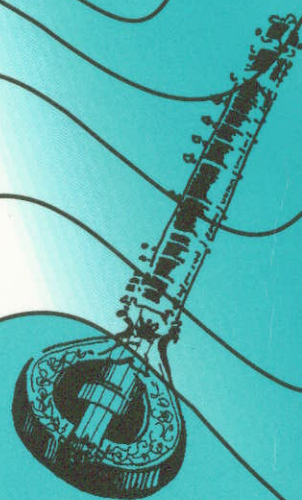
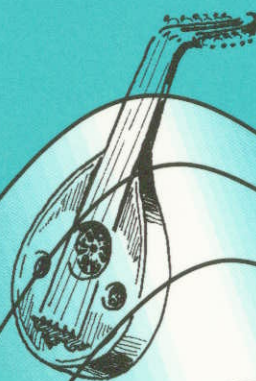




# PROVIDING INSTRUMENTAL MUSIC TUITION

A Handbook for  
Schools and Services  
Caroline Sharp



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PROVIDING INSTRUMENTAL MUSIC TUITION

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# PROVIDING INSTRUMENTAL MUSIC TUITION

**Caroline Sharp**

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I would like to thank the case study participants who gave up their time to be interviewed, and to comment on draft versions of the text. I would also like to thank everyone who participated in the trial of the self-review materials, and all those who contacted me to share information about instrumental tuition.

Thanks are due to colleagues at NFER: to Judy Bradley for her guidance of the project and to Felicity Fletcher-Campbell and Ralph Tabberer, for their helpful comments on the draft report. I am very grateful to David Upton for his editorial work and to Tim Wright for the layout of the book and design of the cover.

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## THE AUTHOR

Caroline Sharp has a degree in Sociology from the University of Leicester. She is a Senior Research Officer at the NFER. Her previous research experience encompasses a wide range of topics, including: studies on early childhood education, research on assessment methods for lower attaining students, and an evaluation of the Enterprise in Higher Education initiative.

Caroline has pursued her interest in arts education through a number of research studies, such as: case studies of good practice in teacher education for the arts, a study of the work of artists in schools, a survey of the needs of amateur wind bands, and a wide-ranging study of LEA provision for instrumental music. She has recently completed a national study for the BBC on the use and impact of schools broadcasts.

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**MEC CHAIRMAN'S  
FOREWORD**

Commissioned by the Music Education Council, this handbook is not intended to be a review of the effect on music teaching of those many changes since the introduction of local management of schools (LMS). Our aim was to be selective and positive. The handbook takes as a main focus five particular case studies. Each in its different way demonstrates how colleagues in music education are responding to change. We can all learn from this.

The Music Education Council looks forward. While seeking to support the best of older practices and administrative structures, the Council also wishes to improve on the situation that we inherited before the recent and wide-ranging education reforms. Change brings opportunities as well as challenges.

We are indebted to Caroline Sharp, both for her professional approach to collecting information and for the clarity of her writing. I am also very appreciative of the efforts of those members of the Music Education Council who have been actively involved in this project from the beginning, especially John Ridgeon and Linda Cummins, without whom this venture would not have been possible. We are also most grateful to the Paul Hamlyn Foundation, who generously funded the work.

My sincere hope is that colleagues find the handbook both useful and encouraging.

Keith Swanwick  
Chair of MEC and Professor of Music Education  
University of London, Institute of Education.

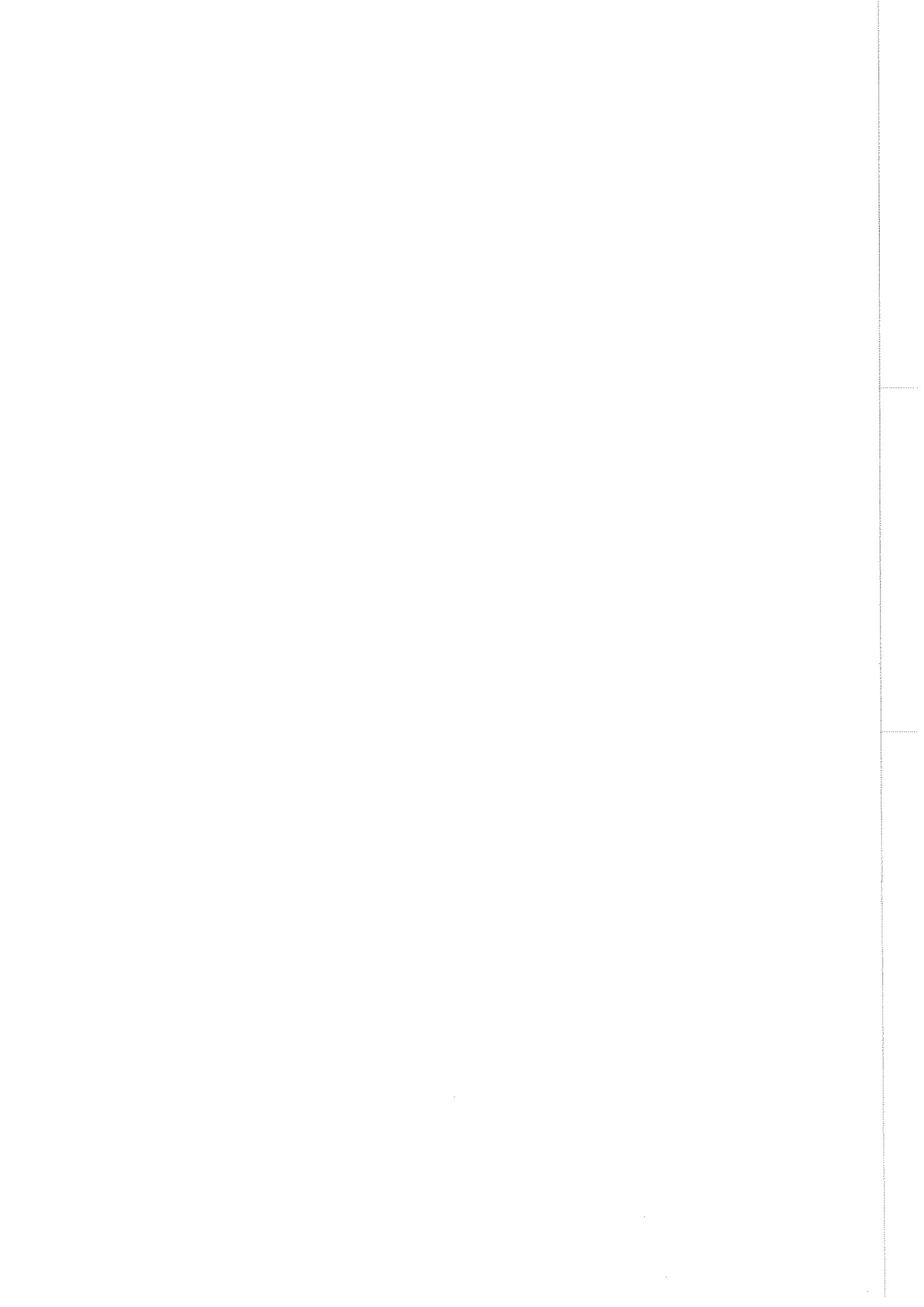
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**Aims of the Music  
Education Council**

- to bring together and represent all organisations concerned with music education and training
- to review and shape policies at all levels
- to coordinate, promote and act upon collective opinion and research.

MEC is the affiliated UK representative to the International Society of Music Education (ISME).  
(For contact information, please see listing on page 95.)

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# 1. Introduction

## KEY ISSUES FOR THE 1990s

This book was commissioned by the Music Education Council and funded by the Paul Hamlyn Foundation to offer support and help to those who provide instrumental music tuition in schools and colleges.

In the past few years, long-established LEA music services have experienced a period of rapid change. Some services have suffered severe staff cuts and a few have simply ceased to exist, while others have taken on new staff in response to increased demand.

Until the late 1980s, LEA-subsidised music tuition of a high standard was available in nearly all areas of England and Wales. However, the system was not without its disadvantages. LEA funding for music services was not sufficient to meet demand and there were consequent restrictions on the number of places available. In some authorities, provision was concentrated in a few areas, while certain schools (particularly those in the primary sector) had little or no access to tuition. Services tended to offer tuition on orchestral instruments only, and some were accused of focusing on the small number of talented young musicians who formed the authority's youth orchestras, at the expense of meeting the more diverse needs of schools, pupils and parents.

*The previous system was not without its disadvantages.*

Now the relative security of centralised funding is under threat, and music service budgets are being partially or wholly delegated to schools. In many areas, parents are being asked to pay some or all of the costs of their child's tuition. On the positive side, parental charging has led to an expansion in some areas. Those paying for services have a direct interest in making sure young people make a commitment to their lessons. Schools and parents are in a stronger position to make demands on service providers, and service providers are responding to demand by providing a wider range of music-related activities, and by developing their strategies for quality assurance. A number of new providers, offering specialist services, have entered the field.

*Parents are being asked to pay some or all of the costs of their child's tuition.*

But there are continuing concerns about the new funding situation. Who will offer support to pupils from disadvantaged backgrounds, whose parents cannot afford to pay for tuition? Will schools be tempted to buy in tuition from cheaper sources which may not offer as high standards of tuition? Will service managers make unreasonable demands on their staff in the interests of cutting costs? Will deprived areas be left without

any services at all? What is the future for the youth bands and orchestras which have earned this country an unparalleled reputation for excellence?

Against this challenging background, there is a need to share information about how services are managing to survive and develop. We do not deny the problems but we also want to celebrate some of the successes. This handbook draws on the experiences of a range of service providers in order to furnish help and advice for those seeking to offer high-quality music services to young people.

*There is a need to share information about how services are managing to survive and develop.*

## ABOUT THIS BOOK

This book is designed to be of practical use to service managers, heads of primary schools and secondary heads of music, as well as to others with an interest in support for music education. It provides descriptions, examples, materials and information on support for instrumental music in schools and colleges.

The first section gives an outline of the implications of recent legislation, together with an overview of the findings of research into provision for instrumental music and a discussion of the emergence of new service providers.

The main part of the book is devoted to an examination of five providers of instrumental music services. In order to find suitable examples for inclusion, all members of the Music Education Council were contacted and asked for nominations of successful providers (both services and individual schools). In addition, the Council's administrator wrote to all LEA music advisers, and to music training organisations. The call for nominations was further publicised through items in the newsletter of the National Association of Governors and Managers, the journal of the Association of Teachers and Lecturers and in the NFER's newsletter for schools.

*Although there is a focus on successful practice, none of the case study participants would claim to have all the answers.*

We received nominations from 14 music service providers and 14 schools. Our selection was guided by an interest in portraying a range of different types of organisation with a variety of funding arrangements. For various reasons, although not as a matter of policy, the five selected case study examples are located in the Midlands, the East, and South East of England.

The first of the case studies is of a secondary school, and includes information from the head of music, headteacher, students and parents. The other four are music services with different funding and organisational characteristics. Each account includes the views and experiences of school staff who use the service. The purpose of the case

studies is to provide descriptions of current practice, including strategies which readers may find of use in their own organisations. Although there is a focus on successful practice, none of the case study participants would claim to have all the answers to surviving and thriving in a period of change.

The self-review materials which follow build on the experiences of the case-study volunteers, together with the findings of previous research, to help readers consider their own practice. The materials are designed in the form of checklists, and cover key areas of: *Self-review materials are management and organisation; activities provided; provided to help readers quality assurance; funding; and publicity. There are consider their practice.* separate materials for school staff and service managers.

The materials have been trialled by teachers, advisers, and service managers from outside the case study areas.

The final part of the handbook is a selective directory of information and contacts. This includes: music services, agencies and consultants, organisations and training institutions. There is also some information on fund-raising and other useful publications.



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## 2. Recent Developments

The purpose of this section is to highlight the recent changes affecting instrumental music support. It looks at the implications of recent legislation, presents research findings, and discusses the emergence of new providers of instrumental services.

### LEGISLATION

Successive Acts of Parliament have had repercussions for instrumental music tuition. The major implications of recent legislation for instrumental music provision are highlighted below.

---

#### THE 1988 EDUCATION REFORM ACT

The provisions of the 1988 Education Reform Act (GB. STATUTES, 1988) contained three elements of particular significance to LEA music services.

#### The National Curriculum

The Act established a framework for the National Curriculum which included music as one of ten subjects to be taught in all maintained primary and secondary schools. The music curriculum which followed had two attainment targets: Performing and Composing, and Listening and Appraising. Music has become a compulsory part of the curriculum for all children up to the age of 14 but the provision of instrumental tuition, although encouraged by implication, remains a non-statutory service.

#### Legislation regarding charging for school activities

Schools or LEAs were permitted to charge for instrumental music provision if provided to individual pupils in school time. There could be no charges for tuition if required as part of a public examination syllabus (e.g. GCSE and A-level music) or by the National Curriculum.

#### The introduction of Local Management of Schools (LMS)

LEAs were required to delegate centrally held funds to schools. Allocations were to be based on a formula worked out by the LEA and approved by the Secretary of State. Certain elements, such as the music service, could be excluded from delegation by LEAs. (However subsequent pressure to delegate a high proportion of LEA budgets has meant that all LEA services, including music, may be subject to delegation.)

---

**STATUTORY  
INSTRUMENTS 1991,  
SCHOOL TEACHER  
APPRAISAL**

This legislation (GB. Statutory Instruments, 1991) introduced an appraisal system for all school teachers. The Circular which advised on the provisions of the legislation (GB. DES, 1991) made it clear that 'specialist/peripatetic teachers' were among those excluded from the provisions of the legislation. However, the Circular went on to state: 'Nevertheless those responsible for managing such teachers may wish to consider how far appraisal arrangements comparable with those which apply to teachers within the scope of the Regulations can be applied to them, unless that would duplicate other arrangements.'

---

**THE 1993  
EDUCATION ACT**

This legislation contained a clarification of the law on charging for instrumental music tuition, and contained new provisions on the sale of LEA services to grant-maintained schools.

**Charging for tuition**

The Education Reform Act (1988) allowed charges only for individual music tuition. Section 280 of the 1993 Act amended this to enable charges to be made for instrumental tuition if delivered to groups of up to and including four pupils. The rest of the charging legislation remained in force.

**Services for grant-  
maintained schools**

Section 295 was designed to clarify the position stemming from the Local Authorities Goods and Services Act (1970), as it applied to grant-maintained (GM) schools. The 1970 Act limited the ability of LEAs to expand their capacity for the purpose of selling goods and services to schools outside their own authority. The new legislation empowered the Secretary of State to allow LEAs to sell to GM schools even though this would be beyond the capacity required for their own schools. The terms are:

- An LEA can only sell to GM schools located in the authority and in a neighbouring authority (i.e. one with which it shares a boundary).
  - Goods and services must be sold at full cost (i.e. taking into account administration costs).
  - The Secretary of State's order will last for a period of two years and cannot be renewed.
- 

**VALUE ADDED TAX  
(EDUCATION)  
ORDER 1994**

This Order widened the definition of education which is exempt from Value Added Tax (VAT). The Order came into force on the 1st of August 1994. Instead of exemption from VAT being determined mainly by the subject-matter or profitability of the service provided, the new Order made it largely dependent on the type of body providing the service. This has meant that most instrumental music tuition and examination is

now exempt from VAT. The exemption applies to music tuition/examination provided by eligible bodies (e.g. non-profit distributing organisations) to all schools, including independent and grant-maintained schools. Private (self-employed) teachers who provide tuition in a subject usually taught in a school or university, are also exempt from VAT. *For a full definition of 'eligible bodies', please refer to the Statutory Instrument or consult your local VAT office.*

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## WHAT RESEARCH SAYS

There have been a number of recent research studies looking at different aspects of instrumental music services.

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**SHARP (1991)** This NFER report, published under the title *When Every Note Counts*, was based on responses from 108 (90 per cent) of LEAs in England and Wales, and included five case studies of service providers.

- The findings**
- On average, music services were teaching between six and seven per cent of the primary and secondary school population.
  - Provision was much higher in secondary than in primary or special schools.
  - Over a third of LEAs had cut their budgets for instrumental music, while in a few areas funding had increased. Funding cuts were affecting metropolitan areas in particular.

**UK COUNCIL FOR MUSIC  
EDUCATION AND TRAINING AND  
MUSIC ADVISERS' NATIONAL  
ASSOCIATION (1993)**

A questionnaire survey of LEA instrumental services which received responses from 58 LEAs.

- The findings**
- The number of LEAs reporting that pupils were being charged for lessons was increasing.
  - Free access to musical instruments by pupils was decreasing.
  - Few services were confident of retaining central funding in the foreseeable future.
  - Many respondents were uncertain about the funding position of their service in the next financial year.



**ROGERS (1993)** This is a report of interviews with LEA staff in the 107 English LEAs. It looked at a range of arts services, including instrumental music.

- The findings**
- Three quarters of English LEAs had already delegated or were in the process of delegating at least part of their music service funding.
  - LEAs reported mixed results from delegation, with some experiencing increased demand, while others were 'struggling or operating on a much reduced level of provision' (p21).
  - The total number of LEA music adviser posts had declined.
  - LEAs in London seemed to have been particularly hit by music service cutbacks.
- 

**COOPERS & LYBRAND AND MORI (1994)** This report contains the findings from questionnaire surveys of 58 LEAs, 208 primary schools, and 419 secondary schools, together with visits to five services with different funding and organisational characteristics. The report contains a number of recommendations based on the research findings.

- The findings**
- Around one in 12 pupils in the responding areas was receiving instrumental music tuition.
  - A minority of LEAs had delegated all of their music teaching budget to schools.
  - There was a growing reliance on private funding from parental fees.
  - Heads were concerned about the potentially divisive nature of tuition fees.
  - Only a small minority of LEAs had 'externalised' their music services (e.g. as private companies or charitable trusts).

- Recommendations**
- School inspection teams should include instrumental provision in their OFSTED (Office for Standards in Education) reports.
  - LEAs planning to delegate music service funding should restructure services to ensure a reasonably even distribution of teacher time between schools.
  - Schools should be free to set tuition fees, but a fee remission scheme should be put in place to help children from less advantaged homes.
  - There will be a continued need for public funding of music services.
  - Tuition will increasingly rely on private funding, but should be subsidised by the LEA schools budget.

