would look to expand to enable the need to be met.

- **Programming**

Young people who want to learn about ways of music making through computers are able to use software within the Young People's Centre to express their music making. The range of software used allows them to

develop transferable skills that can assist with their learning and wider education.

- **Animation**

This is a new area of expressive arts that has been offered through the Music and Multimedia Project and allows young people total anonymity when expressing themselves and the issues they face.

### 7.1.3 **Successes of the project**

Since 2006/7 the number of young people accessing the project has doubled (to over 100 per week) due to the development of the opportunities on offer.

Of those involved, 19% are young women. It is hoped by supporting more young women to be volunteers; it will encourage more young women to engage. Volunteers spoke of the importance of positive role models, both male and female, in order for them to develop healthy relationship skills.

The project attracts young people from across the borough, but predominantly from the Denton area due to the location of the Young Peoples Centre.

Young people from the project have supported many community events in Tameside i.e. Stalybridge Splash, and Denton Carnival. Each event offers an important opportunity for young people to gain experience in performing their music.

In addition to the services offered at Duke Street, the project has been able to offer music and multimedia opportunities across the youth service, for example, a music, dance and sport project in Mossley.

The project has specific targets about engaging young people from particular demographic groups, for example, they have worked to ensure that the projects are accessible to young people from BME backgrounds and now report a high percentage accessing the provision.

The project has also reached their target of the number of young people receiving an accreditation, 19% had been awarded, and 35% were working towards a qualification and/or accreditation through their engagement with the project. Young people who are volunteering on the project are working towards their 'V involved award' through the collation of voluntary hours. However, the centre tries to offer a supportive and welcoming environment where young people can feel comfortable to express their skills without pressure to complete awards and accreditations.

At the time of this report the service costs £13.03 per person, per week – which is recognised as good use of resources, as not only are the young people developing their musical ability, but also developing their life skills through their engagement with the project.

In response to questions from the Panel, the volunteers confirmed that young people access the centre through a range of avenues; however, the majority come with friends through word of mouth. The project is also advertised through the website, local press and publicity.

Members of the Panel expressed their support to the young people involved in the project, and were especially impressed by the volunteers who are helping other young people to make positive changes in their lives.

#### 7.1.4 The future of the project

The Music and Multimedia Project would like to expand to enable them to develop similar centres to Duke Street in Ashton, Stalybridge and Hyde to improve accessibility and meet the government target of enabling all young people to access a youth project by one bus route.

They are also looking at developing their online provision, to ensure that all young people have access to services, information and opportunity to discuss issues whether they choose to access a youth centre or not.

### Conclusions

3. The Tameside Youth Service Music and Media Project based at Duke Street Young Peoples Centre, Denton, provides both instrumental teaching and rehearsal facilities that met a need for young people in mostly rock bands. Although used most evenings and Saturdays, there may be some capacity for the centre to also be used by the Music Service based nearby at the Festival Hall, Denton.

### Recommendations

5. That a review be undertaken of the respective provision made by the Youth Music Service and the Music Service to see whether there is any duplication of provision or whether there is the opportunity to share assets and expertise.

## 7.2 Tameside from the Perspective of External Organisations

- 7.2.1 The Scrutiny Panel met representatives of Steve Pickett - Director of Education, Hallé Orchestra, Louise Godfrey - Community Outreach Administrator, Royal Northern College of Music, Charlotte Spencer - Head of Learning and Participation, Manchester Camerata, Rachael Howarth - Abney Orchestra, Anna Jewitt – Music Leader North West, Sing Up and Charlie Morrison – Head of Programmes, Greater Manchester Music Action Zone and asked them to individually give an outline of their work in Tameside and where possible their views on music provision in the borough.

**(a) Hallé Orchestra** – is part funded by AGMA and works throughout Greater Manchester helping to provide curriculum support to enable young people to experience creative music, especially instrumental music. The Hallé promoted active concerts and had worked in challenging environments such as young offenders' institutions. The Hallé Youth Orchestra had approximately 80 members from an age range of 12-18 years, it is not thought however, that any came from Tameside.

The Hallé works closely with members of the North West Music Partnership including, from Greater Manchester, Bolton, Manchester, Oldham and Stockport.



Tameside was not involved, because the infrastructure was not in place in the borough to enable sufficient numbers of young people to play a musical instrument. The Hallé had a three year process of working with the boroughs and work had been delivered in a number of schools in Tameside, especially in the primary sector. They would very much like to do more but felt that the borough would have to have a greater investment in music teaching for this to be practical.

**(b) Royal Northern College of Music (RNCM)** – worked with the community both in schools and by using the College's own students as mentors. Projects were funded through the Aim Higher scheme and an example was given of a production of West Side Story which involved all 10 Greater Manchester boroughs with 11 of the participants coming from Tameside.

The Sound Ideas scheme helped young people with their GCSE courses through themed days such as an urban music day, jazz day and world music day.

The college enjoyed a very good relationship with schools in Tameside and would like to do more if they felt that they could have a closer working relationship with the Music Service and liaised with schools and teachers.

**(c) Manchester Camerata** – felt that their work to enhance learning was very important to the organisation and it used music as a key tool to aid learning. The projects encouraged team working and co-operation and had included subjects other than music such as maths, science, geography, etc. Funded through AGMA, the Manchester Camerata's remit was to work with all ten Greater Manchester Boroughs. This year one of the themes was Mahler's Song of the Earth with one song being performed by each of the boroughs at the Bridgewater Hall.

Manchester Camerata had worked with St Mary's CE Primary School, Droylsden, Holden Clough Primary School, Ashton and Godley Primary School, Hyde. Camerata tended to work more closely with music services in other authorities although they would like to work more closely with the Music Service in Tameside which it was felt was missing out on excellent opportunities.

**(d) Abney Orchestra** – had been set up five years ago by Rachael Howarth to enable the people of Tameside to experience playing in an orchestra. Starting with five people, there were now over 40 and included a main orchestra and a junior orchestra. There were currently 11 young people in the junior orchestra with ages ranging from 4 – 11. Apart from playing a wide range of music, the participants also develop interpersonal and team building skills. When the juniors achieve a certain standard then they can join the main orchestra. This had the affect of encouraging a better standard from the members of the orchestra.

All the members of the orchestra were amateurs and played eight concerts per year. They had once received a grant from Tameside and that had been used to purchase percussion instruments. The performers paid a nominal sum to perform.

Rachael was hoping to leaflet schools to ascertain whether there were other young people who wanted to join the orchestra.

(Following the meeting Rachael Howarth set out her views and suggestions for the future of music teaching in Tameside and these are detailed in Appendix 2 to this report.)

**(e) Greater Manchester Music Action Zone (GMMAZ)** – had worked in Tameside for some time especially with the Arts and Events Team. In the early years GMMAZ had worked very successfully in Stalybridge and Hattersley and had subsequently moved to other areas. An outline was given of the several projects which get young people involved in a range of music provision including working in a recording studio.

GMMAZ works with Aim Higher and Music Leader North West and especially seeks to reach out to and engage young people living in more disadvantaged areas.

**(f) Sing Up** – was contracted with Music Leader North West who provided the funding for the scheme. The intention of the project was to provide training for primary music teachers who were usually non specialists by raising their confidence and encouraging greater participation in singing.

Sing Up had arranged four training sessions in Tameside and had held one concert at Albion Church involving five primary schools. Sing Up had good relations with the Music Service and had signed up 37 schools to the programme involving 63 teachers. It was noted however, that this was still under half the primary schools in Tameside.

Next year it was intended to establish a choir for teachers involving Manchester Metropolitan University.

**7.2.2 General Discussion** – it was noted that a survey by the Hallé Orchestra had revealed that Tameside provided the least funding for any music service in Greater Manchester and Steve Pickett felt that this was making it very difficult to achieve meaningful progress. The music service did well with the resources available to it but these were insufficient for the necessary infra structure to be created. For example there was no Tameside Youth Orchestra and without the necessary pathways in place there would never be sufficient challenge to drive improvement.

Manchester Camerata felt that it took head teachers with vision and initiative to want to seriously promote instrumental music and they had to be prepared to provide sufficient funding.

GMMAZ tended to promote different forms of music but still felt that there was a need for more effective pathways and appropriate venues.

Members discussed the brass band competitions in Tameside and the several brass bands currently located in Tameside with junior sections. Concern was expressed, however, that junior sections were in decline and it was agreed that a letter be sent to council funded bands in Tameside to ask whether they maintained a junior section or provided tuition.

It was agreed that there needed to be better communication and co-ordination between providers and the council's three points of contact and schools. It was general policy to request schools to at least make a contribution for the service being provided. It was noted that the RNCM through Aim Higher did not levy a charge and often people who had agreed to attend sessions did not.

It was noted that during the severe financial constraints of the 1980s and 1990s, the music service had suffered significant budget reductions and had never seemed to have recovered.

## Conclusions

4. The external organisations that attended the Scrutiny Panel all expressed a willingness and a desire to work more with the Tameside Music Service, but felt frustrated and inhibited by a lack of infrastructure such as Tameside youth orchestras or brass bands to enable necessary further development and continuity.
5. The future involvement of external organisations such as the Hallé Orchestra, Manchester Camerata or the Royal Northern College of Music in Tameside should be better co-ordinated, to make the best possible use of these valuable opportunities.
6. The Panel was very impressed with Rachael Howarth's achievements in creating the Abney Orchestra and felt that the Music Service would benefit from Rachael acting in at least a voluntary advisory capacity if she was prepared to undertake such a task.

## Recommendations

6. That the Head of the Music Service be notified of all additional music learning provision being made by the Arts and Events Team and the Aim Higher Coordinator and that the Music Service coordinate and communicate this to schools and encourage participation.
7. That the Head of the Music Service be requested to liaise with Rachael Howarth, Director of The Abney Orchestra, Mossley, to see whether she is prepared to act at least as a voluntary adviser to the Music Service and if there is an opportunity to further develop the youth section to become a Tameside Youth Orchestra and other ensembles, thus providing a greater infrastructure for instrumental music performance.

## 7.3 Aim Higher

- 7.3.1 The Panel was informed by Andrea Waldron, Aim Higher Coordinator that Aim Higher was a government scheme designed to help able 14 to 19 year olds from more deprived backgrounds to progress to higher education. Music was a small part of a £300,000 scheme which also funded other activities across the borough. Andrea had built links with the Royal Northern College of Music and has involved Tameside had also been involved with the production of West Side Story Summer School.
- 7.3.2 Year 10 looked after children had visited the Royal Northern College of Music to learn about its activities and have a look around. The target group was very spread through the education system and could be very difficult to engage. Most activity took place in Year 9 and Year 10 groups and there was no progression and the progress of individuals was not monitored.

## 7.4 Arts and Events

- 7.4.1 Leanne Feeley, Principal Arts and Events Officer outlined the events organised by her Unit that provided an opportunity for young people to experience music and music playing. Concerts had been held in Tameside featuring Black Dyke Band, Halifax Choral Society, the Hallé Orchestra, etc., all of which had been exciting and very well supported.
- 7.4.2 Reference was made however, to a workshop provided by Black Dyke Band on a Sunday afternoon for young musicians that had not been attended by anyone from schools or any young people from the Music Service. Although the event had been publicised through schools it had still not been attended. Members felt very strongly that this had been a missed opportunity and although they realised that holding a workshop of this nature on a Sunday afternoon was not the most convenient for time for all, it would have been an exceptional experience for young brass players. Members hoped that these sessions would continue to be arranged by the Arts and Events Team when the opportunity arose but that in future efforts be made by the Music Service to ensure they are attended by young musicians who would benefit from the experience.

The Panel was informed about the development of the culture magazine and the work carried out through Greater Manchester Music Action Zone in conjunction with the Youth Service especially targeting priority areas. There had previously been three arts posts in the regeneration areas but these had been lost due to funding issues.

## 7.5 Tameside Music Service

- 7.5.1 The Scrutiny Panel was informed about the development of the Music Service. It was noted that the original Music Service had been dissolved in 1990 with the development of the Tameside Instrumental Music Teaching Agency (TIMTA) which had annual funding of approximately £72,000 per year. Parents paid directly for tuition which was provided by casual self employed peripatetic music teachers. In 2001 Tameside received £200,000 Standards Fund Grant that helped finance the post of Advisory Teacher for Music – initially primary but later expanded to include secondary. In addition, the funding for TIMTA ceased and the agency was combined with the new Music Service in 2005. In 2007/8 additional government Wider Opportunities funding of £108,000 was granted to contribute towards the teaching of music which was initially devolved to schools but was spread too thinly to be effective and the following year, the Schools Forum agreed that the receipt of this grant should be retained centrally.
- 7.5.2 In September 2008 a new structure was set up with a full time Head of Service, full time Primary Curriculum Leader a part time Vocal Strategy Leader, a part time Specialist Music Teacher and a full time administrator and full time modern apprentice (administrator). There were also 17 part time hourly paid instrumental and vocal teachers. The service was still funded through the Standards Fund at £200,000 per year with additional funding of £106,000 for whole class instrumental and vocal teaching in primary schools. The Service had also received one off funding for looked after children and £10,000 from the Advanced Teacher Fund and the directorate's contribution was to pay for the use of office and other accommodation at the Festival Hall, Denton.

- 7.5.3 The leadership of the service had previously been fragmented and under supported with the Music Service separated from the Curriculum Development Team. The TIMTA manager became the Music Service Manager but without responsibility for the curriculum development staff responsible for music. In 2007 the Music Service manager resigned and the Advisory Teacher who was a member of the Curriculum Development Team was asked to oversee the running of the service and was subsequently appointed as Head of the Music Service.
- 7.5.4 Whole Class Instrumental and Vocal Tuition had been introduced into key stage 2 as part of the Government's music manifesto. Whole class tuition took place for one term funded by the Wider Access scheme to enable children to commence learning a musical instrument. Further terms' tuition could be bought in by the school at the cost of £1000 per term. Beyond key stage 3 the responsibility for instrumental music tuition lay with the pupils themselves.
- 7.5.5 There were a number of choirs in Tameside at both junior and senior levels although there was not necessarily significant transferring up from primary to secondary level. There was a Vocal Specialist employed four days a week by the Music Service to support singing in schools and the choirs and non specialist primary school teachers who taught singing were also supported by Sing Up.
- 7.5.6 The Department for Children, Schools and Families had produced an "Aspirations" document which set out clear challenging targets as follows:
- By 2011 every primary school pupil will have had the opportunity to learn a musical instrument for free, in a whole class setting, for at least a year.
  - At least 50% of children will continue to learn an instrument.
  - By 2011 more than 1.5 million pupils will continue to play an instrument and participate in over 45,000 ensembles in schools or local authority groups.

By 2011 all primary schools would be putting on musical productions and concerts. This project would be grant funded and the responsibility of each primary school to ensure that key stage 2 pupils are given these opportunities. It would be a challenge to the Music Service to ensure that this level of tuition could be delivered. Consultation had taken place with primary head teachers and the Music Service has offered one term's tuition for each key stage 2 pupil in Tameside. The service was also guaranteeing to leave sufficient musical instruments in each school to enable the children to continue their tuition.