- Area-wide activities should be supported by local authorities from their non-schools budget.
  - There is a strong case for national support to ensure area and national opportunities for progression (i.e. through area, regional and national youth ensembles).
- 

## NEW PROVIDERS OF INSTRUMENTAL MUSIC SERVICES

There have always been individual music teachers who have provided private instrumental tuition in schools. However, in recent years there has been a small but steady increase in agencies, trusts and companies which are selling music tuition to schools.

### FORMER LEA SERVICES

Some LEAs have 'externalised' their music services by forming companies or trusts which sell their services to schools and/or parents. The report by Coopers & Lybrand and MORI (1994) found that these were few in number and did not appear to have 'broken significant new ground in terms of financial viability, operational style, or range or character of teaching services offered' (para. 9). However, the report's authors did concede that some had greater managerial freedom than LEA services.

The change from a service to an externalised unit has been the cause of some anxiety for the staff involved. In fact, such organisations are bound by the Transfer of Undertakings Regulations (see Davies and Freedland, 1982) under which those who are employed by the new organisation have the right to employment on their existing terms and conditions.

### NEWLY ESTABLISHED AGENCIES

Some new providers of instrumental music services have been established. Agencies such as Access to Music, Educamus, Children's Music Workshop and Community Music Wales (see listings on pages 91-92) have found that there is a market for music services in schools which is not currently satisfied by existing organisations. Access to Music, Children's Music Workshop and Community Music Wales all set up projects for professional musicians to work in schools in a variety of musical styles and traditions. Educamus offers a placement service for instrumental teachers and instructors in schools. All four contribute to in-service training courses for teachers.

One organisation which has been rapidly expanding its instrumental teaching is Normans Educational Services (NES) (see also page 92).

NES is an offshoot of Normans Musical Instruments, a prominent supplier of musical instruments to schools and local authorities. Fearing that local management of schools would pose a severe threat to the LEA music services, and therefore to Normans' market for instruments, the company responded by introducing an instrument leasing scheme for parents, and then by providing instrumental tuition. NES has experienced a strong demand from school staff and parents of primary age children for tuition in woodwind and brass, and now teaches in over 500 schools.

---

## CHALLENGES AND OPPORTUNITIES

The introduction of new legislation has brought about a number of important changes for providers of instrumental music tuition, as demonstrated in the findings of research. Many LEA music services are facing at least partial delegation of their funding to schools, and parental charges have been introduced in many areas. Despite concern over funding, the proportion of pupils receiving instrumental tuition appears to have increased in the early 1990s.

Delegation of funding to schools means that service providers are having to market their existing services more strongly, and develop new services to meet the needs of schools and parents. They are also having to pay increased attention to ways of cutting costs whilst maintaining high standards of provision. The introduction of National Curriculum music has put a new emphasis on the area, and has increased demand for curriculum support from primary schools in particular. Yet instrumental tuition requires different skills from class music teaching, thus creating a challenge for service managers and their existing staff.

*Instrumental music tuition is an attractive option because of its appeal to pupils and parents.*

For schools facing an increasingly competitive environment, instrumental music tuition is an attractive option because of its appeal to pupils and parents, as well as its potential contribution to the life of the school. However, obtaining appropriate, high quality provision can be a difficult process.

Some schools have benefited in the redistribution of resources from LEA services which has been prompted by LMS. Others face the prospect of their provision declining markedly, unless they find extra sources of funding to support provision at the existing level.

In some areas, former LEA services have declined to such an extent that schools are left with little provision. In other areas, existing services are expanding and tailoring their provision to meet the needs of more schools. Schools may be keen to explore the services on offer from new providers, but unsure about making a commitment to an unknown organisation.



Like any resource, instrumental tuition requires an investment of time — for example, in planning, timetabling lessons and liaising with visiting staff. Some schools are also involved in charging parents for tuition, which raises legal and contractual issues, as well as involving school staff in administration.

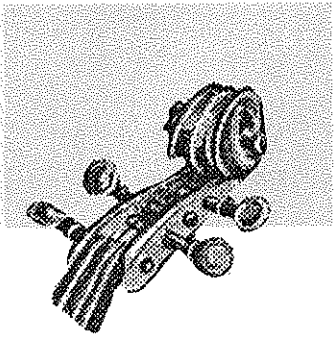
These and other issues are explored in the case studies which follow.

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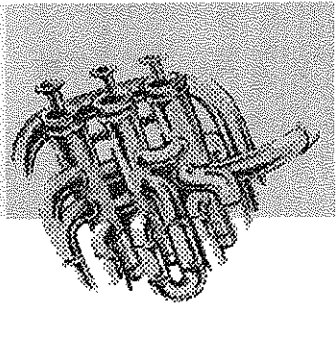
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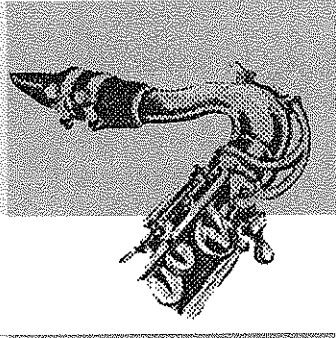
## Archbishop Tenison School, Croydon



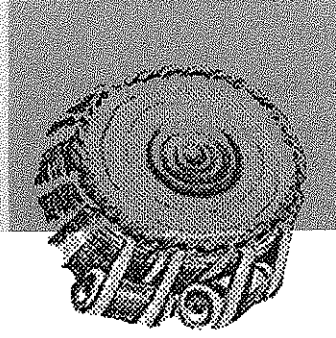
Archbishop Tenison founded this school in 1714 for the education of ten poor boys and ten poor girls. Today the school is a voluntary-aided secondary school serving around 500 pupils aged from 11 to 18. Archbishop Tenison's is one of two Anglican schools in Croydon, drawing its students from a wide area and from diverse social class and ethnic backgrounds.



The school has a concert band, an orchestra, and junior and senior choirs. A high proportion of the students have instrumental lessons, and many play in Croydon's youth orchestras and ensembles. The strength of music at A-level has attracted a number of students to join the school's sixth form. (There are two other schools in the area offering A-level music.)



Judith Lee is the school's Head of Music. She joined the school in 1992, having been Head of Music at two girls' schools in the private sector. She has a Bachelor of Music degree from Cardiff University, and took her PGCE at Goldsmith's College, London. Judith's main instruments are voice and piano. She took up the bassoon at school as a third instrument, which gave her orchestral experience, playing in a youth orchestra and the orchestra at her university.



Judith is the school's only music teacher. If the school is successful in its plans to expand, Judith hopes that they will be able to employ an additional part-time music teacher in the future.

All students in years 7-9 receive an hour's class music teaching per week. In 1994/5 there were 14 students studying A-level music, and 26 taking the GCSE music course.

**National Curriculum music** Judith enjoys teaching the National Curriculum: 'It's just a reorganisation of the way I've always taught,' she said. One of the advantages of the new curriculum is the emphasis on composition, which is a good preparation for students who wish to take music GCSE. However, she regrets the lack of a structure for assessment in music, and would have liked more guidance on the levels pupils should achieve at different stages.

**The contribution of singing** Judith is a firm believer in the importance of singing, which develops aural skills and lays a basis for later musical training. For students taking GCSE music, participation in the choir is 'semi-compulsory', and all A-level students take part in the senior choir. She makes class singing a feature of her teaching (though she is sensitive to the problems experienced by boys whose voices are changing). Judith tries to encourage students to enjoy singing by choosing music to appeal to them, such as Beatles songs, modern rounds, and contemporary songs.

**Equipment and facilities** Judith has been building up the music equipment since she arrived in the school. The music department now has a good range of technology, including: a computer, a digital sampler, effects processor and multi-track recorder. She would like to buy another computer in future, so that she can strengthen the IT element in the music curriculum. The school has purchased keyboards using capitation funds. There are now enough of these to enable pairs of students to work together in class lessons. Students use the school keyboards and percussion instruments for composition work, and Judith encourages students who have their own instruments to bring them into class for this purpose.

*Students use school keyboards and percussion instruments for composition and some bring their own instruments to class.*

The music activities take place in the music department's one teaching room and four small practice rooms. The accommodation is rather cramped, and students often have to use the corridor and cloakrooms for group work (fortunately, the music department is separated from the other classrooms by the cloakrooms). The practice rooms are so small that they can only just accommodate two or three people. There is not enough space in any of the practice rooms for the drum kit, which has to occupy a corner of the classroom. This means that the peripatetic drum teacher can only take students for lessons after school.

The school has submitted proposals to the Secretary of State for Education to expand from September 1995, and these include the creation of a new music suite. For the present Judith finds the lack of space frustrating, but is determined to make the best use of what is available: 'Facilities aren't everything. If you've got enthusiasm and talent, that is what matters!'

**Instrumental tuition** Around 170 pupils are receiving instrumental tuition (representing about a third of the school population). Students are learning a total of 19 different orchestral instruments and vocal tuition is also provided. In addition, the school provides tuition in multi-track sequencing, which was a new option in the A-level syllabus, introduced in 1993.

The school's 20 visiting instrumental music teachers are all supplied by the Croydon Music Teaching Agency (MTA), apart from two piano teachers who are self-employed. (For more information on the Croydon MTA, see the case study on page 59.) Although the MTA does offer piano tuition, Judith wanted to use two teachers with whom she had worked before moving to the school.

Students have a total of 30 lessons per year. (Although the MTA offers more lessons, Judith feels it would be difficult to fit in more than ten lessons per term and that parents cannot be expected to pay for more than this.) All lessons are individual, apart from guitar which is taught in small groups. The length of lesson varies according to the need of the pupils, although most lessons

*There is a rota system for tuition and school staff are sympathetic to the need to release pupils for their music lessons.*

are either 20 or 30 minutes long. As in many schools, there is a rota system for tuition, so that students are not always withdrawing from the same subjects. When she is working out the timetable for lessons, Judith timetables the sixth-formers first, allocating music tuition for their free periods. Next come the students in Years 10 and 11, to whom Judith allocates time before and after school, or during the lunch break.

Judith commented that school staff are very sympathetic to the need to release pupils for their music lessons: 'They realise that you can't timetable all the teaching in a lunch time.' There is more of a problem for teachers with a small group containing several musicians. But the fact that the school operates a two-week timetable helps, because it means that the students are not constantly missing the same lesson.

**Administration and communication**

The administration of the instrumental lessons is handled by Judith and the school secretaries. Judith asks parents who wish their child to have instrumental tuition to sign a contract letter. They return this with payment for the term's tuition (parents can spread the cost by sending in two cheques, one of which is post-dated). The school secretaries deal with paying the MTA and chasing up payment from parents, where necessary.

Judith communicates with the visiting music staff by posting messages for them on a notice-board. Teachers are encouraged to telephone her at home in the evenings since direct communication is difficult during the working day. She also sends them a letter each term, noting school events that might conflict with instrumental lessons. Judith used to ask

the instrumental teachers to fill in comments on student report forms, but this was time-consuming for the teachers. She has recently introduced a more standardised pupil profile form, which has statements of attainment in different aspects of instrumental work.

### **Benefits of using the Croydon MTA**

As the only music teacher at the school, Judith has found the support of the MTA invaluable to her work: 'The teachers are first rate and I feel very privileged to work with them. The pupils in Croydon are very lucky indeed!' Having worked in the private sector, where all the visiting music staff were self-employed, Judith found the administration something of a headache. Working with the MTA has relieved her of much of that administrative burden.

### **Paying for lessons**

Archbishop Tenison's is a small school with a high proportion of pupils taking music tuition. This means that when the money from the former music service was delegated to schools on the basis of the number of pupils on roll, Archbishop Tenison's was one of the 'losers'. In 1994/5 the school received a delegated budget of £4,766 for music, but the estimated cost of instrumental tuition for the GCSE and A-level music students (for whom charges cannot be made) was £9,515. At present, the shortfall is funded from the reserves built up during the three-year period after delegation. The school received a larger budget during this period because historical patterns of funding were taken into account in the change-over to funding on the basis of student numbers.

*The school was one of the losers when the music service budget was delegated*

The school asks parents of GCSE and A-level students for a voluntary contribution of £50 per term for one instrument (tuition on a second instrument has to be charged at full cost). Parents of students in Years 7 to 9 have to pay the full costs of music lessons, because all the school's funding goes towards the GCSE and A-level candidates (in 1994/5 ten 30-minute lessons cost £86.30).

In Judith's experience, most parents are willing to pay for the lessons because they realise that it would cost about the same amount to send their child to a good private teacher. Because they are paying for tuition, Judith finds that parents check that their child is practising and turning up to lessons. However, she knows that the introduction of charges for music lessons caused severe difficulties for some parents, particularly when this was added to the cost of buying or hiring an instrument for their child.

The school has a remission policy for parents who cannot afford the cost

of the lessons. This was introduced primarily to support those children who had started their tuition when there were no charges for lessons, and who might have to give up learning on grounds of cost. Parents with financial difficulties can ask the head for help with the cost of lessons; the school is currently supporting the tuition of around eight children. Parents pay reduced fees based on what they can afford.

In future, the school may have to look at ways of cutting the costs of music tuition. One possibility would be to employ private music teachers, rather than those from the MTA. Although Headteacher Richard Ford recognises the benefits of using MTA staff, he knows that the Agency has overheads, such as incentive allowances paid to staff, which he feels must make it more expensive than private teachers.

Richard Ford is angry with the way in which delegation has affected the music tuition at his school: 'It has undermined the provision in this school.' He believes some schools use the money from the delegated music tuition budget for other purposes, and feels that heads and governors should be held to account for their use of money for music provision in their schools, as they are held to account for their use of money delegated for special needs provision.

#### **Musical Instruments**

Judith has managed to borrow a few instruments from the Music Teaching Agency to enable pupils to play. Ideally, she would like to extend the range of school instruments so that more children could learn. Judith has recently set up an instrument fund. The money for the fund comes from collections at informal concerts held at the school and the more formal Annual School Concert, for which there is an admission charge. So far she has used the money to buy an oboe and to pay for repairs to some of the school's instruments.

#### **Extracurricular activities**

Judith spends many extra hours working with the school's ensembles and choirs. There is a small orchestra for players of all abilities. There is also a concert band comprising around 35 players, most of whom are well above the Grade 5 standard of eligibility. The school has a junior and senior choir. In fact, the senior choir is one of the few four-part choirs in the authority (i.e. comprising soprano, alto, tenor and bass). The students are also encouraged to participate in Croydon's youth ensembles and orchestras.

The school regularly competes in the Croydon Schools Music Festival and has been particularly successful with its flute and brass ensembles. (The brass ensemble was coached by Judith, who also coached the flute ensemble with the help of the flute teacher during the pupils' individual

lessons.) In 1993, members of the junior choir were invited to record songs for the BBC schools programme *Jazzmatazz*.

There is a full programme of concerts, including performances at two local churches each year. The school's Annual Concert, is held in May, before the departure of the A-level and GCSE students. Last May the concert featured a performance of Vivaldi's 'Gloria'. Informal concerts are held at the school twice a year. Judith encourages pupils of all abilities to perform at these concerts, including those who have only just begun to play. They also provide A-level students with an opportunity to perform in public, which is a requirement of their course. Each year the school stages a major production: this year, Judith is working with the Head of English on a production of *Kiss Me Kate*.

### The rewards

Richard Ford believes that music is important because: 'It makes a tremendous contribution to the life of the school. Things like the concerts, the music dramas: there is so much extracurricular activity. It involves the youngsters, and I find there is a tremendous *esprit de corps* amongst the musicians that goes across the age barriers. I say to the students that they get a lot from the school, and it's only right that they give something back to the school or to society as a whole. This is something that they can give back by giving concerts, as well as getting a lot out of it for themselves. Obviously there is the marketing side: a school that has a reputation for music benefits from that. Even students who don't play have their education enhanced by the amount of music around in the school.'

*'Students get a lot from school, and it's only right that they give something back. Even students who don't play have their education enhanced by the amount of music in the school.'*

Judith has enjoyed the challenge of building up the school's music department: 'When I arrived I found everything very challenging and exciting. There's a real enthusiasm for music now.' She is pleased that the school's reputation for music has attracted students from other schools to join their sixth form. Her main concern is how to maintain her high level of enthusiasm and energy, now that much of the ground work has been established.

### STUDENTS' EXPERIENCES

Judith selected a cross-section of students to give their views. Three girls from Year 8 and three boys from Year 10 were chosen as representative of students involved in music activities. Four of the students were learning to play musical instruments at school, including violin, cello, flute, and drum kit

All the students said they enjoyed their class music lessons. The girls



singled out singing in rounds and practical work (such as devising a graphic score and learning to use the keyboards) as particularly enjoyable elements of class lessons. The boys liked the fact that they could learn how to play pieces for GCSE.

Those who learned an instrument felt they got a lot out of the experience, such as: the enjoyment of playing; the challenge of attempting new pieces; and the chance to play with others in ensembles. They all felt they had a good relationship with their peripatetic teachers. Rebecca and Kathryn commented on the friendly attitude of their teachers:

*'If you get on well with your teacher you will want to practise more.'*

'They're sympathetic, say if you couldn't practise, they're just really nice.' Rebecca added: 'If you get on well with your teacher you will want to practise more.'

Mark was learning to play the drum kit. His tuition took place once a week after school. He also travelled to Croydon's percussion studio, where a group of five students from different schools learn how to play the different instruments, write their own pieces, and perform in concerts. His teacher works as a professional player in West End shows. Mark said he would like to follow in his teacher's footsteps and become a professional drum player.

The students did not find it a problem to withdraw from school lessons for instrumental tuition. Mark has his lessons after school, and Rebecca explained that the rota system meant that she did not miss the same lesson all the time. They found most class teachers sympathetic to students withdrawing for music tuition, although this was more of a problem for practical subjects, such as PE.

All four of the students felt that their parents could manage the cost of their lessons. Tim said: 'They find it very expensive for the amount of time that you get, but they don't complain too much.' Rebecca explained that hers was a musical family, so her parents were prepared to support this financially: 'They fork out a lot for us, because my brother goes to a specialist music school now. They don't mind, as long as we work at it.' All the students planned to keep up their playing in future.

### PARENTS' VIEWS

Mrs Cox is a single parent who works as a secretary. She has two daughters and a son at Archbishop Tenison's school. Her daughters, Katherine and Jeannie, are both studying music at GCSE. Katherine plays the French horn and Jeannie the clarinet: both receive instrumental music lessons provided by Croydon MTA. All three children sing in the school choirs, and her two daughters are active members of school ensembles. Katherine is a member of the Croydon Wind Orchestra and the Croydon Youth Orchestra. Good French horn players are in great

demand, so Katherine is often invited to play in other ensembles.