- 7.5.7 Details were given of the amount of instrumental music teaching that had taken place in primary schools and it was reported that during the academic year 2008/9, 90 programmes would have been delivered in 69 schools, involving approximately 2250 children.
- 7.5.8 The Panel was informed about the partnership work that had been taking place including work with the Hallé Orchestra Education Service, BBC Philharmonic, Manchester Camerata, Chetham's School of Music, Royal Northern College of Music, Sing Up and many more. A number of courses had also been offered to class teachers and support staff together with training for instrumental/vocal trainers.
- 7.5.9 The service had identified a series of challenges that it would have to address. In particular the need to maximise capacity and funding, improved marketing and

communication, continuity and sustained commitment to instrumental learning by young people and maintaining that interest during the transition from primary to secondary education. Because the teachers were self employed, there was a need to ensure quality assurance and staff development. It was important that collaboration and partnership working was maintained and that the service was inclusive with equitable access to all.

- 7.5.10 The service was able to build on strong links that had been developed with curriculum development and good relationships with schools and other organisations, together with a new structure that should enable a more cohesive way of working.
- 7.5.12 The service had plans to increase the number of ensembles and establish music centres in different locations. It was intended to provide greater opportunities through road shows, concerts and effective collaborations. Increase the profile of music and the Music Service and develop a pupil voice and increase the level of support in key stage 3 which would help address issues relating to transition. It was also hoped to optimise the opportunities offered by new technologies.
- 7.5.13 In response to Members' questions it was acknowledged that it would be very difficult to establish the kind of infrastructure identified by the external providers who had attended the last meeting of this Scrutiny Panel with the current level of resources and capacity. Traditionally instrumental music teaching in Tameside was not a high priority and did not compare well with other Greater Manchester Authorities. It was acknowledged, for example that there were no larger wood wind instruments in the Music Service and no teachers for these instruments.
- 7.5.14 The Tameside Music Service had started recently again from a very low base and it was acknowledged that it would take years to build up with the current level of funding. Work had also been undertaken to develop ensembles but accommodation and facilities were very limited. It was felt however, that the new structure would enable a more co-ordinated approach to working with providers such as the Arts and Events Team to make effective use of the resources available.

## Conclusions

7. Apart from the Music Service and the Youth Service, some provision is also made by the Aim Higher Co-ordinator and the Arts and Events Team who bring performers into Tameside who are also prepared to work with young people. The review has identified that this all needs to be better coordinated with improved communication and a more flexible approach.
8. The history of the Music Service is one of under investment and marginalisation since the introduction of the local management of schools in the 1980s and the delegation of budgets. It appeared to the Panel that the Service had been under valued compared with other authorities and services.
9. Until there is a proper infrastructure for young people to play music together with enhanced coordination and communication, it will be difficult to seriously raise the standard of music provision to levels comparable to most Greater Manchester Authorities. There is a need for an individual senior member of the service to provide leadership for the creation and maintenance of a sustainable Tameside Youth Orchestra and other ensembles.

10. The weaknesses of the Music Service have been recognised by the Head of the Music Service and an improvement plan has been drawn up to address some of the issues. The Head of the Effective Schools Team will be ensuring that far more support is given to the leadership of the service.

## Recommendations

8. That a senior post in the Music Service be made responsible for providing leadership for the creation and maintenance of a sustainable Tameside Youth Orchestra and other ensembles.
9. That the School Effectiveness Team give enhanced support to the Music Service to further develop and successfully implement the Improvement Plan for the Music Service.
10. That as a priority all teachers working for the Music Service be placed on normal teaching contracts and be encouraged to be part of an inclusive and appreciated team all committed to a single ethos and aim.

## 7.6 Other Local Authority Music Services

- 7.6.1 The Panel met Mrs Carolyn Baxendale, Head of the Bolton Music Service and Mr Martyn Evans, Interim Head of the Oldham Music Service. Both services had been identified by previous attendees at the Scrutiny Panel as being centres of good practice with established organisations providing excellent music teaching to schools and children in their respective boroughs.
- 7.6.2 Mrs Baxendale gave a presentation that stressed the need for sustainability and progression for children and young people and the need to integrate all members of the service with everyone fully aware and committed to the shared vision for the service. Bolton had developed service level agreements (SLAs) with schools but also traded directly with parents where their children attended the Music Centre – especially gifted and talented pupils who had been recommended by their teachers and received hourly subsidised lessons at a cost of £9 per half hour.
- 7.6.3 Mrs Baxendale outlined the structure of the service with the Deputy Head having specific responsibilities for customers, SLAs and service engagement; and the Assistant Head of Service with responsibilities for development. External partnerships were seen as essential and the service worked with the Hallé Orchestra, Royal Northern College of Music, Sing Up, etc.
- 7.6.4 The service had been judged as outstanding in an inspection undertaken in March 2009 as had Sing Up Bolton, and the Bolton Local Authority Music Plan had been sent to all local authorities as a national exemplar. The service was a new partner in the Hallé Pathway programme.
- 7.6.5 The service had developed extensive music pathways providing progression for children and young people to extend their instrument playing to orchestras and ensembles. These pathways had to be accessible to children and it was very

important that school managers understood the philosophy of the service and that the SLAs would add value to the school.

- 7.6.6 The service was embedded in the educational improvement team and the Music Service measures in Bolton. It was essential that the Music Service was seen to be credible, value adding and had the full support of the head teacher. The service was able to provide individually tailored programmes for schools and led on national strategies.
- 7.6.7 There were 15,684 pupils per week taught in curriculum support, wider opportunities and instrumental/vocal group teaching. Approximately 40 schools were engaged in weekly whole class curriculum support at a cost per school of £4 - £5000 per year with 100 Wider Opportunities Programmes. All primary schools and currently 16 out of 17 secondary schools and 6 out of 6 special schools had at least one strand of provision and the final secondary school would be participating next year with tailor made provision.
- 7.6.8 The wider opportunities programme had to make quality provision and included buy back from schools providing such value that schools would want buy into it and provide whole class teaching. Introduced in 2004, it had started in Bolton with 10 pilot projects in 10 schools, but had proved so successful that at the end of the first year the schools had bought the service in at a subsidised cost of £2150. Very few schools had dropped out, some were offered different instruments and other schools that could not afford to continue were offered alternative tailor made provision that they could afford. When all schools were involved it was possible to provide sustainable progression – school groups, ensembles, orchestras, choirs and buy in teaching curriculum support teaching to help development.
- 7.6.9 Effective use could be made of Wider Opportunity monies that enabled wider class or group teaching to raise aspirations and help fulfil the government's requirement for 50% of children to have an enhanced music experience.
- 7.6.10 Effective communication with schools was essential. Between January and June 2009 Mrs Baxendale had visited 80 out of 90 head teachers and spoke to the remainder on the phone. She also sought high profile performance opportunities and children performing in a great venue was greatly appreciated by head teachers. In both Bolton and Oldham, the Music Centres were seen as the hub of young people's music making. It was essential that music centres were regarded as the heart of music making and not just an add on to a wider and dysfunctional provision.
- 7.6.11 It was noted that 95% of the respective budgets for the music services in Bolton and Oldham were dedicated to teaching staff salaries and it was therefore vital that this resource was integral to the service, that there was a staff plan, that they were made to feel part of and committed to the team and the vision for the service and had normal contracts of employment. Curriculum support was an important part of the work of the service and in both Bolton and Oldham the service worked with both infant and junior teachers in the classroom. In Bolton, weekly INSET training sessions were provided for classroom teachers in the delivery of music in the national curriculum, PPA programmes delivered in some schools, children had weekly access to outstanding (OFSTED graded) classroom practitioners, school choirs were developed and 40 primary schools were buying in programmes that were tailor made.