Mrs Locke works part-time as a music teacher in two primary schools, and her husband is a Legal Executive. Their son David is in the sixth form, and their daughter Louise is in Year 11 at Archbishop Tenison's. David is studying A-level music: his main instrument is the tuba, although he also plays piano and keyboards. He has a strong interest in music technology, and is taking this as an option in his A-level course, with support from a specialist peripatetic teacher. Louise is taking music at GCSE and plays the flute. Both are members of the school choir and concert band. David has played in the Croydon Wind Orchestra for some time, and Louise has recently joined, both having progressed through the various stages (Training Band at around 9/10 years old and Symphonic Band at around 12/13 years).

Because there is a shortage of tuba players, David is much in demand for ensemble playing. The flute is a very popular instrument, so Louise finds there is strong competition from other young flautists for places in Croydon's ensembles.

#### Views on the quality of music education at the school

Mrs Cox commented that Archbishop Tenison's provides excellent music lessons for all pupils. Mrs Locke agreed with this view, describing Judith as an enthusiastic and dynamic teacher who has established a positive relationship with her students.

#### Benefits of playing an instrument

Mrs Cox regularly attends her daughters' concerts: 'It's so good to hear an instrument being played well.' Both girls enjoy making music individually and as part of a group. Katherine's involvement with the Croydon Youth Orchestra has given her the opportunity to meet other young people and to perform in public, including a visit to Paris. Mrs Cox feels that both her daughters will keep up their musical interests in future, perhaps by studying the subject at A-level.

Mrs Locke also finds that her children get a lot out of playing their instruments. She feels that the experience has helped to instil self-discipline, as well as the discipline and fun of playing with others in a cooperative situation. There have been the social benefits of playing with students from other schools and the experience of learning to cope with public performances at home and abroad. She hopes that both of her children will keep up their interest in music when they leave school.

*Playing an instrument helps to instill self-discipline.*

#### Paying for tuition

Mrs Locke is currently paying a voluntary contribution of £50 each term towards instrumental tuition for Louise and David. In addition, there is

a charge of £15 per term for students playing in the Music Centre's bands or orchestras; this was introduced about two years ago. Although the contribution for tuition at school is voluntary, Mrs Locke pays because: 'I know they (i.e. the school) really need it, so I feel obliged to pay.' She thinks that the teaching represents a good deal because the teachers are specialists, and it would cost more to obtain a similar standard of tuition from a private teacher. However, as Mrs Locke remarked: 'I work part time, and my money goes on the extras like music. I'm sure some parents do find it difficult to afford.'

When Katherine and Jeannie Cox started learning their instruments at primary school, the music service was centrally funded and there were no parental charges for tuition. However, in 1989 (just as Katherine was transferring to secondary school) the funding for the music service was delegated to schools and Archbishop Tenison's introduced charges for instrumental lessons. This was devastating for Mrs Cox, who could not afford to pay. She explained to her daughters that they might have to give up their music tuition. Mrs Cox asked the school's head if anything could be done to help and it was agreed that her daughters could continue learning without any cost to Mrs Cox. She is grateful to the school but is angry that a change in policy put her through this experience.

*'It really grinds you down, saying "I can't really afford this, can you make an exception." You just feel like a charity case sometimes.'*

'I approached Mr Ford when the going got tough. It was all very sensitively handled but it was very difficult to do. I can't emphasise enough the problems: people are very willing to help if you approach them, but it really grinds you down, saying "I can't really afford this, can you make an exception in my case". You just feel like a charity case sometimes.'

Katherine and Jeannie started learning on instruments provided by the school but both reached the stage when they needed their own instrument. Mrs Cox has taken out a five-year bank loan to pay for her daughters' instruments.

David Locke had his tuba on loan from Croydon MTA. When he was approaching his grade five music exam, he needed a more sophisticated instrument. The music centre used money raised from concerts and other fund-raising events to buy a tuba for David, at a cost of £3,500. When David leaves school he will have to hand the tuba back to the music centre. Mrs Locke said that if David decides that he wants to continue his tuba playing, they will consider buying him a second hand instrument,

#### Relationships with instrumental teachers

Mrs Cox knows that the relationship between student and instrumental teacher is a crucial one. Her son Peter was happily learning to play the

violin at primary school. He had reached grade two when his teacher took maternity leave and was replaced by another teacher. Suddenly, Peter's initial enthusiasm was gone, and he gave up the instrument soon after (as did several other children). Mrs Cox feels that the new teacher was too concerned with the perfecting of technique and failed to relate to the pupils as individuals. Later, when a change of teacher affected Katherine's progress, Mrs Cox asked for (and got) a different teacher for her daughter. She feels that now parents are being asked to pay for tuition, they have more opportunity to exercise a choice over who teaches their child.

*The relationship between student and instrumental teacher is a crucial one.*

Although Mrs Locke is generally very happy with the service provided by the Croydon Music Teaching Agency, there have recently been problems with David's tuba lessons. When the specialist brass teacher left the Agency, the more advanced students were assigned to a part-time teacher, who was also working for a neighbouring authority. Because his teaching hours are limited, it has been difficult to arrange for David to have lessons at a convenient place and time. Judith commented that this problem has since been resolved by the MTA.

### Equality of opportunity

Mrs Cox believes that the main effect of the delegation of the music teaching budget to schools is being seen in the primary sector. She feels that there is a danger that schools are using the delegated money for other purposes, with adverse consequences for their pupils' music experiences. Mrs Cox is also concerned that the introduction of parental charges is holding back talented children from learning to play an instrument because parents on low incomes simply would not consider their children starting to learn. This means that some schools cannot get enough children together to form an orchestra. She has noticed that children from ethnic backgrounds are not well represented in Croydon's youth orchestras and ensembles, and is concerned that places are dominated by children attending independent schools

*Parents on low incomes simply would not consider their children starting to learn.*

Mrs Locke also has reservations about the introduction of LMS. On the positive side, it has enabled schools to offer parents a greater choice of instruments. But she knows that a school with several children learning to play soon finds it difficult to afford the costs, so parents have to contribute. 'Over the years the price has shot up. It's awful if you think that it could cut out some of the talented children from having the chance.'

## Main Features

### Background

- The school is a voluntary-aided co-educational secondary school with about 500 pupils. Students come from a wide area and from diverse social and cultural backgrounds.
- Head of Music joined the school in 1992. She is the school's only music teacher.
- Accommodation for music teaching is cramped. The school has keyboards, percussion instruments and some music technology.

### Music activities

- About a third of the students receive instrumental tuition, provided by the Croydon Music Teaching Agency and there are two private piano teachers.
- Tuition is provided on a total of 20 different instruments, plus multi-track sequencing.
- The school has two choirs, an orchestra and a concert band.
- There is a full programme of concerts and an annual production. The school competes in the Croydon schools music festival.

### Funding

- The school's delegated budget for instrumental music tuition is not sufficient to meet its needs. Parents of younger students pay for lessons at full cost. Parents of GCSE and A-level students are asked for a voluntary contribution. There is still a shortfall, which is met from school funds.
- The school is supporting a small number of parents who cannot afford tuition costs.
- Collections at school concerts contribute to a school instrument fund.

### Management and organisation

- Parents who wish their children to have instrumental tuition are asked to sign a contract letter.
- Payment for a term's tuition is made in advance. To spread the cost, parents are able to return two cheques, one of which is post-dated.
- The Head of Music communicates with visiting music teachers by posting notes on a notice-board. Visiting teachers can contact her by telephone at home. They are kept informed of school activities that might conflict with their lessons.
- The timing of lessons is organised to cause as little disruption as possible to class lessons.

**Quality assurance**

- The Head of Music is fully satisfied with the quality of tuition provided by the MTA and private teachers.
- Twice a year, visiting music teachers are asked to complete a pupil profile form, designed to reflect the different aspects of instrumental progress.

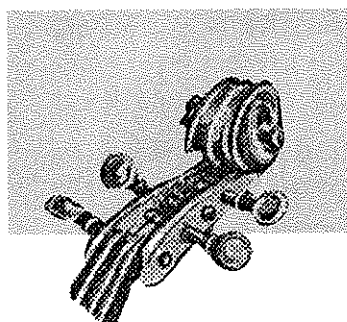
**Promoting a positive image**

- The school has established a good reputation for music, which is helpful in presenting a positive image of the school.
- The strength in music helps to attract A-level students to the school's sixth form.

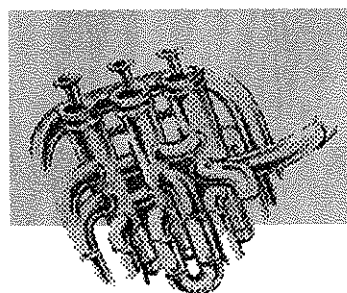
**Issues for students and parents**

- A range of benefits from involvement in instrumental music was identified by students and parents.
- Parents and students highlighted the importance of good relationships between instrumental teachers and their pupils.
- Parents paying for tuition may feel in a stronger position to intervene if they are dissatisfied with the service offered, and are likely to monitor practise more carefully.
- There is concern that the introduction of tuition charges in the authority will deter poorer parents from taking up this opportunity for their children.

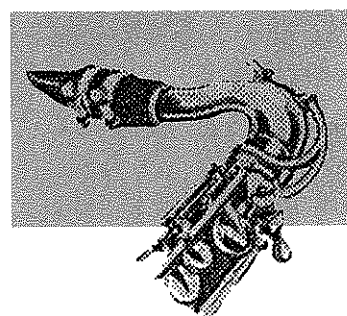




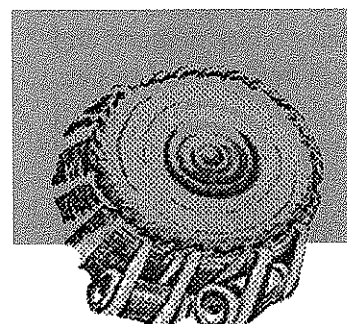
## The Bedfordshire Music Service



Bedfordshire's Music Service was formed in 1967, by the Music Adviser. In 1993 the Education Department was split into three branches: Schools and colleges; School, Family and Community; and Policy and Planning. Music is one of seven units within the Schools and Colleges Branch. Ian Smith joined Bedfordshire in 1981 and became Head of the Music Service in 1990.



The Service's secondary school budget has been devolved to schools. Tuition is provided to all but seven of Bedfordshire's secondary, upper, high, middle and lower schools. Five of the 15 special schools have provision. The Service teaches 8,000 pupils per week, which is 11 per cent of the total school population. In 1986, the Service expanded to employ 55 full time equivalent (FTE) staff (about 70 teachers). By 1994, numbers had risen slightly to a staffing of 57.6 FTE.



The Service offers tuition on a full range of orchestral and brass band instruments, plus vocal tuition, steel pans, tabla and harmonium. Classroom support is available, and the Service has two music technology buses, which visit schools.



**What the Service is aiming to achieve**

Ian said: 'We're trying to achieve the best possible music education for as many children as we can, and you can't do that without instrumental provision. We're aiming to offer the broadest high quality provision to as many young people as possible.'

**Devolution of funds to schools**

In Bedfordshire, central funding has been devolved, rather than delegated to schools. This is an important distinction, because delegated budgets can be used by schools for any purpose, whereas devolved budgets can only be used for expenditure in specified areas. Heads and governors wishing to use devolved money for an alternative purpose must first obtain the permission of the Chief Education Officer.

*Central funding has been devolved, rather than delegated to schools. This is important because devolved budgets can only be used for expenditure in specified areas.*

In 1991, when LMS was extended, a headteacher user group was set up to report views of the music Service to the Education Department. The group was made up of a headteacher from each type of school, the Head of the Service, the Head of the LEA's Schools and Colleges Branch, and the Music Inspector. The group recommended that the Service should not be devolved, and in 1992, the Bedfordshire school heads agreed with this decision. In November 1993, the group again recommended no devolution, but a questionnaire to heads indicated that the majority wanted some devolution, although many added that they would like to see the Service continue. In 1994, the decision was made to devolve funding to the secondary sector, based on 80 per cent Age-weighted Pupil Units (AWPUs) and 20 per cent numbers on roll. *The formula took into account the interests of the middle schools.* This formula took into account the interests of the middle schools, which, because they are smaller than upper schools, would have lost out if a 50/50 split between pupil numbers and AWPUs had been agreed. (This ratio will vary in the two years following devolution and be kept under review.)

Devolution of funding at secondary level took place in September 1994, when all middle and upper schools received a devolved budget for instrumental music tuition. In most of the authority this affected schools with children aged nine and over, but in Luton (which has a different school system) this applied to schools taking children aged 11 and older.

It was decided to devolve funding at secondary level only, in response to the results of the questionnaire to all headteachers. For nursery and infant schools, live concerts are available (groups of peripatetic teachers visit schools to give performances and workshops). In principle, all lower schools will receive a visit from each of the ensembles (strings, brass, woodwind, percussion) on a rotating basis once a year, so that by the time a child leaves the school he or she will have experienced all of

them. These schools also have access to curriculum advice and training courses run by the Service.

Seventy five per cent of the teaching budget was devolved in September (the remaining 25 per cent will support the activities in lower and junior schools). The devolved money includes tuition, administration and the music library.

Since 1991, Ian has been trying to spread tuition more fairly among all schools. However, there is a commitment to continue to support any child who has already begun lessons with the Service, so this makes it difficult in the short term to reduce provision in one school to give it to another.

#### Charges for lessons

There are currently no parental fees for tuition. County policy is that schools should not pass on the charges to parents (but it is feared that some schools may consider this). All services except orchestras are free at the point of delivery. However, in future, the Service may have to consider charging (e.g. for the Saturday morning music schools).

The lessons are usually 20 minutes long. There is a guideline of eight pupils per hour as beginners; four to six pupils at the middle school stage; and three to four per hour for upper school students. The Service guarantees lessons for 33 weeks a year, and does not charge for any additional lessons provided.

Music tuition is now part of a series of packages offered to schools. All schools served at the time of devolution have agreed to buy back.

#### Youth orchestras

Bedfordshire has five county youth orchestras and three concert bands. Parents pay £8 per day for their children to attend orchestra courses held three times a year. There used to be a deficit of £57,000 on these courses, but there is now a surplus of £1,270. This has been achieved by cutting costs (stopping the provision of a free hot lunch for participants and putting the bus transport out to competitive tender) and generating income through selling advertising in concert programmes and attracting sponsorship for foreign tours. The future of the youth orchestras seems fairly secure, but if the money were devolved to schools Ian feels that it would be difficult to recoup it to run the orchestras.

*A deficit on courses has been turned into a surplus.*

Five Saturday morning music schools are held in different parts of the authority. These are funded by the LEA. They provide a variety of ensemble activities as an extension of the work in schools. There is a wide range of area-based ensembles, including: big band; brass band;

chamber music groups; flute choir; string groups; two choirs; and an opera company. The Service teachers who work on Saturdays do not do so as part of their contracts (as happens elsewhere). In fact, the peripatetic staff get an additional payment for this, and school staff teach in them too. The authority does not have a music centre, so all the extra tuition and rehearsals take place in schools

Through its Junior Exhibitions, Bedfordshire supports the tuition of approximately 50 musically talented pupils at one of the four junior departments of the London music schools. The Exhibitions cover the students' travel costs and tuition fees for weekly tuition on their first and second instruments.

#### Grant-maintained schools

In 1994 Bedfordshire had 14 GM schools and a sixth-form college. The Service provides teaching in all but three of these. The GM infant school does not have teaching, nor do one of the lower and one of the upper schools. The Service will charge the GM schools and sixth-form college an hourly rate. *Grant-maintained schools buy tuition at a higher level than anticipated, thus generating income for the Service.* Grant-maintained schools have agreed to buy tuition at a higher level than anticipated, thus generating income for the Service.

#### Other activities

In addition to instrumental tuition, class music support is provided by two advisory teachers employed by the Schools and Colleges Branch. Although Ian manages them, their salaries are paid for from the Curriculum Support budget of the Branch. Demand for their services tends to go in waves, as the National Curriculum is implemented. Demand is high, but there are no plans to extend this part of the Service (in fact, one of three advisory music teachers was recently made redundant).

The Service has two music technology buses, funded from the Technical and Vocational Education Initiative (TVEI). The bus scheme was devised as an effective means of sharing the expense of specialist music technology equipment. The music technology buses are run by the advisory teachers, whose expertise is particularly valued.

The Service has dealerships for the sale of keyboards and computers. It can also benefit from other income generated. Information about all the Service's activities are detailed in a series of leaflets.

#### Instruments and sheet music

The Service provides free instruments for beginners. The idea is that instruments should be free at the start but that pupils should be encouraged to buy or hire their own instruments as soon as possible. Some schools

have their own instruments. The Service does not sell or hire out instruments (Ian feels that the effort and administration would be too costly). The Service repairs its own instruments if the repair is a result of reasonable wear and tear.

There is a music library with 1,500 sets of band parts; 1,500 orchestral sets, and choral and recorder music. The music library also has a range of books on classroom music. The library is open three days a week. Some school teachers see it as a very valuable resource, but others do not use it and complain they cannot reach it during opening hours (despite the fact that the library has extended opening hours in order to address this problem). Teachers can arrange to have books or scores delivered to them by the music staff who visit their school. Ian is hopeful that the library will keep going in future.

**Maintaining a balance of provision** Devolution of funding has not yet affected the balance of instruments taught. However, there are some early indications of an increase in demand for wind (especially flute) and Asian instruments. There have also been some requests for the Service to offer guitar and recorder tuition

### STAFFING ISSUES

**Employment** Staff are employed either as teachers or as instructors (for those without a recognised teaching qualification). Full-time staff can only teach a maximum of 38 weeks in schools. Therefore, the employment of staff on a full-time basis is a relatively expensive option. However, although part-time staff would be cheaper, Ian prefers to employ staff on full-time contracts. He feels this gives him more flexibility and more commitment from his staff because it offers them more security. (In Ian's experience, some of the players who teach part-time can be unreliable, because if they get an opportunity to perform, they will pull out of the teaching to do it.)

All staff must have relevant qualifications and experience, and be able to play an instrument to a high standard. New applicants are interviewed and asked to audition. The county's recruitment policy is to appoint the most qualified person available.

**Monitoring and support** Unlike school teachers, peripatetic teachers are not subject to statutory appraisal. Ian points out that appraisal would be unworkable because preliminary and post-appraisal meetings are required which would involve senior staff in additional time and travel. Most heads of section teach for four-and-a-half days per week, and peripatetic teachers do not have non-teaching periods, so they would have to withdraw from teaching to participate in appraisal meetings.