- 7.6.12 Musical pathways of progression had been developed providing 575 hours of music tuition per week, a new musical instrument hire scheme involving 650 children in 2008/9, 35 music centre ensembles, including 10 satellite centres and over 100 performances given.
- 7.6.13 Bolton had an instrument fund of £58k and Oldham £54k, Oldham had created an instrument pool in 1978 and from 1980 these had all been brought back from schools to the Music Centre and for every hour of music tuition, the service gave the school gave 8 instruments, providing that parents confirmed that they had taken possession of the instrument and that they had adequate insurance.
- 7.6.14 It was noted that Oldham had delegated music budgets to schools in 1994 and Bolton in 2003, following the local management of schools and the saving grace for Oldham had been the very well established pool of instruments that were held locally and could be used to sell the service with instruments.
- 7.6.15 Details were given of the respective programmes of tuition (see below the Oldham example) at the respective music centres and it was noted that annual auditions were held to enable children to join and progress:

Monday – strings

Tuesday – orchestral

Wednesday – choirs (girls and boys) and combined choirs

Thursday – brass and pop music

Friday – percussion and world

Sunday – street dance, DJ, etc.

Bolton had a very similar structure but on different days.

- 7.6.16 Mr Evans agreed with the points made by Mrs Baxendale and highlighted joint working with other local authorities and it was suggested that that there could be links between the Tameside and Oldham Services that would be of benefit. It was agreed that offering a lot of taster sessions for a period of 10 weeks in schools was not the answer. It was better to concentrate on a smaller number of schools for a sustained period and build up centres of excellence that could be show cases for the service with head teachers who would be ambassadors for the service and encourage other schools to participate in more meaningful way.
- 7.6.17 The Panel noted the very strong parallel benefits from music teaching and learning. Behaviour tended to greatly improve and other subjects also benefited as did a child's ability to concentrate.
- 7.6.18 Examples were given of how schools in some of the most deprived parts of both boroughs had benefited from concentrated music provision but it had to be developed naturally.
- 7.6.19 It was noted that the Oldham Music Service had a total budget of about £1.2M comprising £480k total Standards Fund and £656k recharges to schools plus some mainstream full cost recovery of the cost of instrumental teaching. All staff salary costs that accounted for 90% of expenditure was paid for from the income generated by the service. Bolton received a combined Standards Fund allocation of approximately £700k, with income from schools, the local authority contributed £88k with sponsorship of £10k.

- 7.6.20 In conclusion, the Panel sought advice for the promotion of the Tameside Music Service and suggestions for future strategies. It was recommended that the service target a number of primary schools with head teachers sympathetic to music teaching where a year's instrumental teaching could be provided through wider opportunities funding for key stage 2 pupils with the schools being persuaded to provide funding to enable a full year's tuition. Such schools could then be used as exemplars to show case the benefits of instrumental music teaching to their peers and the head teachers and teachers act as natural ambassadors for the service. Schools that were perceived to be in danger of falling into special measures should be targeted by the service. The Music Service needed to be at the heart of schools improvement with a nucleus of teachers on full teaching contracts at the heart of the service. There needs to be clear communication with teachers and schools with head teachers being personally visited by the Head of the Service which would both raise the profile of the service and the importance of music teaching in the school. It was vital to sell the service to schools.
- 7.6.21 There needed to be a progression from instrumental playing in schools to the music centre and to ensembles, etc., with the establishment of a show case group.
- 7.6.22 The music service had to be better co-ordinated in the wider sense with much closer partnership links with the music teaching undertaken by the Youth Service and better communication with other parts of the local authority that can provide musical experiences, such as the Arts and Events Team. It was felt that the divided provision made by the Youth Service and the Music Service was not the most efficient use of resources. The Music Service must be regarded by all as the first point of contact. It was essential to ensure that the music service was embedded in the Effective Education Team and seen as a support for schools to improve. It was a fundamental requirement that sufficient instruments be acquired to enable children to try them before committing to expensive purchases.
- 7.6.23 Finally there had to be fully supported, dedicated and committed leadership that had the backing of the Education Service that acknowledged the important part that instrumental teaching had to play in children's lives.
- 7.6.24 Members thanked Mrs Baxendale and Mr Evans for their valuable contributions that would help formulate the Panel's final conclusions and recommendations and for the assistance that Mr Evans was prepared to offer to the Tameside Music Service.

## Conclusions

11. Although the Music Services both in Bolton and Oldham receive higher funding from their respective councils than the Tameside Music Service, it is the long term quality of leadership, organisation and long term development that is most significantly different.
12. The Heads of the Music Services at Bolton and Oldham have provided very helpful suggestions to help enable the Tameside Music Service to strengthen and improve and it would be folly not to engage further with these services to learn from their good practice.
13. One of the keys to successfully attracting schools to buy into the Music Service is the engagement of Head Teachers and their understanding the importance of

playing a musical instrument.

14. It is vital that the Music Service has an ethos and mission statement that all staff and teachers are committed to and that teachers be on normal teaching contracts.

## Recommendations

11. That at the earliest opportunity the School Effectiveness Team seek to appoint or designate a senior officer to support and promote the Music Service.
12. That the Head of the Music Service or her nominee seeks personally to meet with the Head Teacher of every school in Tameside to promote the services provided by the Music Service and the benefits that can accrue.
13. That the Head of the Tameside Music Service accept the offer of assistance from the Head of the Oldham Music Service and ascertain what practical lessons and good practice can be learned and introduced into Tameside.
14. That the Head of the Music Service visit music services in other authorities to learn other areas of good practice.
15. That consideration be given to innovative ways of acquiring more instruments that could be provided to schools to enable children to play without having to commit to the purchase of expensive musical instruments.

## 7.7. Strategic Overview of the Music Service

- 7.7.1 The Panel met Jim Taylor, Executive Director, Services for Children and Young People who informed members that it was recognised that the Music Service in Tameside had not been supported or developed to the extent of neighbouring local authorities who also promoted music teaching more proactively with schools. Consequently it had been difficult to engage schools, especially primary schools with instrumental teaching.
- 7.7.2 It was acknowledged that the service had not offered a product that schools had really wanted and schools had been reluctant to buy into the service. It was necessary to give much more support to the leadership of the service and provide proper teaching contracts for staff. The service was now part of the Effective Schools Team which was responsible for school improvement and the service had been remodelled to improve its leadership.
- 7.7.3 It was felt that schools should be helped to help themselves with a view to establishing some schools that have been able to successfully provide instrumental music teaching to act as champions for the Music Service.
- 7.7.4 Tameside was committed to the Tameside Entitlement Curriculum which provided a broad education experience that recognised how vital the arts, personal and health were to children's well being and that young people needed to be happy to succeed.
- 7.7.5 The Council would like to forge greater links with organisations such as Manchester Camerata, the Hallé Orchestra, etc., although it was recognised that

the current level of provision made this difficult. A member referred to the very low level of funding in Tameside for instrumental music teaching compared with other neighbouring authorities and Jim Taylor outlined the financial provision. Other services gained considerable income from schools buying into the service together with funding from the Standards Fund and Wider Opportunities Fund. Schools would be prepared to buy into a service if they thought it was worthwhile and they were getting a quality service.