The Service has a professional development procedure, whereby each member of staff is observed by a colleague (not necessarily a senior colleague) once a year. The pairings change every year, but they are generally of staff within the same section (e.g. woodwind, brass, percussion). There is a written report of the outcomes of the support visit, which enables the Head of Service to identify training needs.

The Service has devised a handbook for peripatetic music staff, covering such issues as team structure, administrative procedures and training. The handbook provides a reference point for new and existing members of staff and gives the answers to common questions. Ian feels that the process of bringing together the Service's policies and administrative practices has helped staff to clarify and sharpen their thinking. In his view, the handbook provides a good basis for a coordinated approach to teaching.

*The Service has devised a handbook for peripatetic music staff. This provides for a coordinated approach to teaching.*

#### Access to training

Staff development takes place on five training days per year (plus a staff meeting once a term). The training is generally about aspects of technique, and speakers with a national or international reputation in music education are invited to give presentations. Although most sessions are on technique, there has also been training on appraisal. In addition, staff are encouraged to attend relevant courses and conferences. The funding for staff development comes from the LEA Branch, not the Service budget.

#### Liaising with schools

Schools usually take up any queries with the instrumental teacher, who discusses them with their Head of Section, who may refer the matter to the Head of the Service. There is no formal channel for feedback from schools as yet, but a question on the quality of the Service will be included in the questionnaire which will be sent to heads out in the autumn term.

Pupils are assessed using an annual report form devised by the Service. There are three copies of the report form: for the teacher, the parent and the school. Parents are invited to respond on a form included with the report. Instrumental teachers will also write reports in the format preferred by the school. They will provide reports more frequently, if requested.

Ian views the schools as his clients. This means that parents would not necessarily know about the Service, unless it was publicised by the school. Ian feels there is a need to market the Service more effectively but that he does not have the necessary skills in this area, or the time to devote to it.

**Competition for business** There is some private teaching in schools for piano and guitar, which the Service does not provide. Ian hopes to offer tuition on these instruments in future, as well as recorder lessons. He predicts that there might be some competition from a music agency, Access to Music, which is based in Leicestershire (see page 91). However, Access to Music is primarily involved in contemporary music workshops, so will not directly compete with what the Bedfordshire Service has to offer.

One or two music shops have approached Ian looking for a partnership whereby the Service provides tuition and the dealers provide the instruments. Recently Service staff spotted an advertisement in a local newspaper offering music teaching. This was placed by Normans Educational Services (see page 92). As far as Ian is aware, none of Bedfordshire's schools is currently receiving tuition from NES.

**Management strategies and advice to others** The Service collects information on the attendance at courses and Saturday Music Schools as well as the number of pupils having instrumental tuition. The Service uses information on pupil drop-out and examination results as part of its monitoring process.

Ian suggests that it is very important to have a tight control on the financial side of the Service. He feels he has a clear idea of what the staff can offer and the amount of time available. Ian is trying to reduce travel costs by 'zoning' people more, so they teach within a smaller area. The authority has decreased the amount paid for travel, thus saving money.

Ian feels that Service managers should prioritise opportunities for their pupils to progress, for example by providing opportunities for ensemble activities. He feels that it is important to maintain communication with schools, especially with those who hold the purse strings (heads/heads of music).

Finally, quality control is a vital element: Ian aims to ensure that all staff are doing the best job they can in the schools. This is achieved through a variety of means, including: keeping the involvement of peripatetic staff in administration to a minimum; ensuring support for staff through regular contact with Heads of Section and access to training; and by Ian's readiness to listen and respond to comments, problems and suggestions from all colleagues.

*Service managers should prioritise opportunities for pupils to progress, by providing opportunities for ensemble activities.*

### A SCHOOL'S VIEW OF THE SERVICE

Mark Phillips has been Head of Music at Harlington Upper School for six years. The school has 1,000 students aged 13 to 18, and about 60 full time teachers. Its population is predominantly white and middle class.

**Use of the Service** About 120 (12 per cent) of pupils have lessons from Service staff (also many have private tuition at home, especially for piano, which the Service does not provide). Students who have had tuition before transfer to upper school automatically qualify for continued provision. The school very rarely allows students to start tuition (13 is considered too late to start) the exception being vocal tuition. *All major acoustic instruments are taught.* All major acoustic instruments are taught. The school also has visits from a guitar teacher. This is a private arrangement, parents pay the teacher direct, and the school provides the space and the administrative backup. (If the county Service provided guitar teaching, Mark would be keen to buy it from them.)

Most of the students receiving tuition own an instrument, although some have county instruments and a small number have school instruments.

Mark commented that a high proportion of Harlington's students get involved with the county youth orchestras, bands and choirs. Mark himself manages one of the county youth orchestras. Between 40 and 50 Harlington students take part in one of the county's 15 music groups.

**Timing of lessons** In Mark's experience it can sometimes be difficult to get pupils released from their school lessons for music tuition, especially in subjects with a great deal of practical work (e.g. science and technology). However, the school's system aims to reduce the problems. *It can sometimes be difficult to get pupils released from their school lessons for music tuition. However, the school's system aims to reduce the problems.* Timetables for instrumental lessons are drawn up in advance by the Head of Music, in consultation with teachers and students. A rota system operates, so that pupils are not timetabled to miss the same lesson every week. If students have a problem with the scheduling, it is their responsibility to do something about it. During the first instrumental lesson, the student can negotiate their timetable with the instrumental teacher. School staff liaise with Mark over any problems, but they are generally very cooperative with the system.

**Paying for lessons** When staff at Harlington saw the devolved budget figure, they realised that the amount of instrumental teaching required by the school would be far in excess of the devolved budget (the school is one of the biggest users of the Service in the county). *All parents and students are asked to sign a contract.* The governors have agreed to subsidise part of the shortfall, and the school will be asking the parents to make a voluntary contribution of £15 per year. A letter has been sent to all parents of children receiving tuition, with a contract which parents and students are asked to sign. The contract is in three parts, setting out the school's



provision, the student's responsibilities, and the procedures for assessment, reward, and discipline. Students undertake to attend lessons, practise regularly, care for their instruments, and contribute to school and county concerts when required.

There has been a drop-out of approximately five per cent since the letters went out, but from the feedback he has received Mark feels this is mainly in response to the contract (which has made parents and students think about the purpose of the lessons) rather than the voluntary contribution. Mark believes that most parents can easily afford £15, and this is a small amount to ask, given that the true cost of the lessons is around £250 per annum. The school has not received any requests for support from parents unable to make this contribution.

**How instrumental  
music tuition  
contributes to the  
school**

Mark explained that the school has a good reputation for drama and music. They recently staged a production of *West Side Story*. The band was made up of a mixture of adults (including Music Service staff) and students. They took the production to Germany, where they performed for their exchange school, and they were recently invited to stage it at the National Theatre in London.

Mark feels the Service makes a vital contribution to the school: 'The peris have skills that I don't have.' The Service staff help students to prepare for their music GCSE and A-level examinations. As well as working with individuals, the peripatetic teachers conduct many of the school's ensembles (brass band, string orchestra, flute choir, trad jazz group, woodwind ensemble, big band, chamber music and choirs). If the Service ceased to exist, Mark feels this would greatly affect the school: 'We could set things up on our own, but the legal and financial side would be horrendous.'

*'We could set things up on our own, but the legal and financial side would be horrendous.'*

**Liaison with the  
Service**

Mark is generally happy with the quality of the Service. 'In any group of 60 teachers (of whom 12 visit the school) some will need development or refreshment. By and large it's good. If I have any reservations I talk to the teacher concerned. The channels of communication with Ian are good: he does respond, though he may not always agree.' There are no formal procedures for the school to comment on the quality of the Service, but Mark regularly writes to Ian to thank him for the contribution made by his staff.

Mark had some criticisms of the Service: 'They are often out of line with the practices in school.' For example, the Service teachers only have to report on student progress once a year, whereas school teachers

make these reports every term. Also, he commented that the Service's appraisal system is different from the one used in schools, and there appears to be no proper career or salary advancement structure for Service staff. Mark feels that Ian is doing too much on his own and that he should have a deputy to help him (but he acknowledged that this might be difficult to achieve under the current spending constraints).

Mark would like the Service to expand the range of instruments covered, to offer tuition on acoustic and electric guitar, keyboards and piano. He would also find it useful to be able to hire an accompanist from the Service.

One criticism Mark has of Bedfordshire youth music is that it addresses only part of the school population. In Mark's view, many students have a strong interest in other forms of music (e.g. rock music), but there is currently little support for them from the Service. Nevertheless, he feels that the benefits of the Music Service far outweigh any shortcomings that there may be and, taking everything into consideration, that the County Music Service team do a remarkable job.

*Mark would like the Service to expand the range of instruments taught.*

## Main Features

### Background and funding

- This LEA Music Service was formed in 1967, and now employs 57.6 FTE staff.
- The 75 per cent of the LEA grant allocated to the Service for secondary provision was devolved to schools in September 1994. The Service continues to receive direct LEA support for primary provision and for running the Saturday music schools. Parents pay for their children to attend courses to form the county youth orchestras and bands.

### Activities

- The Service provides tuition on the full range of orchestral and brass band instruments, plus non-Western instruments and vocal tuition. Class music support is available, and there are two music technology buses which visit schools.
- The Service provides free instruments for beginners but pupils are encouraged to hire/buy their own instruments as soon as possible.

### Management and organisation

- The Service collects information on pupil numbers, drop-out and examination results.
- The Head of Service has a clear picture of staff time and capabilities, and of the organisation's financial situation.
- Communication with headteachers and heads of music is a priority.
- Staff travel has been examined and rationalised.

### Quality assurance

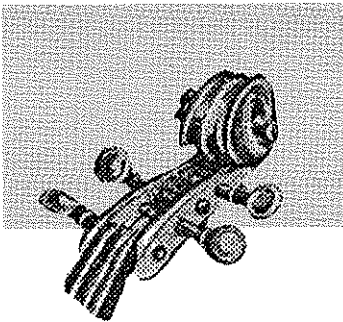
- All applicants for teaching posts are interviewed and asked to play an audition piece.
- There is an annual professional development procedure, which includes observation of teachers at work.
- A handbook has been produced for peripatetic music staff.
- There are five days training per year and staff are encouraged to attend other relevant courses/conferences.

**Publicity**

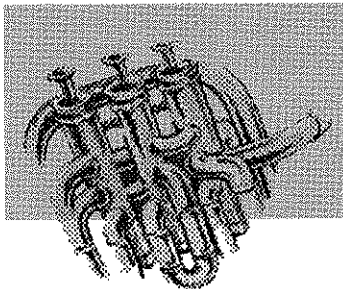
- The Service has a number of leaflets which detail its activities.

**School issues**

- The school visited was an upper school serving a predominately white, middle-class population.
- The amount received from the devolved Music Service budget is insufficient to cover the costs of tuition. The school governors have agreed to subsidise the cost, and parents have been asked to make a small voluntary contribution.
- Parents and students are asked to sign a contract setting out their access to tuition, assessment procedures, and the student's responsibilities.
- The school's Head of Music would like the Service to offer tuition in guitar, keyboards and piano in future, and to respond to students' interest in different musical styles.
- The Head of Music appreciates the skills of the Service teachers, and finds there are good channels of communication with Service management. He feels the visiting music teachers complement his skills and make an important contribution to the school.



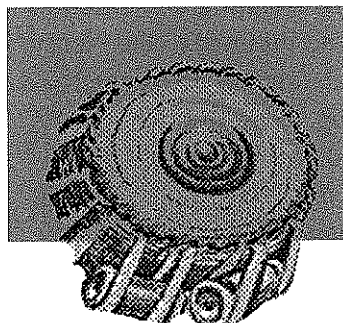
## The Birmingham Music Service



Birmingham's Music Service was established in the 1960s. Until recently the Service was entirely centrally funded, but in 1993 the funds for music teaching were delegated to the schools. The Head of Service is David Perkins.



The Service currently employs 29 FTE permanent staff, as well as having a register of staff who work part time. In 1993/4, a total of 239 schools received tuition from the Service (173 primary, 63 secondary and three special schools). Nearly 6,000 pupils received group instrumental/vocal lessons, which represents around four per cent of the total school population.



A wide range of instruments and musical styles is taught, including orchestral instruments, guitar, steel pans, sitar and tabla. A vocal skills coordinator has recently been appointed to teach individuals, groups and whole classes.

In addition to their teaching presence in special schools, music therapists visit 17 special schools. The therapists are managed through the Music Service, but funded through the special schools budget.

**What the Service is aiming to achieve**

The Service's mission statement reads: 'The Music Service seeks to respond to the requirements of schools in supporting and enhancing music education for all city pupils through a programme of high quality support delivered by specialist instrumental and vocal teachers.' David Perkins added that the Service aimed to bring quality instrumental and vocal support to the maximum number of pupils and to provide opportunities for ensemble playing.

**Delegation of funds to schools**

The Birmingham Music Service was fortunate in being able to plan ahead for the delegation of its teaching budget to schools and influence the process of delegation. In the two years before delegation took place, a working party was set up to discuss the issue. The working party comprised the Head of Service, the Music Adviser, headteachers and school music coordinators, a representative of the Music Service teaching staff and a representative from the LEA LMS unit. They agreed that there was a particular need to focus resources on key stage (KS) 2 and therefore recommended that the formula should be weighted in favour of schools serving this age-group. The weighting was achieved through AWPU: KS 2 pupils received a weighting of 5; KS 1 pupils and post-16 students received a weighting of 1; KS 3&4 pupils received a weighting of 2.

*The Music Service was fortunate in being able to plan for delegation and influence the process.*

At the time of delegation, the Service operated in 92 per cent of secondary, but only 43 per cent of primary schools. In order to protect pupils in schools that had a very high level of provision, a safety net was put in place for three years. Schools which were previously receiving a higher level of music tuition from the Service than the formula now allows, had their funding reduced gradually over three years. Those with little or no existing provision had their funding from the delegated music teaching budget increased over the same period.

*A safety net protected pupils in schools with high levels of provision.*

David Perkins feels that if the Birmingham Service had adopted a policy of immediate equitable funding for all schools, some of the primary and infant schools would have received such small amounts of money that there would have been very little they could buy back from the Service.

There used to be a considerable imbalance in the teaching allocation to schools in different areas, with the south of the authority (the 'leafy suburbs') receiving more teaching than the north, and twice as much as the central area. Now there is uniform resourcing across similar schools in different parts of the LEA, but the historical pattern of take-up has remained, with most of the schools in the south and north buying back at the same or a higher level, and much less demand from schools in the city centre.



Before delegation, the Service employed around 38 FTE permanent staff: this has fallen to about 29 FTE, largely due to the loss of teaching hours when some schools opted out of the LEA. At the time of delegation, the authority had generous early retirement and redundancy schemes (many of the retired former staff members now work for the Service on a part-time basis).

**Charges for lessons** The Service charges schools a basic rate of £27 per hour for instrumental teaching (group size is a decision for the school and Service teacher). The hourly rate was calculated simply by looking at the income target and dividing it by the number of hours the instrumental teachers might be expected to work in schools.

If schools can make use of the same teacher for a block teaching period of three hours, they pay a discounted rate of £70 (a saving of £11). This offer makes sense financially for the Service (as it reduces the time spent travelling) and is popular with schools.

The school heads and governors decide whether to pass on all or some of the cost of instrumental lessons to parents. David Perkins suspects that charging is on the increase, and is concerned that the policies adopted by some schools may have had undesirable consequences. He believes that in a minority of cases 'insensitive' charging policies have led to some children from poorer backgrounds giving up tuition while others are encouraged to learn because their parents can pay, but may not have the necessary interest or commitment for learning an instrument.

*If schools can make use of the same teacher for a period of three hours, they pay a discounted rate.*

**Youth orchestras** In 1994/5 Birmingham will have 19 central youth orchestras/ensembles and 18 area groups. The range of ensembles includes: symphony orchestra; concert orchestra; wind orchestra; baroque orchestra; chorale; Indian music ensemble; steel band; string chamber orchestra; recorder consort; jazz ensemble; brass band; and a guitar ensemble.

The youth bands and ensembles are currently funded by a grant of £250,000 from the Council (parents are not charged any fees.) There will be a further review of this in 1996. David thinks that it is doubtful the Education Committee will vote to delegate this funding for three main reasons: a large proportion of central funding has already been delegated; if the money is delegated, the amount received by any one school will be negligible; and the elected members see the youth orchestras as a flagship for the city.

If the money for the youth orchestras and ensembles is delegated, David

Perkins thinks it will be very difficult to sustain these activities. It is possible that schools will take the money and then hand it straight back. Alternatively, schools could be charged an affiliation fee which would enable any of their pupils to join one of the orchestras.

### **Grant-maintained schools**

The opting out of 23 schools has affected the Service considerably. Many of these schools were former grammar schools and they had some of the highest numbers of teaching hours. The Council decided that LEA services should not sell to grant-maintained schools, so this meant there was no way to recoup the losses. Due to opting out, the Service lost 150 hours of teaching per week. The Service also lost musical instruments, as it was ruled that the schools could keep them.

The loss of teaching hours created the dilemma of how to fill the timetables of affected teachers. Some teachers left the Service at this time and began work in the GM schools as private teachers. Given this loss of teaching hours, David Perkins feels the Service has done well to make up the difference by selling more teaching in the LEA schools.

### **Other activities**

David explained that when the delegation of the Service funding was being discussed, staff were concerned that they would be asked to retrain to be classroom teachers (most did not want to do so). David felt it would be unfair and counterproductive to do this, so he decided to recruit new teachers for this purpose. However, despite national advertising, they have been unable to recruit sufficient teachers to fulfil the demand from schools for support for classroom music.

*Staff were concerned that they would be asked to retrain as classroom teachers.*

As well as classroom support, the Service offers a range of other options, such as: live music presentations; a series of three-hour music workshops; extended curriculum support (e.g. providing conductors/trainers for school orchestras); pianists; music therapy and advice on adaptation of instruments for special schools. However, over 90 per cent of their business is concerned with instrumental teaching and live presentations.

### **Instruments and sheet music**

Some of the musical instruments used by pupils are owned by parents, some by schools, and some are provided by the Service. The Service now offers free loan of instruments, a policy which has led to an increase in the amount of tuition provided. Repairs are paid for by parents, schools and the Service (there is no formal arrangement for instrument repair that applies to all schools).