- 7.7.6 He confirmed that it was essential that the service worked more closely with schools in the way that other authorities do and also much greater support would be given to the leadership of the service. He welcomed the opportunity for the service to work with and learn from the Oldham Music Service in the same way that many other authorities had learned from good practice in Tameside in other elements of the authority.
- 7.7.7 Mr Taylor acknowledged the power of music to improve behaviour and attainment and it was also a valuable way in engaging parents in school activity. Mr Taylor also referred to the Tameside Entitlement Curriculum which gave opportunities to all pupils in Tameside and confirmed that children learned key subjects such as English and maths when they were happy and fulfilled and music had a big part to play in this.

## 7.8 Information from Schools

- 7.8.1 Mrs Jackie Lomas, Head Teacher of Manor Green, Primary School was interviewed on behalf of the scrutiny Panel. The details of the interview are contained in Appendix 3 to this report and show not only what can be achieved with the commitment of the Head Teacher, staff and pupils but also the wider beneficial affects on children. It was also noted that both governors and parents participate in the school brass band giving a very inclusive feel to the school's brass band which included children from a number of year groups.
- 7.8.2 Mrs Nicky Bird, Head of Performing Arts, Egerton Park Arts College was also interviewed on behalf of the Scrutiny Panel and again the details of the interview are contained in Appendix 4 to this report and show how the Arts College can work with primary schools to encourage interest in and practical experience of playing and creating music.
- 7.8.3 There is a challenge that has not yet been met in Tameside which is to successfully retain a practical commitment in young people moving from primary school to secondary school to playing a musical instrument. There is clear evidence that many children give up playing a musical instrument when they transfer to secondary school due to negative peer pressure as well as time, cost and lack of parental support issues. The development of a successful ensemble or orchestra will help to enable young people to play and learn together in an atmosphere of positive peer relationships and be more willing to continue to play an instrument.

## Conclusions

15. The success of instrumental music teaching at Manor Green Primary School, Denton, is very much due to the commitment and hard work of the Head Teacher, together with her staff, governors and pupils, supported by the Music Service; and as such is a model for instrumental music teaching in primary education.

16. Members welcome the community involvement led by the Head of Performing Arts at Egerton Park Arts College working with and encouraging other schools to be engaged in instrumental music playing as well as supporting its own pupils, especially those deemed to be talented and gifted.

## Recommendations

16. That consideration be given to forming a “Friends of Tameside Young People’s Music” that could provide support and possibly access different funding streams for the respective music services in Tameside.

## 7.9 Music Promoting Equalities and Other Benefits

- 7.9.1 A constant theme that has been contained in the information received by the Scrutiny Panel from almost all the contributors to this review is the beneficial affect that playing a musical instrument can have on young and old alike. This goes beyond the more obvious benefits and can improve understanding of different cultures and encourage positive participation.
- 7.9.2 Evidence has been received from Manor Green Primary School about the way that for example a child with autism had improved a great deal with maths and a child with severe emotional and behavioural difficulties whose behaviour has improved greatly as a result of playing a musical instrument.
- 7.9.3 Playing a musical instrument crosses cultural and age boundaries with examples of parents and teachers joining primary school children in playing in a school brass band.
- 7.9.4 Music also helps children and young people with disabilities to improve their hand eye co-ordination and understanding other subjects.
- 7.9.5 The benefits of music and singing have been recognised as a great way to help relieve stress and the contribution from Mirriam Lawton, Deputy Chief Executive (Executive Support) contained in Appendix 5 evidences how this has been used in Tameside to support staff and provides further confirmation of the benefits of playing a musical instrument or singing.
- 7.9.6 Mr Den Davies, MCC Studios (Music Creation Corporation (Community Initiatives) Limited) was interviewed on behalf of the Scrutiny Panel and details of that interview are contained in Appendix 6 to this report.
- 7.9.7 The brass bands in the area whose details were contained in the community data base were contacted to see whether they offered music teaching to young people. Of those that replied there was a mixed response with some group teaching but equally bands that did not have junior sections and could not provide a teaching resource. Also there was concern that it was proving more difficult to attract young people to join brass bands or to play musical instruments.

## 8. Conclusions

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### Conclusions

1. There is irrefutable evidence that playing a musical instrument, singing or being involved with music of any format has a great benefit, which extends well beyond the discipline of music, for those involved and supports many of the requirements of Every Child Matters.
2. The opportunities for children to experience the playing of a musical instrument exist both at the Youth Service and through the Wider Opportunities Fund where it is available to Key Stage 2 children. Beyond this however, it depends very much on each individual school how much additional instrumental teaching is provided.
3. The Tameside Youth Service Music and Media Project based at Duke Street Young Peoples Centre, Denton, provides both instrumental teaching and rehearsal facilities that met a need for young people in mostly rock bands. Although used most evenings and Saturdays, there may be some capacity for the centre to also be used by the Music Service based nearby at the Festival Hall, Denton.
4. The external organisations that attended the Scrutiny Panel all expressed a willingness and a desire to work more with the Tameside Music Service, but felt frustrated and inhibited by a lack of infrastructure such as Tameside youth orchestras or brass bands to enable necessary further development and continuity.
5. The future involvement of external organisations such as the Hallé Orchestra, Manchester Camerata or the Royal Northern College of Music in Tameside requires to be better co-ordinated, to make the best possible use of these valuable opportunities.
6. The Panel was very impressed with Rachael Howarth's achievements in creating the Abney Orchestra and felt that the Music Service would benefit from Rachael acting in at least an advisory capacity if she was prepared to undertake such a task.
7. Apart from the Music Service and the Youth Service, some provision is also made by the Aim Higher Co-ordinator and the Arts and Events Team who bring performers into Tameside who are also prepared to work with young people. The review has identified that this all needs to be better coordinated with improved communication and a more flexible approach.
8. The history of the Music Service is one of under investment and marginalisation since the introduction of the local management of schools in the 1980s and the delegation of budgets. It appeared to the Panel that the Service had been under valued compared with other authorities and services.
9. Until there is a proper infra structure for young people to play music together with enhanced coordination and communication, it will be difficult to seriously raise the standard of music provision to levels comparable to most Greater Manchester Authorities. There is a need for an individual senior member of the service to provide leadership for the creation and maintenance of a sustainable Tameside Youth Orchestra and other ensembles.

10. The weaknesses of the Music Service have been recognised by the Head of the Music Service and an improvement plan has been drawn up to address some of the issues. The Head of the Effective Schools Team will be ensuring that far more support is given to the leadership of the service.
11. Although the Music Services both in Bolton and Oldham receive higher funding from their respective councils than the Tameside Music Service, it is the long term quality of leadership, organisation and long term development that is most significantly different.
12. The heads of the music services at Bolton and Oldham have provided very helpful suggestions to help enable the Tameside Music Service to strengthen and improve and it would be folly not to engage further with these services to learn from their good practice.
13. One of the keys to successfully attracting schools to buy into the Music Service is the engagement of Head Teachers and their understanding the importance of playing a musical instrument.
14. It is vital that the Music Service has an ethos and mission statement that all staff and teachers are committed to and that teachers be on normal teaching contracts.
15. The success of instrumental music teaching at Manor Green Primary School, Denton, is very much due to the commitment and hard work of the Head Teacher, together with her staff, governors, and pupils, supported by the Music Service; and as such is a model for instrumental music teaching in primary education.
16. Members welcome the community involvement led by the Head of Performing Arts at Egerton Park Arts College working with and encouraging other schools to be engaged in instrumental music playing as well as supporting its own pupils, especially those deemed to be talented and gifted.

## 9. Recommendations

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### Recommendations

1. That the wider value for children and young people in the formal learning and playing a musical instrument and singing be acknowledged and included in strategies for improvements to educational attainment and pupil behaviour.
2. That the Music Service is seen as the hub and first point of contact for all instrumental music teaching in the borough.
3. That some of the Wider Opportunities provision made in Key Stage 2 be reviewed and consideration given to additional concentration on a comparatively small number of primary schools that could developed as beacons of good practice, buying in additional music teaching and encouraged to form their own ensembles.