*The Service now offers free loan of instruments, a policy which has led to an increase in the amount of tuition provided.*



The Service's music library is housed at the Music Centre. Schools that use the Music Service have free access to it. The music library has an extensive range of sheet music and buys books related to the National Curriculum from the Service teaching budget .

All the Service's activities are detailed in a series of leaflets available to schools.

#### Maintaining a balance of provision

The Service has decided to offer lower rates for tuition on particular instruments. Prior to delegation, David Perkins and his senior staff visited all the authority's schools, and it became apparent that tuition on certain instruments (cello, bass, oboe and bassoon) was at risk because they were less popular, bulky and difficult to transport, and expensive to buy. It was likely that tuition for these instruments would decline markedly after delegation, so the Service managers decided to offer a discount rate. After the first year of delegated funding, demand for non-Western instruments also declined, so a discount on lessons for sitar, tabla and steel pans was offered too. The cost to schools for lessons on any of these instruments is £18 per hour, £9 less than the standard rate. (The standard hourly rate of £27, in effect, enables the Service to offer teaching on these instruments at a discounted rate.)

*There is a discount rate for tuition on less popular instruments.*

### STAFFING ISSUES

**Employment** Permanent staff are on long-term contracts. There is also a register of teachers who are paid an hourly rate of £19.40 (staff on the register work anything from one to 24 hours per week).

The Service has made changes to the staffing structure and hours worked by staff. It was necessary to slim down the number of staff receiving allowances: this has been achieved through natural wastage. In the past the management structure has been based on orchestral responsibilities (e.g. Head of wind, strings). The intention is to move to a management structure composed of a manager and two senior teachers — one responsible for teaching, and the other for the central retention money (e.g. for the youth orchestras and ensembles). David has negotiated with the professional associations to increase the hours worked by the peripatetic staff (this is within the annual limit of 1,265 hours which applies to all full time teachers). Permanent staff are expected to work a 30-hour week including travel. Non-contact time has been reduced, so that the staff are 'engaged in income generation' (i.e. teaching in schools) for a greater proportion of the time.

*The Service has made changes to the staffing structure and hours worked by staff.*

**Monitoring and support** All new staff appointments, both permanent and sessional, are made after interviews with David or his deputy and the relevant Head of section. Applicants are asked to play an audition piece and to talk about their teaching strategies.

The Service had a system of professional support visits by a line manager to each member of staff every year. The system is one of support rather than formal appraisal and helps combat the sense of isolation experienced by peripatetic staff. David Perkins feels that their system combines the advantages of appraisal without suffering the disadvantages. He points out that, if senior managers were to spend their time appraising the 100 plus members of staff, this would reduce their teaching time and therefore increase the hourly cost for tuition.

The programme of professional support visits is based on observation of teachers' lessons by the line manager. The aim is to share good practice, recognise strengths and weaknesses and identify training needs. If possible, the line manager will call on the school Head at the same time. Next year David plans to visit all permanent members of staff personally.

**Access to training** The Service has a GEST budget of £6,000. Like school teachers, all instrumental teachers have an entitlement of five days a year for training. There is an elected professional development group, which identifies training needs inherent in the Music Service's Development Plan and organises suitable activities to promote professional development and training. The group considers applications from staff who want to attend courses. The in-service training provided by the Service includes visiting speakers and gives staff time to share good practice and to participate in development planning. Part-time staff are invited to the training events.

*A professional development group identifies training needs and organises suitable activities.*

**Liaising with schools** At the beginning of the year, the Service holds a series of user conferences for schools. There is also a rigorous follow-up of complaints. Although there is no current system of questionnaires asking for feedback from schools, David is considering this as a possible future strategy in pursuit of Total Quality Management.

The Service staff write pupil records to a standard format, providing a yearly written profile of a child's attainment and progress for their record of achievement.

The Service communicates with parents only via schools. David rarely meets parents, and views the Service's clients as the schools. There is no attempt to market the Service directly to parents because schools

might resent this as 'going through the back door'.

There is a thriving 'Friends of Birmingham Schools Orchestras' association, which David meets regularly. The Friends organisation is similar to a school's parent-teacher association for the central ensembles. David discusses the progress of the ensembles with the Friends, and together they consider the financial and other forms of support which the Friends can offer.

#### Competition for business

There is a small amount of private teaching in schools, and some competition from a neighbouring LEA Service (which charges Birmingham schools less than they charge schools in their own authority), although only one school has taken up the offer at present. The city is the home of the Birmingham Conservatoire, so there are a great many musicians around looking for work. However, the rate paid by the Service to its sessional workers makes it unattractive for teachers to make their own deals with schools.

#### Problems with the invoicing system

Since delegation, the Service has faced problems over the administration of charges to schools. The process of invoicing is handled centrally by the LEA, rather than by the Service itself. The system is somewhat inflexible and has resulted in delays and incorrect invoices. David feels that they would have liked more advice and freedom to operate their own invoicing system.

#### Management strategies and advice to others

David was hesitant to offer advice to other Service managers, because the Birmingham model could not be easily transferred to other situations.

In David's experience, it was the right decision to delegate all funds at once, because money held centrally is prone to cuts. He feels it is important for the Service to operate at full economic costs (schools would react badly if the subsidy were lost suddenly and the costs increased).

Contrary to the advice given in the report by Coopers & Lybrand and MORI (1994), David would not recommend that provision be equalised before delegation. This would mean that tuition would be taken away from the Service's highest users, and given in small amounts to schools which may not want it. The experience in Birmingham has been that the Service's highest users prior to delegation have been its best customers after delegation. Some schools have priorities other than instrumental music.

*David would not recommend that provision be equalised before delegation.*

One advantage enjoyed by the Birmingham Service was a relatively relaxed preparation period of two years, which enabled them to take a

more considered view without being rushed into decision-making. Wherever possible, teachers have been encouraged to play an active part in the change process. David commented: 'The senior management team has an extremely positive attitude, they are convinced of the benefits of delegation, have a firmness of purpose and a determination to make it work.'

### A VIEW FROM TWO SCHOOLS

Two headteachers gave their views of the Service: Alan Blake from Northfield Manor J.I. School, and John Vickers from Byng Kenrick Central School.

Northfield Manor is a two-form entry school, with approximately 400 pupils and 15 teachers plus the Head. The majority of the pupils are from middle- and upper-class backgrounds, including families of students and staff at the nearby university. There are a minority of single parents and low income families. Most of the pupils are white, with about 20 per cent from ethnic minority backgrounds.

Byng Kenrick Central School is a comprehensive school with approximately 800 students and 46 staff, including the Head. Most of its pupils are from working-class families, and 15 per cent are from ethnic minority backgrounds.

#### Use of the Service

Both schools use the Service for teaching a variety of instruments. At Northfield Manor, over 40 children have lessons in a variety of instruments (recorder and other woodwind, brass, violin and cello). Some of the instruments have been supplied by the Music Service. Where there are insufficient instruments, the Head has asked parents to pay for the hire of instruments from a company based in Halesowen. In addition to tuition, the school has used the Music Service for 'Area Sounds' concerts given by members of the peripatetic team.

Byng Kenrick Central School uses the Service to provide tuition for 9 brass, 13 strings, and 16 woodwind players. There has been a recent demand from students for guitar tuition: the school *There has been a recent demand from students for guitar tuition.* does not own any guitars but the Head of Music is currently looking into the cost of purchasing some. Most of the tuition is given in individual or small group lessons but the school has employed a keyboard teacher from the Service to give support during class music lessons.

**Paying for lessons** At Byng Kenrick Central School, the policy is to make lessons available to students without charging parents, or requiring them to pay for an instrument. The school buys music tuition at a higher level than is covered by the delegated budget, because this is the level at which they feel they can best meet the need for tuition in the school.

Parents at Northfield Manor are asked for a voluntary contribution of £2 per week (i.e. around £20 per term) towards the costs of instrumental lessons. Most parents make this contribution in full, some pay a little, and a few give nothing. Last September, the school wanted to buy in extra tuition for music, but the delegated funds only enabled them to maintain their current level. The governors have agreed that the school should charge for lessons from September 1994. This will be for everything except recorder (which is taught in the school anyway). The governors have said that no child should ever be stopped from playing because their parents do not have the money.

*Parental charges are being introduced.*

**How instrumental music tuition contributes to the schools**

John Vickers feels that the opportunity to learn to play an instrument gives some students at Byng Kenrick a chance to develop their skills and competencies — much in the same way as the school's drama, computers, sports and outdoor centre offer opportunities to students with an interest in those areas. The tuition provided by the Service is important for students taking GCSE music, who need to develop their instrumental skills. Students also have the opportunity to play in local ensembles via the Music Service. Although the Service only directly serves a minority of the students, it indirectly affects the whole school via the quality of the musical environment.

*The peripatetic teachers formed an orchestra from all the pupils receiving instrumental tuition.*

For Alan Blake, the Service is important because: 'We've got children who have talent/ability in music and it should be developed for a broad education. Music is one of the subjects that student teachers are not given enough support for. One of the requirements of the National Curriculum is that children should have opportunities to play an instrument.'

Alan Blake is very pleased with the progress made by the children in the past year. The school held a concert in May 1994, in remembrance of a violin teacher who died recently. Two of the peripatetic teachers formed an orchestra from all the pupils receiving instrumental tuition for this event. The Head would like to see the development of a school orchestra on a more permanent basis in future.

**Liaison with the Service**

Both Heads were pleased with the quality of the Music Service. Alan Blake said he finds the staff very approachable, and he would not hesitate to ring the Music Centre with any problems. In fact, he recently did this with a query about a child's audition for a youth ensemble, and was happy with the result. He commented: 'Delegation has given us choice, and we've chosen the Music Service' (as opposed to other devolved services on offer). 'We've made it a priority for the school.'

John Vickers feels that the relationship between the Service and the schools has changed for the better since delegation. 'We're in a position to discuss quality now in a way we couldn't do without the customer - provider relationship. The central operation is getting it right.' Mr Vickers does not wish to see the centrally held money for youth orchestras delegated to the schools. He is concerned that it would not be possible to maintain the youth orchestras on a 'market economy' basis. He added: 'Central funding (for Birmingham's youth orchestras and ensembles) should not come under threat, because the amount would be negligible to each individual school.'

*'We're in a better position to discuss quality now.'*

## Main Features

### Background and funding

- The Service was established in the 1960s, and its funding was delegated to schools in 1993. The Service employs 29 FTE permanent staff, and has a register of part-time teachers.
- The main funding source is school tuition charges. The Service does not offer tuition to GM schools: the opting out of LEA schools has therefore led to a reduction in income. A Council grant pays for the youth orchestras and ensembles.

### Activities

- The Music Service provides tuition on a wide range of instruments, including guitar, steel pans, sitar and tabla.
- Schools also have access to: live music presentations; class music support; workshops; conductors and accompanists; music therapy and advice on the adaptation of instruments for children with special needs.
- There is a stock of instruments available to schools on free loan. The Service encourages pupils to take up less popular instruments by offering schools selective discounts on tuition.

### Management and organisation

- It was decided to delegate all money for teaching to schools and not to operate 'hidden' subsidies.
- There has been restructuring to reduce staff costs and to maximise teacher-pupil contact time.
- Discounts are offered to schools buying blocks of tuition.

### Quality assurance

- There are well-established interview procedures.
- Professional support visits are made by the line manager to all staff each year.
- The Service holds annual user conferences.
- There is a rigorous follow-up of complaints.
- The introduction of school questionnaires to obtain feedback on Service quality is under consideration.
- Training for instrumental staff is overseen by a professional development group. Training is provided on a range of issues.



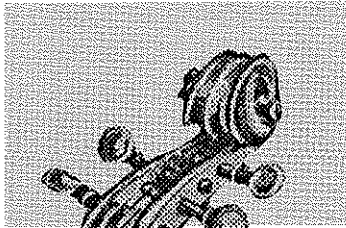
**Publicity**

- There are a number of leaflets detailing the services available.

**School issues**

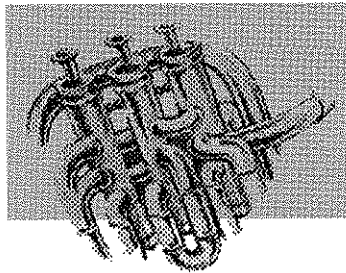
- The schools included in the research were a JMI school and a secondary comprehensive in different parts of the authority: both buy more tuition than is covered by their share of the delegated music teaching budgets.
- The primary school used to ask for voluntary parental contributions, but has recently introduced charging for some tuition. The secondary school supports the cost of music tuition and provides it free of charge.
- Both Heads are pleased with the quality of Service they receive. The secondary school Head felt that delegation of funding has improved the relationship between Service and schools.



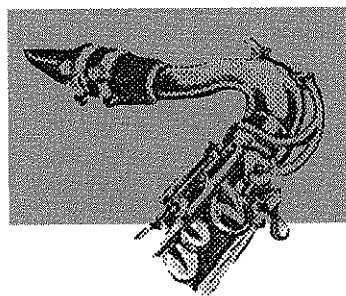


## The Norfolk Arts in Education Service

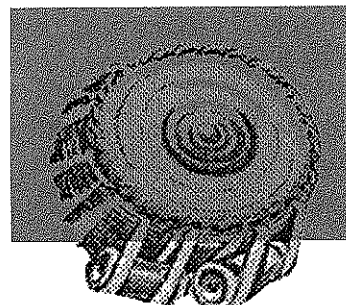
In 1990, when the Norfolk Music Service funding was delegated to schools, David Sheppard was appointed on a part-time contract to manage the Service. He then proposed that the authority should set up an arts in education service, and this was established in 1992. David now manages this music and arts service, as well as being Senior County Adviser for the Arts. John Burdett is Head of the Instrumental Music Service.



A full range of orchestral instruments is taught by the Service. There is some emphasis on strings (partly because schools find violins relatively cheap to buy). The Service has recently added guitar tuition, and percussion has expanded. The Service does not offer vocal tuition but staff support schools who contribute to local singing festivals. Young people in Norfolk have the opportunity to play in one of the authority's 24 weekly bands and orchestras. There are also residential courses and occasional specialist workshops.



The Service has a turnover of about £1.3 million. There is a staff of over 40 FTE peripatetic teachers (around 60 people), plus a manager and two deputies, who also teach part of the time. There are four advisory teachers and two administrative staff. In 1994/5 the Service provided regular weekly music teaching to about 167 of the 480 schools in Norfolk. In addition, some schools buy in to the other services, such as one-off visits or arts activities. There were over 4,000 pupils who received regular music tuition from the Service, representing approximately four per cent of the school population in Norfolk.



**What the Service is aiming to achieve** The Service's mission statement states: 'We are a responsive, customer-driven organisation, committed to providing quality services in all aspects of the arts in education to pupils, parents, teachers, governors and the community.'

**Advantages of an Arts Service** David Sheppard feels there are advantages to a Service which offers a range of arts activities. First, this enables schools to think about all their arts provision together, and look to one Service to provide what they want. If the school is already using the Service for one area, they are likely to turn to the same organisation if they need support for other arts areas. Second, there are advantages in marketing the Service. Staff engaged in one type of activity can provide schools with publicity material for other areas. Third, any surplus income generated in one area can be used to subsidise another which might not be viable otherwise. This enables the organisation to offer a wide range of arts activities, which makes it more attractive to schools.

**Delegation of funds to schools** The whole of the funding for instrumental music tuition was delegated to schools in 1990. This was delegated through the LEA's normal *per capita* funding formula. Most of the Service's income comes from providing lessons to schools. Schools can also buy advice on their music curriculum and INSET.

In common with many county authorities, David Sheppard and his team face the problem of delivering an economically viable Service to widely distributed schools. At the time of delegation, the Service agreed with the headteachers that all schools would be charged at the same rate, regardless of the fact that providing small amounts of tuition to rural schools is more costly.

The Service is well used by the middle (deemed primary) and secondary schools. Music therapy is available to special schools. The first schools do not use the Service as much as the middle and secondary schools, mainly because they do not feel that the children are ready for instrumental teaching. (However, some buy class music teaching and one-off events.) When the money was first delegated, some small schools received too little to be able to afford any tuition on a regular basis, and David found the Service had no 'products' to offer for smaller amounts of money. He therefore worked with his staff to develop an affordable package of five, 10 and 25 hours support for National Curriculum music. This is particularly helpful for schools which do not have anyone on the staff who has expertise in music.

*When the money was first delegated, some small schools received too little to be able to afford any tuition on a regular basis. The Service has since developed an affordable package of support for National Curriculum music.*

Since delegation, the schools' demand for music tuition has increased, enabling the Service to employ more staff. In 1988, they employed 48 staff: this has risen to 60 in 1994 (FTE was 34 in 1988 and is now over 40).

**Charges for lessons and other activities** In 1994/5 the standard charge for music tuition in LEA schools was £18 per hour. The teachers usually take groups of up to four (the maximum number which allows schools to pass on the costs to parents under the Education Act, 1993). Some strings lessons are given to groups of six children. David explained that the Service charges the schools and it is up to the heads and governors if they pass on the costs of lessons to parents.

Parents pay a small fee for their children's participation in the county orchestras and choirs. The LEA money enables David to pay responsibility allowances to some members of staff, so that they can be involved in quality control. It also subsidises the live music performances given in schools by Service musicians. Schools pay only £1 per child for these performances, and the rest of the costs are met from the LEA grant. The LEA is itself a customer, buying for its schools around £300,000 worth of arts services of various kinds.

**Youth orchestras** The money for running the youth orchestras and ensembles has not been delegated to schools. There is a service-level agreement with the LEA for running the 24 youth orchestras and ensembles. These include: string orchestras; wind bands; a brass band, jazz orchestras and a percussion ensemble. The ensembles are area-based and aim to offer opportunities to children at different stages (for beginners, intermediate, and experienced players).

**Grant-maintained schools** In summer 1994, there were 28 GM schools in Norfolk, and most of them buy into the Service in one way or another. They have to pay a higher rate than LEA schools, to cover total costs (an extra charge of £3 per lesson).

**Other activities** In addition to music tuition, the music centre has a gamelan and facilities for music technology, which can be hired to schools (provided that a teacher has attended a training course at the centre on how to use the equipment).

Class music support is popular with smaller schools. For example, a three-class school with no music expertise might hire a teacher from the

Service for one afternoon a week (to teach three 40-minute lessons). This gives the school added flexibility, including the freedom to make new teaching appointments without needing to recruit someone with music expertise. They can now focus on appointing the best candidate for the job, knowing they can rely on the Music Service for help in delivery of the music curriculum.