4. That the Head Teachers of the schools referred to in Recommendation 4 above be encouraged to act as ambassadors for the Music Service.
5. That a review be undertaken of the respective provision made by the Youth Music Service and the Music Service to see whether there is any duplication of provision or whether there is the opportunity to share assets and expertise.
6. That the Head of the Music Service be notified of all additional music learning provision being made by the Arts and Events Team and the Aim Higher Coordinator and that the Music Service coordinate and communicate this to schools and encourage participation.
7. That the Head of the Music Service liaise with Rachael Howarth, Director of The Abney Orchestra, Mossley, to see whether she is prepared to act at least as a voluntary adviser to the Music Service and if there is an opportunity to further develop the youth section to become a Tameside Youth Orchestra and other ensembles, thus providing a greater infrastructure for instrumental music performance.
8. That a senior post in the Music Service be made responsible for providing leadership for the creation and maintenance of a sustainable Tameside Youth Orchestra and other ensembles.
9. That the School Effectiveness Team give enhanced support to the Music Service to further develop and successfully implement the Improvement Plan for the Music Service.
10. That as a priority all teachers working for the Music Service be placed on normal teaching contracts and be encouraged to be part of an inclusive and appreciated team all committed to a single ethos and aim.
11. That at the earliest opportunity the School Effectiveness Team seek to appoint or designate a Senior Officer to support and promote the Music Service.
12. That the Head of the Music Service or her nominee seeks personally to meet with the Head Teacher of every school in Tameside to promote the services provided by the Music Service and the benefits that can accrue.
13. That the Head of the Tameside Music Service accept the offer of assistance from the Head of the Oldham Music Service and ascertain what practical lessons and good practice can be learned and introduced into Tameside.
14. That the Head of the Music Service visit music services in other authorities to learn other areas of good practice.
15. That consideration be given to innovative ways of acquiring more instruments that could be provided to schools to enable children to play without having to commit to the purchase of expensive musical instruments.
16. That consideration be given to forming a "Friends of Tameside Young People's Music" that could provide support and possibly access different funding streams for the respective music services in Tameside.



## 10. Borough Treasurer's Comments

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The financial resources available to the Music Service within Services for Children and Young People for the 2009/2010 financial year are as follows:

<b>Funding Source</b>	<b>£'000</b>
Standards Fund Grant (via Department For Children, Schools and Families)	305
Contribution From Music Federation	42
Contribution To Advanced Skills Teacher post	10
Estimated Tuition Fee Income	175
<b>Total</b>	<b>532</b>

As recommended within this report, the service has recently placed all teachers previously employed on a supply basis onto a combination of permanent and fixed term contracts. This will lead to increased staffing costs which will have to be met from within the resources detailed above.

The fees charged for tuition have only recently been reviewed after several years without an increase which has had an impact on the level of financial resources available to the service. It is essential that tuition fees are reviewed annually in future years.

The financial resources available for the 2010/2011 financial year are expected to be at a similar level to the current financial year. However it should be noted that this is only an estimate and is partially reliant on the level of income generated from tuition fees. The resources received via the Standards Fund are only confirmed for the 2010/2011 financial year as 2011/2012 will be the first year of a new spending review period. Provisional details for this next period are expected in December 2010.

## 11. Borough Solicitor's Comments

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This report sets out the Scrutiny Panel's view on the Council's music service and how it can work to deliver the objectives of the Sustainable Community Strategy. Any implementation of changes to working practices and contractual arrangements will need to be undertaken in accordance with the Council's employment policies and procedures.

# Appendices

## **Appendix 1**

Scope and Project Plan for this review.

## **Appendix 2**

Letter from Rachael Howarth founder and Musical Director of The Abney Orchestra, Mossley with her views on the future of music provision for young people in Tameside.

## **Appendix 3**

Interview with Mrs Jackie Lomas, Head Teacher of Manor Green Primary School, Denton about music and playing musical instruments at the school.

## **Appendix 4**

Example of good practice – Provision of Instrumental Music and Choral Teaching at Egerton Park Arts College and working with primary schools.

## **Appendix 5**

Benefits of Music within Tameside A Commentary from Mirriam Lawton, Deputy Chief Executive, Executive Support.

## **Appendix 6**

Interview with Mr Den Davies, MCC studios (Music Creation Corporation) about the aims and working practices of the Tameside Music Academy, Mottram.

## Services for Children and Young People Scrutiny Panel

### Scrutiny Review of Music Provision in Tameside for Children and Young People

#### Project Plan – March 2009

##### Aim of the Scrutiny Review Exercise

To examine the provision of music teaching and the opportunities for children and young people to experience and perform music in Tameside

##### Objectives

- A. To ascertain the current provision, opportunities and demand for music teaching and the opportunities to perform and experience music in Tameside.
- B. To compare the provision of music teaching and opportunities to perform and experience music in neighbouring local authorities.
- C. To try and identify good practice in neighbouring local authorities that could be recommended for adoption in Tameside.
- D. To ascertain the funding currently available for music teaching and performance.

##### Value for Money / Use of Resources

Value for money is a key element of this review. The review will consider the current level of funding for music tuition and performance compared to other local authorities and the services provided to see whether value for money is maximised.

##### Equalities Issues

Equitable access to all Council services is a key commitment of the Council and this also includes culture and learning. The review will examine whether there are any barriers to accessing music tuition or experiencing musical performances.

## Local Area Agreement Targets

This review is directly linked to NIS 110 "Positive Activities (participation of young people)". The review will consider the opportunities and encouragement given to children and young people to learn and participate in music and music making and appreciation.

## Timescale

It is intended that this review will be completed by

## Detailed Action Plan (in broadly chronological order)

Action	Objective met	Timescale	Lead Scrutiny Panel member(s) and/or Scrutiny Support Officer(s)	Monthly update
1 Approve scope and project plan for this review.	All	17 <sup>th</sup> March 2009	Scrutiny Panel Head of Scrutiny/Principal Scrutiny Support and Co-ordination Officer (PSSCO).	
2 Meet representatives from the Youth Service (Head of Youth Service and Music Development Worker) to discuss (i) opportunities for music provision at the Young Peoples' Centre, Duke Street, Denton and other venues and locations; (ii) obtain examples of outcomes; (iii) arrange for small group of members to visit the Duke Street, Denton Centre.	A  A, B, C  A, B	7 <sup>th</sup> April 2009  Visit to Duke Street – Sat 23 <sup>rd</sup> May 11am?	PSSCO  SCYP	

3	<p>(a) Briefing Paper on the background to the independent providers.</p> <p>(b) Meet some of the independent providers of performance and musical experience to discover the opportunities available for schools to work with professional musicians: Hallé Orchestra, Manchester Camerata.</p> <p>(c) Meet representatives from voluntary organisations who perform or support young people’s music: Rachael Howarth, Abney Orchestra, Mossley, Mossley Brass Band, Tameside Music Academy, Greater Manchester Music Action Zone and Youth Music North West.</p>	A	2 <sup>nd</sup> June 2009	SCYP	
4	<p>(a) Briefing Paper on the current scheme of provision for music teaching and opportunities for performance and experience.</p> <p>(b) Meet Adviser Head Teacher and Head of Music Service to: (i) discuss the provision of music teaching, the instrument teaching service, the school curriculum, and opportunities to experience and play music outside the classroom ; (ii) find out whether there are any proposals for changes to the service; and (iii) ascertain the funding available for music performance and experience.</p>	A, C.  A A  A, C.	30th June 2009	SCYP	
5	Meet music teachers in Tameside to: (i) discuss their experiences teaching music in schools and the opportunities for young people to experience	B, C.	Primary Network Thurs 18 <sup>th</sup> June 4-6pm	PSSCO  SCYP	

	music and performance; (iii) the level of demand and need for music provision (iv) the level of support available both from within and outside the authority; (v) to consider any suggestions for improvement. (vi) hold a forum with music teachers (core and peripatetic).	B, C.	Secondary Network Wednesday 1 <sup>st</sup> July 2-4pm  Wider opportunities concert – Thurs 16 <sup>th</sup> July 6.30 Hyde Town Hall	SCYP	
6	Visits to see or learn good practice including information from other local authorities and from abroad to consider good practice.	B,C.	To be arranged.	PSSCO/SCYP Members	
7	Meet Cabinet Deputy.	All	28 <sup>th</sup> July 2009	SCYP	
8	Scrutiny Panel approval for the Review Report.	All	6 <sup>th</sup> October 2009	SCYP	
9	Comments of Borough Treasurer and Borough Solicitor.	All	To be arranged.	PSSCO	
10	Report presented to Council.	All	To be arranged.	Chair	

## Anticipated Agenda for Scrutiny Panel Meetings

Date of Scrutiny Panel Meeting	Item
7 <sup>th</sup> April 09	Meet Youth Service.
2 <sup>nd</sup> June 09	Meet Adviser Head teacher and Head of Music Service.
30 <sup>th</sup> June 09	Meet Music Teachers in Tameside.
28 <sup>th</sup> July 09	Meet independent providers of music.
8 <sup>th</sup> September 09	Meet Cabinet Deputy.

# Appendix 2

125 Manchester Rd  
Mossley  
Tameside  
OL5 9AA

Email: [rachaelehowarth@hotmail.com](mailto:rachaelehowarth@hotmail.com)

8<sup>th</sup> June 2009

Howard Boots  
Head of Scrutiny  
Council Offices, Wellington Road  
A-U-L, Tameside  
OL6 6DL

Dear Sirs

## **Re: Music Provision in Tameside**

To encourage music in the Tameside area the Council need to take a much more proactive role in providing services. It is not enough to buy in national music initiatives for a year or have orchestral projects in schools if they are not followed up by consistent activities.

My vision for music in Tameside is one where the music service work more closely with schools to train and encourage young musicians. During my teaching career I have had the opportunity to experience good practice in three local areas that provide excellent music provision: Bolton, Kirklees and Oldham. I know how their systems work and by implementing similar systems in the Tameside Borough the standard of music would greatly improve and we would see results quickly.

I would like to implement the following:

- All peripatetic staff working in Tameside schools to be employed by the music service to ensure standards.
- This will enable the Council to keep a record of every child that plays an instrument in the Borough.
- A central music centre in Tameside where bands are run; Jazz bands, Wind Bands, Brass Bands, Orchestras, Choirs, String Ensembles, Guitar Groups, Recorder Groups.
- Different levels of each group so that students can progress.
- These bands could be run by myself or other peri-staff. All pupils that play instruments in the area would be invited. In other Boroughs this is done on a fee-paying basis and so would finance itself.
- These groups would need constant publicity within schools and in the borough. A working website for the music service with a link on the Tameside website would be essential.
- Concerts should take place throughout the year at different schools, this would encourage players and promote aspirations in others to become part of the programme.
- Groups to then take part in national competitions, Whit Friday, festivals and tours.
- Orchestras to come into schools and work with their instrumental groups.



If *all* music staff were employed by the Council then we would always know exactly how good the music provision is in Tameside, it would become accountable as data on student uptake and progression becomes available. We would also be able to identify gaps where certain instruments were lacking and target those areas specifically. The system at the moment allows schools to independently employ teachers, in addition to those engaged by the present music service. Often records are not accurately taken seriously limiting information on students' musical achievement.

Playing an instrument is a community based activity as few instruments, especially wind and string, are unable to create the fullness of sound achievable by a group. It follows, therefore, that bringing pupils together to play in ensembles as soon as possible is important. By creating a music centre that runs many groups it is giving young people something they can belong to, where they can go after school to take part in something meaningful. It also creates a friendship network for them. If lots of different groups can be created, that each have their own feeder groups, the standard of music in the Borough will improve quite rapidly. The pupils will begin in the lower groups and will then have something to work hard for and aspire to, this will encourage them. I have found through my experience of directing Abney Orchestra that adults will also work hard to achieve admission to the highest group. Since I split the orchestra into two units the standard of the groups have improved dramatically. The historic sporadic provision in Tameside has not encouraged engagement, it is important that musical groups are consistent with high expectations in order to see any improvements.

Groups should perform concerts throughout the Borough at major functions and could also compete in national competitions. This would raise the profile of the groups and also the profile of the Borough as a champion of music making. Many other Boroughs compete in the National Festival of Music for Youth and encourage their brass bands to compete in the Whit Friday contests, we should be doing the same, especially for the latter as it's here! Tameside put on many festivals throughout the Borough during the year that require music groups,(e.g. Stalybridge Splash, picnics in the parks etc) it would be fantastic to quickly and easily provide our own groups, this would also be a great opportunity for the students.

Outside orchestras, such as the Hallé, and other agencies could be called in to do workshops with pupils. I understand that the Hallé's Education programme has projects that involve pupils of all levels performing together alongside their musicians. What better way to aspire the musicians of the future in Tameside. For projects with orchestras to be the most successful they need to have young musicians ready to work with, who have already been trained to some extent. Yes they do provide wonderful experiences for complete beginners too but students who already have some musical training will gain the most from this. The Hallé runs these projects in other Greater Manchester boroughs but currently in Tameside this is not possible because there are no clear development pathways involving the music service. I could change this.

With Tameside local radio now up and running, good music shops in Stalybridge and Hyde and Tameside Music Academy going from strength to strength there are plenty of opportunities for concerts and the promotion of music in the area. The music service needs to capitalize on this and start enthusing pupils more.

There is a lot to be done but by implementing the above strategies music in the Borough will improve dramatically and quickly without becoming a financial burden. I set up the orchestra with nothing but goodwill and it is now financially independent funding the

purchase of music and covering its basic running costs. There is no reason why the music service in Tameside won't be able to turn to profit once it is working efficiently.

Thank you for your attention.

Yours faithfully,

**Miss R Howarth**  
**PGCE BMus Hons**

Currently music teacher at Glossopdale Community College  
MD and founder of the school choirs (Junior and Senior) and the school training band  
MD and founder of Abney Orchestra and Abney Training Orchestra Mossley.

### **Example of Good Practice – Provision of Instrumental Music and Choral Teaching Manor Green Primary School, Denton.**

Interview with Mrs Jackie Lomas, Head Teacher, Manor Green Primary School about music and playing musical instruments at the school.