There are a number of events for pupils, such as a training days for strings, brass and wind, and participation in the *Classic FM Masterclasses*. Each year the Wymondham residential courses enable young musicians to work with a guest conductor for a week, culminating in a public concert in St Andrew's Hall, Norwich. This is partly funded by parental fees, and partly subsidised by the LEA.

The Service has just appointed a part time artists in schools coordinator (supported by Eastern Arts and the Arts and Library Service).

The core LEA is a customer of the Service. For example, advisory staff are involved in headteacher appraisal, assisting newly qualified teachers and in offering post-inspection advice and support to schools. Service staff are also called on for their arts expertise during school inspections carried out by OFSTED.

All of these activities are boosted by income generation, such as hiring out the arts centre to other groups; the hire of percussion instruments to orchestras; and profits from food and drink machines installed in the centre. The money generated by these activities is ploughed back into the Service (it is a non-profit-making organisation).

### Instruments and sheet music

The Service runs three schemes of instrument hire/purchase. These are aimed at encouraging children to take up tuition with the Service and/or at generating income.

The first scheme of instrument loans is for schools using the Service teachers. The instruments are on free loan to the school and remain the property of the Service. The second option for schools using Service teachers is an instrument lease/purchase scheme. The school pays in termly instalments to total the original purchase price of the instrument, plus a small maintenance charge and a nominal £1 purchase charge. Once the payments are complete, the instrument becomes the property of the school. The third option is a means of income generation for the Service from schools that do not use its teachers. This is a hire service, with termly charges. The instruments remain the property of the Service.

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If a school hires instruments, their repair is taken care of by the Service. The Service can put schools that have instruments needing repair in touch with a specialist repairer. Sometimes a school has instruments that are not currently being used. For example, recently a school asked David if he would be interested in buying two cellos that were not being used by their pupils. These were purchased and refurbished by the Service for use in other schools.

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The music library formerly kept by the Music Service is now housed by the County Library (which means the Service does not have to pay for storage and upkeep). The Service pays a lump sum to them and can request the purchase of particular music. Sadly, the County Library was recently damaged in a major fire which has affected the music collection.

#### Maintaining a balance of provision

David has found that some instruments (e.g. large brass instruments) are less popular with schools and children, often because they are more expensive to buy. The Service has encouraged children to learn these by purchasing instruments and encouraging schools to offer pupils lessons on them.

### STAFFING ISSUES

#### Employment

David is keen to attract high-quality staff. He places national adverts and, if he hears that another Service is shedding staff, he will call them up to see if there is anyone suitable who might be interested in working in Norfolk. People seem keen to work for the Service because it has a good reputation. Some of the teachers are women who left music teaching to have children and are happy to be offered a small amount of work at convenient hours to fit in with their childcare.

A high proportion of staff work full time, with permanent contracts. Instructors (i.e. those staff without a teaching qualification) are employed on renewable annual contracts. Some staff are employed on a supply basis while others are employed on more than one basis (e.g. they may have a guaranteed salary for ten hours per week, then work another ten hours on a supply basis). Ten of the older members of staff have taken early retirement (accepting a package offered by the council), and the Service now employs them on a part-time basis. This is advantageous, because the Service does not have to pay their superannuation.

#### Monitoring and support

There are two main systems by which the quality of the tuition is monitored. First, senior staff make support visits to each teacher every year. They visit the school, observe lessons, and look at the school's

facilities. Observation criteria include: technical competence, use of appropriate repertoire, appropriate vocabulary and communication with pupils, matching tasks to pupils, efficiency of record-keeping and lesson presentation. David feels that the process is more like appraisal than inspection, as the teacher has the opportunity to set half the agenda for discussion. After the visit, the teacher is offered the necessary training and support in any areas of weakness.

John Burdett, who is responsible for carrying out some of the support visits, explained that one of the advantages of the system was to demonstrate the Service's commitment to maintaining high standards of teaching: 'It reassures the head and head of music that the quality of the teaching is being looked at and maintained.'

*The support visit reassures the school that the quality of teaching is being looked at and maintained.*

The second method of quality control is via a form completed by a member of the school's staff each year. There was some resistance to this idea at first, from both Service and school staff. However, David feels that it has proved to be a very useful tool. It gives an opportunity for the Service staff to receive positive as well as negative comment (most of the comments are positive); and, in a few cases, it has acted as an early warning system alerting managers to developing problems that may have led the school to withdraw from the Service if left unresolved. Another benefit of this system is that it enables David to compile an evaluation report for the Council (a requirement of their grant). It shows a commitment to Total Quality Management: something a competitor would have in place.

**Access to training** All staff (including instructors) have five days of INSET training per year, like other teachers. Staff are asked to contribute their ideas for training courses, and one of the senior staff (John Burdett) is responsible for organising it. The training does not just focus narrowly on music or arts teaching: recent subjects have included the law on photocopying, the implications of the Children Act and teaching children with special needs. In addition, staff are encouraged to attend other training courses, national conferences and to serve on relevant committees (e.g. the European String Teaching Association).

**Liaising with schools** David publicises the Service through a termly magazine, 'Arts Expo', which is sent to all Norfolk schools every term.

Service teachers are encouraged to be involved in pupil assessment. They keep their own records and often contribute to the school records too (e.g. pupil profiles).

The Service staff communicate with parents through the school. The Service is happy to be represented at parents' evenings and governors' meetings at the request of the schools. Occasionally, parents contact the Service direct, and David does his best to help sort out any problems, always involving the school in the discussion.

### Competition for business

There is some competition from private teachers but David finds that many private teachers prefer to work for the Service to benefit from their staff pay and conditions. A few schools have tuition from Normans Educational Services (see page 92), but this is not widespread, mainly because the Service's instrument lease/purchase scheme has made them a more attractive proposition to headteachers.

### Management strategies and advice to others

One of David's main strategies for forward planning is to keep informed of developments that might have an impact on the Service and then to think through the consequences. 'Imagine it before it happens. What if Norfolk is divided into five unitary authorities? You must plan for change.'

David believes in maintaining a dialogue with staff and heads. He regularly sends out letters to heads, outlining several alternatives and asking for their preferred option. He also keeps in closer contact with a small group of heads whom he can ring up for an instant reaction.

In David's experience, schools respond well to a service aiming at cost recovery, where any surplus is ploughed back into providing more of the same or better. For this reason he would advise colleagues running a Service: 'Think of yourself as a service, not a business. Be honest: you're not a used car salesman tell them (the heads) your problems and how you're trying to solve them. Don't be pompous, and don't have any financial secrets.' He would also suggest that service managers should address heads as colleagues, not just as customers.

*Imagine it before it happens.  
You must plan for change.*

David would advise other service and agency managers to respond to their customers by constructing a range of products that all schools can afford. David added: 'We're aiming to be in a position where we never have to say no to any reasonable request for music provision and support.'

David prefers to have schools, rather than individual pupils and parents as clients because this makes administrative sense. It is much easier to have a contractual agreement with schools and it makes for a simpler accounting system.

He feels that it is important to manage the flow of money and maximise its use. 'If you have income and you do not need to spend the money for

a few months, then use it to buy something that will earn you back the money by the time you need it again.'

David is aware of his potential competitors and hopes that by offering a reasonably priced, high-quality service, he will be able to continue to do well despite the competition.

John Burdett believes that a well-informed, professional approach is important. 'The heads also know that we are up to date with the National Curriculum and business trends (for example, we use the appropriate vocabulary). We don't set out to impress as such, but we do seek to be professional, we seek to convey that we care about quality and about levels of service.'

*We care about quality and levels of service.*

David feels that the Service is now much leaner and fitter. When he took over he soon realised that there was some wastage in the way the peripatetic visits were organised because teachers were spending a high proportion of their time travelling. He has tried to solve this by reorganising work schedules and by employing part-time staff who live in different parts of the authority. He has also contacted heads, pointing out that he has a teacher who is visiting schools in the area and could fill a gap in their schedule by offering tuition in another school. The expansion of the Service has made it more economically viable.

### A SCHOOL'S VIEW OF THE SERVICE

The Headteacher and Head of Music at George White Middle School gave their views on the music tuition provided by the Norfolk Arts in Education Service.

The school is in Norwich and serves a fairly low income population approximately 25 per cent of the children are entitled to free school meals. The school has 280 children aged 8-12.

**Use of the Service** Up to 30 children currently receive instrumental music tuition. About 20 are learning the violin and 15 are learning woodwind instruments (clarinet and flute). These instruments are the ones available at the school and have proved popular with the children. Sam Battrick, Head of Music at George White, explained that the school also owns a couple of brass instruments and a cello, but that these are unused because it is not economically viable to have only one or two children learning an instrument.

At the moment the school pays for music tuition from its delegated budget.



**Paying for lessons**

Parents are asked for a voluntary contribution of £5, which goes towards the purchase of music and the upkeep of the instruments. However, the cost of instrumental tuition is being reviewed by the governors, because a substantial amount of the budget is spent on it (twice as much as on the rest of the curriculum). The Head has written a letter to parents of children who receive tuition, saying he doesn't want to lose this opportunity for children, so would they be prepared to pay all, some or none of the cost of lessons? The results so far have been very mixed: few parents have said they would be prepared to pay the full cost; the majority would be prepared to pay a little, or nothing.

Sam Battrick has mixed views on charging parents for lessons: on the one hand, it might lead to a greater commitment from children to practice, make progress, even to turn up to lessons. On the other hand she thinks it's a sad development, because it will probably cause financial difficulties for some parents, particularly those with more than one child learning to play an instrument.

If charges are made in future, it is intended to look at individual cases of children whose parents cannot afford the fees. The Head pointed out that there are a number of charitable trusts in Norwich which might help children in these circumstances.

**How instrumental provision contributes to the school**

For Mr Payne, the Headteacher, providing instrumental tuition is one way of supporting the work of a valued member of his staff. He feels that for individual pupils, learning to play an instrument is a good discipline and a positive experience.

Sam Battrick feels that the Service makes an important contribution to the life of the school. She points out that very few of the children who attend this school would have the opportunity of taking music lessons if they were not available at school.

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Teachers who do not have much expertise in music themselves are able to use pupils who take lessons as a resource during music lessons. These children can also play in assembly. There is a string group run by a member of the Service for half an hour a week, and Sam herself runs a music club. Sam feels that there would be no school concerts without the contribution of the Service teachers.

**Use of private teachers**

The school was interested in offering guitar tuition; at the time this was not available from the Norfolk Arts Service. A private teacher gave a free demonstration to the whole school, and attracted enough pupils for the school to offer take her on. However, she eventually decided that there were too few pupils learning to make it viable for her to continue.

Sam commented that they get lots of leaflets from other private teachers, but she prefers to use the Service because: *Sam prefers to use the Service because: 'They're professional and we can trust them. It's more hard work with individuals and more expensive. The Service staff are reliable: they will turn up.'*

#### Liaison with the Service

Sam Battrick sends questionnaires back to the Service each term, commenting on the peripatetic teachers. If she had a problem or complaint, she would not hesitate to contact the Service. She has found the Service personnel 'very approachable'. Although it's difficult for Sam to liaise directly with the visiting music teachers because of her teaching commitments, they have a book and they write to each other. The visiting teachers also write a report with detailed records on each child.

Sam feels that there is a wide range of different services available. She appreciates the fact that the Service keeps the schools informed about what is on offer. As a result of a recent mailing, the school has booked a brass group to play to the children.

Sam is very happy with the quality of the Service she receives. In the past there have been staff changes among the teachers who visit the school and Sam has used the opportunity to request new teachers whom she feels will suit the school. Sam said she looks for someone who is friendly to the children but will get them to work and make progress. 'It has to be someone who can see good things in the children even though they don't always practise as much as they should.'

#### Perceived changes after LMS

Mr Payne commented that before LMS the Music Service seemed part of the general services available to schools. After LMS the Music Service is firmly in the position of yet another service that schools can buy in or not (like financial services) and therefore it seems fairly peripheral. He would be very sad to see the Service decline: 'If it disappeared at a county level it would disappear altogether, although the middle-class areas would probably be OK. That goes against entitlement to me.'

## Main Features

### Background and funding

- This music and arts service was established in its current form in 1990, when the Music Service teaching budget was delegated to schools.
- The Service employs over 40 FTE instrumental teaching staff and has a turnover of about £1.3 million. Its main funding source for music is the income from school tuition charges. The LEA funds the youth orchestras (with a contribution from parental fees) and subsidises live music performances in schools.

### Activities

- The Service offers instrumental tuition on the full range of orchestral instruments and guitar. It has a music centre, with a gamelan and other percussion instruments and music technology facilities, which are available for hire.
- There are a number of events for young musicians, including residential courses.
- Advisory staff based at the Service are involved in appraisal, school inspection and providing advice to schools.
- There are three schemes of instrument hire/purchase, aimed at generating income and encouraging pupils to take up tuition with the Service.
- To encourage pupils to learn to play less popular instruments, the Service has purchased instruments which it loans to schools.

### Management and organisation

- Pupil contact time has been maximised by reorganising work schedules, employing part-time staff to teach in their local schools and encouraging schools to fill gaps in teachers' schedules.
- Staff and headteachers are involved in decision-making.
- The cash-flow is managed to maximise the use of income.

**Quality assurance**

- There is national advertising for staff.
- Support visits are made to all teaching staff each year, including observation of lessons. The outcomes are linked to staff development.
- The Service provides training on a range of issues for instrumental staff.
- A standardised form is used to obtain written feedback from school staff.

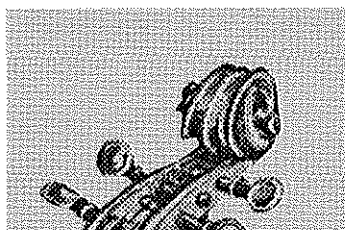
**Publicity**

- There are a number of leaflets explaining aspects of the Service.
- An Arts Service newsletter is sent to all schools each term.
- The Head of Service regularly communicates with headteachers about activities by letter and telephone.

**School issues**

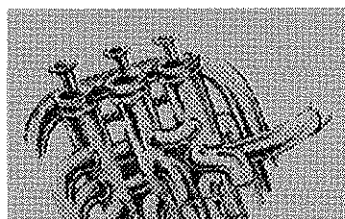
- The school visited was a middle school (8-12) serving a low-income population.
- The delegated Music Service budget is insufficient to pay for lessons for 30 pupils.
- The school is consulting parents on the introduction of charges for lessons: few would be prepared/able to pay the full costs.
- The Head of Music prefers to use the Norfolk Arts in Education Service rather than private teachers on grounds of professionalism, reliability and range of services available.

## 5. The Croydon Music Teaching Agency

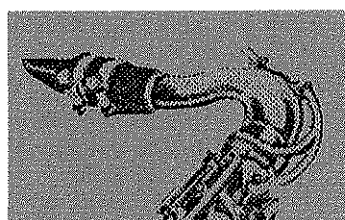


Croydon's Music Teaching Agency (MTA) was set up in 1989 to provide music tuition to borough schools. Colin Evans, Director of the MTA, was responsible for transforming the existing Music Advisory and Support Service into an agency.

The MTA's funding comes principally from the sale of tuition to schools, which amounted to an income of around £610,000 in 1993/4. The Agency received LEA funding amounting to £395,000 which was used for management costs and the organisation of the borough youth orchestras and ensembles. Recently charges have been introduced for participation in area ensembles, based at the music centres. These charges have generated an income of about £28,000.

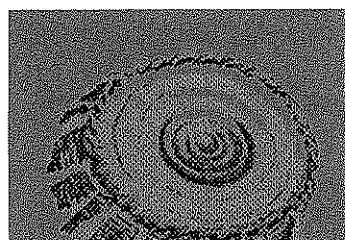


The MTA provides instrumental tuition and/or class music support to all of Croydon's primary schools and five of the infant schools. There are 22 LEA and GM secondary schools and two incorporated sixth-form colleges in Croydon: all but two of these institutions buy in the Agency's services. The Agency also serves a large number of schools in the independent sector.



In 1993/4 the MTA provided over 32,000 hours of tuition over the year. Agency staff taught instrumental skills to over 3,000 pupils (approximately eight per cent of the total primary and secondary population in LEA and GM schools). The Agency also provided classroom music support for over 5,000 pupils.

The MTA used to have a budget of £8,000 for tuition in the authority's six special schools. This money had just been delegated to the schools. Two of them now buy percussion tuition, and one has some keyboards tuition and classroom support. Although the Agency does not currently provide music therapy, Colin would like to offer this in future.



In September 1994, the MTA employed 31.4 FTE staff, many of whom worked part time. The Agency has grown considerably since its formation, and continues to expand. The Agency's tuition has risen by 37 per cent since 1989 and Colin expected the number of hours' tuition to rise to 33,000 in 1994/5.

**What the Agency is aiming to achieve** The MTA's mission statement covers five main areas. The Agency aims to:

- promote the value and importance of instrumental tuition, and emphasise the necessity for a balanced music education for all school pupils
- give Croydon schools high quality instrumental teaching, carefully assessed by the teachers and monitored by the Agency
- provide a wide range of progressive opportunities for young people in Croydon to make music together, in orchestras, bands or other forms of ensemble
- offer schools comprehensive advice in planning, monitoring and sustaining their instrumental teaching programmes
- provide a range of relevant music education training for teachers and advice on planning the music curriculum.

**Delegation of funds to schools** The music teaching budget of £300,000 was delegated to schools in 1989. At the time, the service was teaching in all the authority's schools, so this gave a good basis for continuing to provide tuition after delegation. When the Agency was first set up, Colin visited many of the authority's primary and secondary schools to discuss the new arrangements with the headteacher and head of music.

The funding was delegated on the basis of the number of pupils in each school. However, to protect pupils in smaller schools with high levels of tuition, an allowance was made for existing provision, which was decreased over a period of three years. Now the delegated funding is based solely on pupil numbers.

**Charges for lessons and other activities** The MTA charges LEA schools a flat rate of £17.25 per hour for tuition. Many schools pass on all or part of the fees to parents. Schools decide how many weeks' lessons are offered: this varies from 30 to 34 a year. Lessons take place in groups of up to four children.

The Agency has published LMS guidelines for schools, which offer advice on different aspects of provision for instrumental music. This includes: planning instrumental provision, delivering the instrumental curriculum, assessment and reporting. The guidelines include sample forms which school staff can use as a basis for their contracts with parents.

*The Agency has published LMS guidelines, which offer advice on different aspects of provision.*

In order to cover the costs of running ensembles at local music centres, parents are asked to pay £15 a term for their children to attend (the first term's involvement is free). If the parents are unable to afford this, they



can apply to the Agency for the fees to be waived. Although the introduction of these charges has generated an income of £31,000 for the Agency, Colin points out that a considerable amount of administration is involved. A part-time clerical officer has been employed to deal with the paperwork, at a cost of around £6,000 per year.

**Youth orchestras** The MTA maintains 16 youth bands and orchestras at a variety of levels, paid for by the LEA. These include several junior wind bands, and a string workshop for elementary players. For older students, there are a range of opportunities to play in ensembles, including: symphonic band, steel orchestra, dance band, jazz orchestra, flute ensemble, wind orchestra, and percussion studio. Children audition for places in some of the ensembles. The premiere ensembles are the Croydon Youth Orchestra and the Croydon Youth Wind Orchestra, which regularly tour abroad.

**Grant-maintained schools** The Agency provides tuition to all but one of Croydon's GM schools. Grant-maintained schools pay an additional £0.90 per hour for tuition, but a recent audit of the accounts has shown that this is not sufficient to cover their share of the administration costs. The charges to GM schools will therefore have to rise, although Colin is concerned not to set the fees so high that school heads will prefer to employ private teachers.

**Other activities** Class music support is a popular service with infant and junior schools. One of the Agency's 11 part-time teachers visits schools to work alongside the class teacher. This service was introduced in response to some heads' wish to use their delegated budget to support as many of their pupils as possible. Colin commented that schools without a music specialist find classroom music support particularly useful in helping them fulfil the requirements of National Curriculum music. He anticipates that the demand for classroom support could rise in future if OFSTED inspectors reveal a school's music provision to be inadequate. In the long term, Colin would like to recruit a team of full-time classroom support teachers who would spend most of their time in schools, with a half day per week for team work. (However, it is now getting difficult to recruit full-time music teachers, because of the demand for music specialists from schools.)

*Class music support is a popular service. Schools without a music specialist find it particularly useful in fulfilling the National Curriculum.*

There are three *Sound Experience* quintets which provide workshops for schools in either brass, woodwind or strings. Before their visit, the school is sent a tape of music so teachers can familiarise the children

with some of the repertoire. There is also a pack of suggestions for classroom activities. During the visit, the musicians talk to the pupils in their classrooms and give a demonstration of the instruments. This is followed by a concert for the whole school.

The MTA has arranged a series of practical workshops for A-level students and their teachers. These have included a session on aural preparation, and another on conducting and rehearsal skills.

The Agency has recently set up a new programme of training courses for schoolteachers. If a teacher completes six core training modules totalling 18 hours, he or she is awarded a credit towards a qualification accredited by Trinity College of Music (see page 94 for further details of this scheme). Courses offered have included: music in the early years; planning the school music policy; and courses on teaching aspects of National Curriculum music at key stages 1 and 2. There is also a programme of 'twilight' courses for instrumental teachers.

#### Instruments and sheet music

The Agency has a small stock of new instruments which are available on free loan to schools, or rented to parents for a charge of £25 per term. The Agency also has an assisted purchase scheme to enable parents of pupils at LEA schools to purchase instruments without paying VAT (providing the instrument is for a pupil taking lessons with an MTA teacher).

The instrument loan fee covers maintenance costs: parents can take the instrument to one of a number of designated repairers, and the MTA refunds the cost of the repair. Schools which have Agency instruments must make their own arrangements for repairs. The MTA used to have a small budget for school instrument repair, but this was included in the budget delegated to schools.

The MTA has a very extensive collection of orchestral and band music available for its own use (primarily for use by the centrally organised bands and orchestras). There is also a public music library in Croydon where schools can obtain musical scores.

#### Maintaining a balance of provision

There is some concern among Agency staff that too few children are learning to play the viola and the lower pitched brass instruments (e.g. tuba, French horn, euphonium and trombone). This is being tackled in a variety of ways. To encourage viola tuition, the MTA has bought eight violas for its violin teachers who have expressed a wish to develop their skills at playing and teaching viola. The Agency is also looking to

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promote string playing in primary schools, by adapting the Suzuki approach which has worked successfully in infant schools.

To encourage the take-up of the less popular brass instruments, brass teachers have been assigned to give free demonstrations in schools, placing emphasis on particular instruments. The Agency has also purchased a few instruments which are offered on free loan to parents (Colin prefers to loan the instruments to parents, rather than to schools because this enables the child to continue using the instrument when he or she transfers from primary to secondary school).

### STAFFING ISSUES

**Employment** The MTA employs a mixture of full- and part-time staff, although most work part-time. There are two rates of pay for part-time teachers, depending on whether they have teaching qualifications.

Recruitment of new staff is done on the basis of an application, references and interview. All new applicants for full-time teaching posts are required to teach a lesson as part of the selection process, and applicants for conductorship posts are required to take a trial rehearsal with the ensemble concerned.

The Agency can use the services of the LEA Finance Department, and now has a part-time financial adviser, who was appointed by the Council. The Council has legal advisers within its legal department, and the MTA has access to their services.

**Monitoring and support** Each new member of the Agency's teaching staff is given a pack of information including guidelines for new teachers, a job description, some booklets on particular aspects of teaching and advice on starting at a new school.

Newly appointed part-time staff are visited in school after a few weeks, where their teaching is observed. Ian Butterworth, Head of Strings, explained that this is a two-part process: he visits new string teachers to observe their teaching, and he takes a class while they observe his teaching. This forms a basis for discussion of ideas and alternative ways of working.

*Each new member of the Agency's teaching staff is given a pack of information.*

The MTA does not have a formal appraisal system in operation. The main problem is one of cost: the majority of staff work part-time, and there is no budget to buy time for managers and teachers to be involved in appraisal. Colin feels that this is an issue they must address in the near future. The Agency hopes to qualify to become an 'Investor in People' after being assessed by the Training and Enterprise Council.

**Access to training** All staff, including those who work part-time, are paid to attend training sessions held by the Agency. Each year one group of staff (woodwind, strings, brass etc.) has a major conference to discuss current issues. There is also a series of training events throughout the year.

One type of event involves a small group of the newer members of staff who are invited to undertake a two-day training course. A recent course concentrated on the theme of 'making your instrumental lesson more interesting'. Eight participants met for a day, then each made arrangements to observe another teacher at work. The final day was spent discussing their observations and putting together a booklet on the subject for other teachers. Another course has focused on the development of aural skills in instrumental lessons. The booklets produced as a result of these courses are used by service teachers, and are included in the induction pack for new staff.

*A recent course concentrated on the theme 'making your instrumental lesson more interesting'.*

**Liaising with schools** The MTA has set up its own system of pupil self-assessment, which schools and teachers are encouraged to use. At an appropriate point in the term, instrumental teachers suggest that their students complete the form, as a basis for discussion on current progress and future goals. These self-assessment forms are the property of the pupil. Instrumental teachers also contribute to the school's assessment reports, if requested.

Colin visits each of the secondary schools at least once a year to talk to the head of music, asking for feedback on the service provided by the MTA. Issues discussed at these meetings include: staff punctuality and preparation; the quality of the service; and value for money.

The Agency produces a newsletter, *Music Notes*, which is sent out to schools and parents each term. The Agency also communicates with school governors via a special edition of *Music Notes*, issued every year. As well as the newsletter, the MTA produces a number of 'glossy' leaflets concerning different aspects of their work.

The MTA has a mixture of client groups. Colin feels that schools are the main customer for instrumental music services, although he added that instrumental teachers would probably regard the pupils as their principal clients. Parents are the main customers for the Saturday music schools; and for the youth orchestras and choirs, the Agency serves the interests of the young people who participate.

**Competition for business** When the funding for music tuition was delegated to schools, the service was reaching all the LEA's schools. This meant that the MTA has been able to build from a position of strength. Colin feels that very few schools employ private music teachers because heads prefer to use a tried and tested service.

**New initiatives** One of the MTA's current initiatives is to improve the quality of string playing. This developed from a view expressed by string teachers that pupils were not reaching as high a standard as in previous years. Colin acknowledges that there may well be some truth in this because, since delegation, string teachers are teaching a broader range of students. The teachers identified a number of weaknesses in the pupils' technique. They have decided to put more emphasis on this, and are developing strategies for teaching aspects of good technique more effectively.

**Management strategies and advice to others** Colin is reluctant to offer advice to other LEAs unless approached directly by them, because he feels that what works in one environment would not necessarily work in another. He feels that service managers wishing to change their mode or operation should find out what is happening in other areas, and look for an appropriate model.

He tries always to keep in mind the questions: 'Where are we going; why are we going there; and what matters most?' This has not been an easy process, and has taken several years to clarify. He feels it is important to keep talking with staff and also with school heads, so he can discover what they want from the Agency, and then work out ways of providing it.

### A SCHOOL'S VIEW OF THE SERVICE

David Livingstone JMI is a one-form entry school, taking children aged from four to 11. The school takes around 240 children, and has a staff of nine teachers plus the headteacher. The school serves a mixed population in terms of social class. Over a third of the pupils come from ethnic minority families. Ann Ling has been Head of the school for four years.

**Use of the service** About 35 (14 per cent) of the children have tuition from the Croydon Music Teaching Agency. This is the maximum number of places that the school can afford to offer under its current funding arrangements. In the summer term, when the Head knows how many places will become available, she contacts parents to ask if they would like their children to learn to play an instrument. If demand exceeds supply, children are auditioned for places. Because places are limited, children can only learn one instrument. Children usually know which instrument they would like to choose, having taken part in one of the Agency's *Music Experience* workshops, which are held at the school every term.

*Children usually know which instrument they would like to choose, having taken part in one of the Agency's Music Experience workshops.*

**Timing of lessons** Ann does not find it creates difficulties to release children from class work for instrumental music lessons. This is partly because the class work generally involves a group of children working together on an assignment. Instrumental lessons last for 30 minutes and children are taught in groups of three.

**Paying for lessons** The school's delegated budget for instrumental music does not cover the costs of the teaching, so parents are asked to contribute £21 per term for their child's lessons. The contribution made by parents represents approximately 20 per cent of the costs of the tuition. Ann feels that parents are willing to pay towards tuition, to enable the school to offer tuition to as many children as possible.

If parents cannot afford to pay, Ann is able to draw on school funds to support them. In fact, it is often the cost of the instrument, rather than the tuition, which causes difficulty for poorer parents. Ann has occasionally been able to buy an instrument from school funds to help a child in these circumstances.

**How instrumental tuition contributes to the school** Ann views the provision of instrumental music teaching as a facet of music teaching and appreciation. When Ann arrived at the school, children were learning to play violin, cello, clarinet and flute. Tuition has expanded since then, and they now have *Tuition has expanded and the school has formed an orchestra.* as well as the other instruments. Recently, the school has formed an orchestra, which Ann sees as a very welcome development. The children perform in a concert for the school once a term, and for parents once a year. Ann was pleased by the reaction of parents to a recent concert, when several people commented on the high standard achieved by the children.

Children from the school take part in the wind band and string orchestra run by the MTA. The school has entered a recorder group in the Croydon music festival, and may also enter a choir in future.

**Use of other services** The school receives support for classroom music from the MTA. A teacher visits the school once a week, taking each class for a period of 30 minutes. In addition to classroom support, the visiting teacher contributes to other musical activities by leading a recorder group and a choir.

Ann explained that the school does not have anyone on staff with a music specialism. She views the classroom support as providing in-service training for staff, who can pick up ideas from the visiting teacher. When

the class teachers gain enough confidence, it is intended that they will lead the class activities, with the support teacher on hand to observe and offer advice. Ideally, Ann would like to recruit a music specialist for the school, but she knows that there is a shortage of teachers with music training.

**Liaison with the  
service**

Ann is very satisfied with the service provided by the MTA: 'We use the Agency because it can provide what we want.' Six different teachers visit the school, and Ann makes time to speak to each of them every week. In Ann's experience, 'the standard of teaching is excellent'. The only drawback is the timing of the visits. The teaching takes place in a room that has to be used for other purposes. Sometimes visiting teachers want to change their teaching hours at short notice, and this causes problems for the school; however, Ann finds that most teachers are willing to fit in with the needs of the school.

Ann very rarely communicates with the Agency's managers. She ruefully reflected that although she wishes that parents would contact the school more often to express their pleasure at a job well done, she herself rarely contacts the MTA to tell them that she is pleased with their service.

Ann was unable to think of any services she would like to see made available by the MTA that they do not already provide. Her main concern is the cost to parents of the musical instruments, and she would welcome any help the Agency could give her in this area.

## Main Features

### Background and funding

- This former LEA service became a partially 'externalised' Agency in 1989, at the same time as the LEA's instrumental music budget was delegated to schools. The Agency employs about 31 FTE staff, many of whom work part-time.
- Its main funding sources are: school tuition charges; an LEA budget for management and organisation of youth orchestras and ensembles; and parental charges for music centre activities.

### Activities

- As well as tuition on a wide range of instruments, the MTA provides class music support; and ensemble performances/demonstrations in schools.
- There are practical workshops for A-level students, and training opportunities for schoolteachers on courses accredited by Trinity College of Music.
- The MTA has a small stock of instruments and an assisted purchase scheme which enables parents to buy instruments without paying VAT.
- Initiatives for promoting less popular instruments include: purchase of instruments for loan to parents; emphasis on certain instruments during school demonstrations; and a primary school programme for string teaching.

### Management and organisation

- Main objectives are kept firmly in mind in decision-making.
- The Agency has a part-time financial adviser and has access to the council's legal advisers.
- School and Agency staff are consulted on policy development.

**Quality assurance**

- All applicants for teaching posts are required to teach a lesson as part of the selection process.
- There is an information pack for new staff.
- Newly appointed staff are visited to observe their teaching, and offer teaching strategies.
- There is a programme of training events for staff, some of which result in guidelines or other publications.
- The Director visits all secondary schools each year.

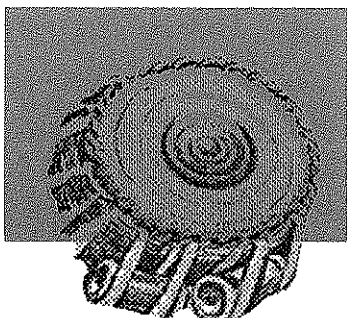
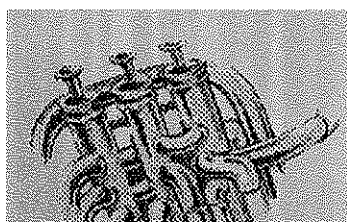
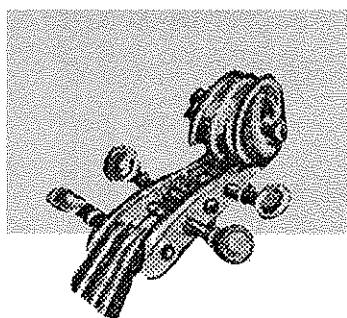
**Publicity**

- The MTA has a number of leaflets on different aspects of their work.
- The Agency produces a newsletter for schools and parents each term. A special edition of the newsletter is addressed to school governors.

**School issues**

- The school visited was a junior school, taking children from a variety of backgrounds.
- The school uses the Agency for tuition, class music support, and running the school's choir and ensembles.
- Places for tuition are limited by the available money. Parents are asked to pay about 20 per cent of the lesson costs.
- The main problems are a shortage of space for instrumental teaching and occasional difficulties in timetabling the teachers' visits.
- The Head would like the Agency to help parents with the purchase of musical instruments.
- The Head is pleased with the service she receives from the MTA.





## A self-review process for schools

The following checklists are designed to help you consider your school's current provision for instrumental music. They are based on the case-study examples, and incorporate comments from the teachers who trialled the materials.

There are five main sections, focusing on: management and organisation; obtaining the services you need; ensuring quality; funding sources; and publicising your activities. You are provided with a number of statements and are invited to consider how well each one reflects your current situation.

You may wish to do this individually and/or use it as the basis for discussion with colleagues. It should take about 30 minutes to complete.

Of course, there are points of overlap, and other issues which could have been included. You may find that not all statements are relevant to your situation: the issues will be different for primary, special, and secondary schools/colleges, and much will depend on the availability of service providers in your area. However, you should find this a useful exercise for yourself and your colleagues.



## Management and organisation

In a rapidly changing situation, strategic planning and the effective use of resources are central issues for schools. Please use the statements below as a framework for assessing aspects of the management and organisation of your instrumental music provision.

### Aims and objectives

Working well    could improve    need to plan    N/A

- We have a clear set of objectives for instrumental provision, which are shared with all concerned. [ ] [ ] [ ] [ ]
- Our provision for instrumental music:
  - fulfils the requirements of National Curriculum music [ ] [ ] [ ] [ ]
  - forms part of our policy for music education. [ ] [ ] [ ] [ ]
- We ensure that the visiting teacher's approach fits with our curriculum/syllabus. [ ] [ ] [ ] [ ]

### Access to tuition

- Our system of pupil selection reflects our aims and objectives and is rigorously adhered to. [ ] [ ] [ ] [ ]
- We work to ensure equality of opportunity in pupils' access to instrumental tuition (e.g. in terms of gender, cultural background, disability). [ ] [ ] [ ] [ ]
- We enable children from disadvantaged backgrounds to have access to music tuition (e.g. by providing instruments, remission for tuition charges). [ ] [ ] [ ] [ ]

### Planning lessons

- Our schedule for lessons:
  - minimises disruption to pupils' education [ ] [ ] [ ] [ ]
  - minimises disruption to other teachers [ ] [ ] [ ] [ ]
  - ensures that most pupils turn up to instrumental lessons on time [ ] [ ] [ ] [ ]
  - makes efficient use of the visiting teachers' time. [ ] [ ] [ ] [ ]
- We have a system for pupils to record the times of their instrumental lessons (e.g. using an appointments book/card). [ ] [ ] [ ] [ ]

**Communication**

- We have a system for day-to-day communication with visiting music teachers (e.g. written messages, meetings, telephone calls).
- We inform our pupils' private music teachers about our curriculum/syllabus.

Working well    could improve    need to plan    N/A

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Contracts**

- There is a written contract which details the respective rights and responsibilities of parents, pupils, the school/service provider.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Getting the services you need**

Look at the services listed and consider whether you have explored each one to the full, or if there is room for expansion. If you are seeking to expand provision, it may well be worth contacting existing and/or new providers to discuss your needs.