- The school began instrumental music teaching under the Wider Opportunities Scheme in 2005 initially with guitars and since then with violins and latterly with brass instruments.
- Key stage 2 – year 4 classes comprise two classes and delivered to one year 4 and one year 5 class each year.
- Provision for two terms with a further opportunity to audition to join the school's brass band for the whole year. There were 30 key stage 2 children – year group however misses out on the Wider Opportunities experience but can audition for the band.
- The brass band had been developed by the Head Teacher, a brass tutor from the music service and senior manager and comprised 22 children plus adults. The number of children participating was determined by the number of instruments. Pupils were accepted into the brass band from year 3 onwards.
- There was also a beginners group who could also use these instruments and a proportion of these move into the brass band as quite good players.
- The benefits of playing a musical instrument included self discipline, confidence, team work amongst staff, Head Teacher, pupils, governors and parents who also play in the band. It helped children meet challenges much better and improves their self esteem. Other children had respect for the skills displayed by the band – this was particularly effective in developing the self esteem of less confident children and supported the school's inclusive policy. Staff can tell when children have been in instrumental music.
- Children become more mature, are able to prioritise their homework, look after their instruments, take responsibility and plan for performance whilst maintaining high standards.
- During band time in the curriculum, other children are doing arts and performance.
- There was also a Samba percussion band - drums, etc., that had been purchased by the school.
- There was also a very good choir at the school that had attracted 150 requests to join and following auditions currently comprised some 80 members from years 3 – 6. Consideration was also being given to forming an infant choir.
- These opportunities for the school had only been possible because the Music Service had provided the instruments and a very good, enthusiastic brass band tutor

- **Case Studies:** child 1:- a child with autistic tendencies and very low self-esteem transferred into the school – very poor academically, but since she has been playing a musical instrument her reading and confidence levels have really improved. Her mother is now keenly involved with band – she is now leading the main band one afternoon a week.. Child 2:- EBD student and one to one support worker to help the child manage his anger. He expressed a desire to play a musical instrument and has been doing so for the past three months His behaviour and ability for self control has had a marked improvement.

### **Example of Good Practice – Provision of Instrumental Music and Choral Teaching Egerton Park Arts College, Denton.**

Interview with Mrs Nicky Bird, Head of Performing Arts, Egerton Park Arts College, Denton about music and playing musical instruments at the school and work with primary schools.

- Work at the school around music, drama and dance is very important – also go to primary schools and work with year 5 and 6 children getting them to compose using keyboards and percussion currently on the basis of some Shakespeare. This project is rolled out across primary schools at the rate of approximately three per term.
- Many different approaches had been tried but sustainability is important and time is limited. Support is offered to classroom teaching for example Manor Green Primary School. Also work with primary schools on Samba (percussion) band projects.
- At Egerton Park they do not tend to get many instrumentalists – perhaps due to the school's intake. It was hoped that the introduction of whole class teaching under the Wider Opportunities Scheme would provide a positive impact and encourage more children to continue instrument playing through to secondary school.
- The school has a wide range of musical instruments that could be played if there was the demand, but currently there was very little demand and parents seemed reluctant to either support their children with instrumental music playing or transport children to lessons.
- Manchester Camerata had worked with Year 8 gifted and talented children who were either instrumentalists or had shown interest in music. This work had been initiated by Manchester Camerata and involved the creation of a story line which and the composition of music using sophisticated digital composition equipment. The music is then recorded by the Camerata and filmed and will be premiered at the Bridgewater hall, Manchester.
- The resources used in this work will remain at Egerton Park and can be followed up in due course.
- Instrumental teaching is bought in via the Music Service - some teachers are regarded as excellent and the school has formed a good relationship with the service.
- 100% BTech success in 2009 – 23 pupils all taught through the Music Service. Also offer choral teaching one day per week.
- Year 7 and 8 pay for instrumental music lessons. The school will pay for Year 11 and gifted and talented pupils in Years 7 and 8.
- The Music Service has improved dramatically especially communication, Network meetings however were held during school time and should be held after school. Reporting systems, consistency of supply and there was more consistency.

- Pupils received an assessment and certificate of achievement.
- Music Service needed to provide a continuity of teaching between primary and secondary schools to ensure a continuity of music teaching.
- Paying for the service direct to schools would make it clearer who parents were dealing with and who provided, there would be no resistance from schools in administering this.
- The Music Service, however needs a clear ethos and mission statement. It needs to increase its profile, become the central point of focus for music teaching and be the central to the School Effectiveness Service.

## Benefits of Music within Tameside

### Commentary – M Lawton

#### 1. Music in the Workplace

Music is a universal language which through the ages has held a unique and constant role in developing cultures, communities and workplaces. The benefits achieved through learning or taking part in musical activities at any age or level of ability are the subject of a growing body of research that consistently suggests learning, and better still, performing music brings demonstrable educational and health and well-being benefits.

#### 2. Singing is a great work out

Singing for Health for me is an activity whose time has come. The interest in music in relation to health is becoming more evident in medical and health care research. Studies suggest that music has profound effects on emotions, ie inducing relaxed status particularly useful as an antidote to stress, anxiety and fatigue. Music has been shown to enhance physical health through improvements to breathing capacity, muscle tension and posture and there is evidence that singing or playing an instrument can alleviate even the most acute conditions of asthma and depression and stress.

Singing in particular has been shown to contribute to social health and well-being through increasing self esteem and developing relationships with others and there is a body of evidence that links improved health, attendance and productivity of employees at work with listening to and playing music at work. For me Walt Disney's "Whistle while you work" really can make a difference.

A resurgence of traditional music-making and voice work in community settings is taking place in the UK as evidenced by successful programmes such as "The Last Choir Standing". Here in Tameside MBC we introduced a pilot running singing for fun workshops at lunch times which proved very popular. It is planned to run a second autumn series of singing for health workshops and link them to the Sing for your Heart campaign 8 – 15 December being sponsored by the National Charity Heart Research UK. Not only will we be promoting well-being for our workforce, but we can also contribute to pioneering research into the prevention of heart disease.

#### 3. Benefits of music education in creating the future workforce

Studies show that students who study the arts are more successful in standardised tests such as SATs, they also achieve higher grades in school. The belief is that musical training physically develops the left side of the brain enhancing language and reasoning skills. Employers will in the future look more toward multi dimensional workers who can apply the supple intellect that music education helps to create. Some other key benefits which fall from the study and performance of music include;

- Increase in self esteem
- Increase in memory through note recognition
- Increase in opportunities to grow through self expression

- Increase in bringing people together fostering friendships and teamwork skills
- Organisation and discipline skills through the requirement to practice individually and within groups

Music study at an early age develops skills for the workplace as music focuses on “doing” as opposed to observing. Students who learn to perform are better equipped to compete for work opportunities at a future date since music performance teaches young people to conquer fear and risk. Risk taking is an essential skill if a child is to fully develop his or her potential.

4. Conclusion

Music exposes all comers to the potential for huge enjoyment and any activity that is enjoyable can be a great stress reliever, which may be especially important to children and adults alike since we all live in a world of ever increasing stress.

With all the personal and workforce benefits learning and performing music brings, the more reason in my view to support in whatever way possible a greater interest and uptake of musical activities within Tameside.

**Miriam Lawton**  
**17th August 2009**



## Tameside Music Academy

Interview with Mr Den Davies, MCC Studios (Music Creation Corporation) about the aims and working practices of the Tameside Music Academy, Mottram.

- The Tameside Music Academy had been established for 6 years but had been a registered charity for the past two years.
- The Academy was established to enable all schools in Tameside to get involved with music and school leavers to get involved and form their own bands and groups.
- Music lessons are held in special schools where therapeutic percussion lessons are provided.
- Music lessons are also provided after school and during lunch times – providing a full hour's lesson with instruments.
- In 2004, a contract was negotiated to provide drumming lessons in schools. The Academy would arrange demonstrations from excellent professional drummers as well as a band of talented local musicians. The drum kits were left at schools for the use of pupils.
- The Academy had received lottery funding, but this was cancelled and the money returned.
- MCC Studios organised a local talent show "Tameside X Factor" which held its finals at The Willows, Stockport and offered recording facilities to the winner.
- The facilities of the Academy were still available and lessons provided and Mr Davies was keen to work with the Council.