**Tuition on a range of instruments**

- Our pupils have access to tuition on:
  - the main orchestral instruments
  - brass band instruments
  - non-Western instruments
  - other instruments (such as keyboards/piano, guitar, drum kit, music technology)
  - vocal tuition.

Working well    could improve    need to plan    N/A

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**A variety of musical styles**

- There are opportunities for young people to pursue their interests in a range of styles (e.g. Western classical, pop and rock, jazz, music from different cultural traditions).

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Ensemble opportunities**

- Our pupils have access to school ensembles.
- Our pupils have access to area ensembles.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**Services of interest to our pupils**

- We are able to obtain music services designed to meet our needs. (Please complete as appropriate.)

Working well    could improve    need to plan    N/A

**Infant/nursery schools**

(e.g. music workshops, live performances).

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**Primary schools**

(e.g. class music support, help with running school ensembles).

--	--	--	--

**Special schools**

(e.g. music therapy, instrument adaptation for children with special educational needs).

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**Secondary schools and sixth-form colleges**

(e.g. GCSE and A-level support, conductors, accompanists).

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**Advice**

- We are able to obtain consultancy and advice on music through:

help with curriculum planning

--	--	--	--

pre-inspection advice and post-inspection follow-up

--	--	--	--

advice on facilities, equipment and resources.

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**Music projects**

- We enable pupils to have contact with professional musicians (e.g. live performances in school, artists in schools projects, visits to opera companies or orchestras).

--	--	--	--

**Instruments**

- Pupils have access to instruments through:

instruments on loan from service or school

--	--	--	--

a hire/purchase scheme which meets the needs of parents and children.

--	--	--	--

- Existing school instruments:

are in a good state of repair

--	--	--	--

are in regular use.

--	--	--	--

	Working well	could improve	need to plan	N/A
<b>Central facilities and equipment</b>				
● We make use of local music facilities and equipment (e.g. music centres, libraries, technology, specialist instruments).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Training courses</b>				
● We have access to a coherent programme of music-related training opportunities which meet the needs of our teachers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Ensuring quality

Quality is an issue of importance in all of a school's activities. Are you satisfied that your pupils are getting a high-quality service for music tuition?

	Working well	could improve	need to plan	N/A
<b>Encouraging and monitoring pupils' progress</b>				
● We communicate with instrumental staff and parents about issues affecting pupil progress.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● There are opportunities for pupils learning instruments to demonstrate their skills (e.g. in class, in assembly, in performances at school).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Pupil assessment</b>				
● Instrumental music teachers contribute to pupil assessment.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● Pupils contribute to their own assessment.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Instrumental teachers</b>				
● We have access to adequate information on teachers offering instrumental tuition. (including that the necessary police checks have been carried out)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● The teachers who visit the school have appropriate qualifications and experience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



	Working well	could improve	need to plan	N/A
<b>Feedback on service quality</b>				
● There is a system for us to provide regular feedback on aspects of service quality.				
● We investigate reasons for pupil 'drop out'.				
● We contact service providers about problems and concerns.				

## Funding sources

Listed below are the main sources of funding available to schools for instrumental music tuition. Look at each and consider if this an area which you are currently maximising, could be expanded or is worthy of investigation. (For books on sources of sponsorship and grants, please see pages 97-99).

	currently maximising	could improve	could investigate	N/A
<b>We make use of free tuition provided by an LEA service.</b>				
● The school receives money from the delegated music service budget and this is used to pay for music tuition.				
● Parents contribute towards the costs of tuition through voluntary contributions.				
● Parents pay for part or all of the tuition costs.				
● Where parents are charged for tuition: we are operating within the law on charging for school activities (see pages 4-5) there is an efficient system for collecting fees.				

### Fund-raising

● We raise money for instrumental music through: collections at school concerts fund-raising events.				
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### Sponsorship and charitable grants

● We have researched potential sources of sponsorship.				
● We approach sponsors with projects of potential interest to them.				

## Information and publicity

Music provision can contribute to the school's image with parents and the wider community. The statements below are designed to help you consider how this area might be improved.

	Working well	could improve	need to plan	N/A
● Our music provision is featured in the school brochure/prospectus.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● Our pupils (and staff) are involved in musical activities which enhance the image of the school:				
concerts/musical productions for parents	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
public concerts/musical productions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
festivals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
tours.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● We work to ensure good press coverage for our music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

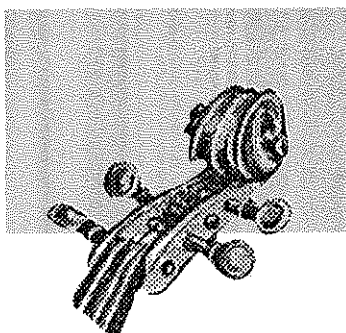
## Summary

Now you have completed the review process, look back over your responses and determine which areas are in most need of development. You may find it helpful to use the framework below to list your priorities and indicate your plans for action.

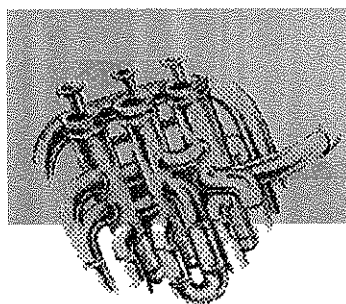
**Main areas for development**

**Action points**

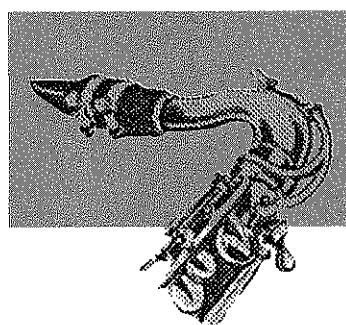
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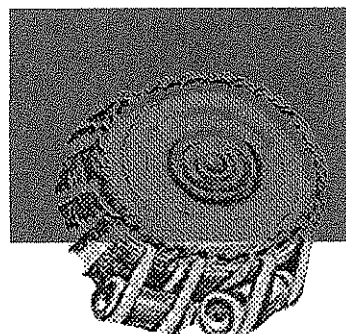
## A self-review process for managers of music support services



The following checklists are designed to help you examine different aspects of your music support service. They are based on the case-study examples, and incorporate comments from the people who trialled the materials.



The checklists are divided into five sections, focusing on: management and organisation; the range of services you offer; ensuring quality; sources of funding; and publicising your organisation. You are provided with a number of statements, and are invited to consider how well each one reflects your current situation.



You may wish to do this individually and/or use it as the basis for group discussion. It should take about 30 minutes to complete.

Of course, there are points of overlap, and other issues that could have been included. Because there is such a wide range of music support services, you may find that not all statements are relevant to your organisation. However, you should find this a useful exercise for yourself and your colleagues.



## Management and organisation

In a rapidly changing situation, strategic planning and the effective use of resources are central issues for managers of instrumental support services. Please use the statements below as a framework for assessing aspects of the management and organisation of your service.

	Working well	could improve	need to plan	N/A
<b>Aims and objectives</b>				
● There is a clear set of written aims and objectives for instrumental support and other music services.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● These reflect the needs of our clients/customers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● The organisation's aims and objectives are reflected in our practice.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b>Staff deployment</b>				
● The job requirements of most staff are matched to their qualifications and experience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● The job requirements of most staff are matched to their skills and attributes.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● The staffing structure serves the needs of our organisation.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b>Staffing policies</b>				
● We have policies/procedures on:				
recruitment and retention	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
salaries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
staff development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
equal opportunities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
carrying out police checks on new members of teaching staff.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b>Using staff time effectively</b>				
● The allocation of staff to schools minimises the amount of time spent travelling.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● Individual schools and consortia are encouraged to book teachers for blocks of time.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● Activities are planned to utilise any availability of staff outside school term time.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**Management information**

Working well    could improve    need to plan    N/A

- We have a system to obtain accurate information on:

pupil numbers (by age and gender)

--	--	--	--

participating schools/institutions

--	--	--	--

hours of tuition

--	--	--	--

pupil progress and achievement (including graded exams)

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pupil retention/'drop out'

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profile of instruments learned.

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- We use this information as part of strategic planning.

--	--	--	--

**Strategic planning**

- We have a plan for the development of the organisation:

in the short term (e.g. the next year)

--	--	--	--

in the longer term (e.g. the next five years).

--	--	--	--

- The development plan:

states our aims and contains clear targets

--	--	--	--

covers both curriculum and business aspects.

--	--	--	--

- The majority of service staff are involved in the development process.

--	--	--	--

- Headteachers and parents are consulted as part of the development process.

--	--	--	--

- We consider the implications of legislation and local policy decisions for the organisation.

--	--	--	--

- We have identified:

our main sources of competition

--	--	--	--

our current and potential customers.

--	--	--	--

- We have considered the advantages of partnership arrangements with other providers.

--	--	--	--

**Financial management and legal advice**

- We manage cash-flow to generate income for the organisation.

--	--	--	--

- There is a system for financial monitoring and accounting.

--	--	--	--

- We have access to expert financial advice.

--	--	--	--

- We have access to expert legal advice.

--	--	--	--

## Providing what schools, parents and young people want

The services listed below are of potential interest to schools, parents and young people. Look at the services listed and consider whether you have explored each one to the full, or if there is room for expansion. If you do not currently offer the service, there may be very good reasons for not doing so, but it pays to consider all the options before deciding that this is something you do not wish to provide.

### Tuition on a range of instruments

- We offer tuition on:

the main orchestral instruments

brass band instruments

non-western instruments

other instruments  
(such as keyboards/piano, guitar, drum kit,  
music technology)

vocal tuition.

Working well    could improve    need to plan    N/A


### A variety of musical styles

- We provide opportunities for young people to pursue their interests in a range of styles (e.g. Western classical, pop and rock, jazz, music from different cultural traditions).

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### Area-based opportunities

- Pupils learning to play instruments with us have access to area ensembles.
- We offer an opportunity for pupils to progress through ensembles at different standards.


### Services of interest to a range of schools

- We tailor our services to meet the needs of different sectors of education.

**Infant/nursery**  
(e.g. music workshops).

**Primary**  
(e.g. class music support, help with running school ensembles).




Working well    could improve    need to plan    N/A

**Special**

(e.g. music therapy, instrument adaptation for children with special educational needs).

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**Secondary schools and sixth-form colleges**

(e.g. GCSE and A-level support, conductors, accompanists).

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**Community**

- We offer music services/projects to people in the wider community.

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**Advice**

- We provide consultancy and advice to schools through:
  - practical advice for teachers on classroom music
  - help with curriculum planning
  - pre-inspection advice and post-inspection follow-up
  - advice on music facilities, equipment and resources.


**Music projects**

- We help schools to plan and carry out special projects (e.g. working with professional musicians, opera companies or orchestras).

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**Instruments for loan or hire**

- We have a stock of instruments which we can loan to schools/parents.
- We have an instrument hire/purchase scheme which meets the needs of parents and schools.
- We have an efficient system for:
  - instrument stock control
  - repair and replacement
  - insurance.

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	Working well	could improve	need to plan	N/A
<b>Instrument purchase</b>				
<ul style="list-style-type: none"> <li>We help our customers who wish to purchase their own instruments (e.g. through advice, an assisted purchase scheme).</li> </ul>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Access to central facilities and equipment</b>				
<ul style="list-style-type: none"> <li>We enable teachers to make good use of our buildings and equipment (e.g. music centres, music library, technology, specialist instruments).</li> </ul>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Training courses</b>				
<ul style="list-style-type: none"> <li>We offer a coherent programme of training opportunities for service and school teachers.</li> </ul>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<ul style="list-style-type: none"> <li>Those completing courses with us can receive accreditation for their study.</li> </ul>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<ul style="list-style-type: none"> <li>We have a good range of courses and workshops for pupils.</li> </ul>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<ul style="list-style-type: none"> <li>We offer training opportunities for other client groups (e.g. professional musicians preparing for work in educational settings).</li> </ul>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Equality of access</b>				
<ul style="list-style-type: none"> <li>We enable children from disadvantaged backgrounds to have access to our services (e.g. by providing instruments, information on potential sources of financial support, a hardship fund, guidelines for schools on remission policies).</li> </ul>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<ul style="list-style-type: none"> <li>We monitor participation by various groups and work to promote equality of opportunity (e.g. gender, cultural background, disability, disadvantage).</li> </ul>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



## Ensuring quality

Quality is an issue of key importance to music support services. Could you improve the quality of the service you offer?

	Working well	could improve	need to plan	N/A
<b>Staff appointment procedures</b>				
● We attract a good field of candidates for teaching posts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● We recruit teachers with a wide range of expertise (i.e. musical styles and cultures).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● Our appointment procedure assesses a candidate's ability to teach, as well as their skill in playing an instrument.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b>Monitoring and support</b>				
● There is support for new members of staff (e.g. induction, support visits, information pack).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● There is an annual appraisal/support scheme for salaried staff.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● There is a system for monitoring the work of part-time and/or self-employed staff.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● The monitoring system includes observation of staff at work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b>Professional development</b>				
● Staff are kept up to date with developments in practice.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● We regularly assess the professional development needs of staff.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● The training provided meets individual needs and furthers organisational aims.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b>Encouraging and monitoring pupils' progress</b>				
● We ensure that our teaching staff establish and maintain good relationships with pupils.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● Our staff regularly communicate with school staff/parents about issues affecting pupil progress.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● We work to ensure that instrumental lessons are interesting and fun for pupils.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- |  | Working well             | could improve            | need to plan             | N/A                      |
|--|--------------------------|--------------------------|--------------------------|--------------------------|
| ● We help motivate pupils to practise (e.g. through practice books, guides for parents, backing tapes, ensembles). | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| ● There are informal and formal opportunities for pupils to demonstrate success.                                   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

**Pupil assessment**

- |   |                          |                          |                          |                          |
|---|--------------------------|--------------------------|--------------------------|--------------------------|
| ● Our instrumental music teachers contribute to pupil assessment. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| ● Pupils contribute to their own assessment.                      | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

**Reviewing service quality**

- |  |                          |                          |                          |                          |
|--|--------------------------|--------------------------|--------------------------|--------------------------|
| ● There is a system which provides us with regular feedback on aspects of service quality from:                |                          |                          |                          |                          |
| headteachers/heads of music departments  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| pupils   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| parents.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| ● We investigate reasons for pupil 'drop out'.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| ● We encourage schools, pupils and parents to tell us about problems and concerns.                             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| ● There is a procedure for dealing promptly with complaints.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| ● We involve all staff in reviewing quality.   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| ● We evaluate our work against the objectives/targets set out in our plans (e.g. in an annual review process). | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |



## Funding sources

Listed below are the main sources of funding available to instrumental music support services (although individual circumstances may well constrain your ability to take advantage of some of these). Look at each and consider if this is an area which you are currently maximising, could be expanded or is worthy of investigation. (For books on sources of sponsorship and grants, please see page .)

<b>Local authority</b>	currently maximising	could improve	could investigate	N/A
● Our organisation is directly funded by the LEA.				
● We receive an LEA or other local authority department grant (e.g. Arts and Leisure).				

### Income from schools and colleges

● We receive income from:				
LEA schools' delegated budgets				
sixth-form colleges				
GM schools				
independent schools.				

### Income from parents

● We gain income from parents, through:				
parental charges for tuition				
course fees				
fees for area ensembles				
voluntary contributions				
parental support for orchestras through covenants				

**Additional income generation**

currently maximising    could improve    could investigate    N/A

- We generate income from other sources, including:

consultancy fees

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

running training courses

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

participation of staff in school inspection

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

instrument loan/purchase schemes

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

hire of buildings/equipment owned by the organisation.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

**Fund-raising**

- We raise money through:

box office receipts from concerts

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

fund-raising events.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

**Sponsorship and charitable grants**

- We research potential sources of sponsorship.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

- We currently receive sponsorship/grants for aspects of our work.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

- We approach sponsors with ideas of potential interest to them.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

**Information and publicity**

There is a need for effective communication with your customers about what you offer, as well as the promotion of a professional image for your organisation. The statements below are designed to help you consider how this area might be improved.

Working well    could improve    need to plan    N/A

- We produce high-quality leaflets/brochures detailing our services.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

- Our leaflets are available at a wide variety of venues (e.g. libraries, exhibitions, concerts).

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

- We have a regular newsletter aimed at schools, parents, governors, pupils.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

- People contacting us by telephone receive a professional, well-informed response.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

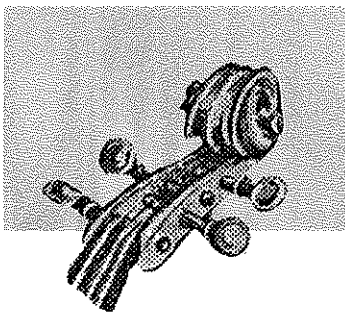


	Working well	could improve	need to plan	N/A
● We publicise events, such as festivals, concerts, productions and tours.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● We advertise in appropriate journals.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● Our staff are involved in activities which enhance the image of the organisation (e.g. contributing to conferences and courses, involvement in regional/national organisations, writing for publication).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
● We ensure good press coverage for our activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

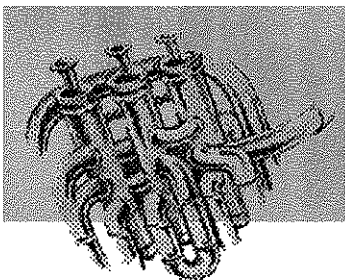
## Summary

Now you have completed the review process, look back over your responses and determine which areas are in most need of development. You may find it helpful to use the framework below to list your priorities and indicate your plans for action.

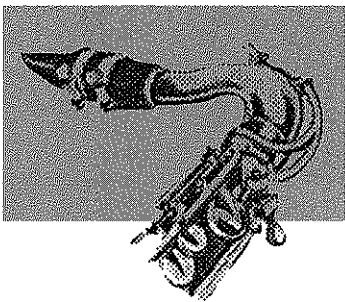
Main areas for development	Action points
1.	
2.	
3.	



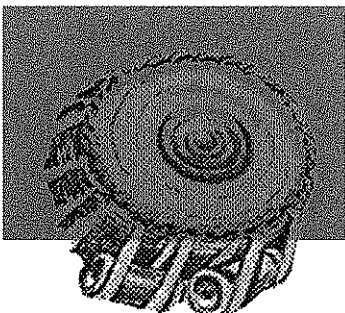
## Listing of useful contacts



This section contains listings of services, organisations and individuals involved in instrumental music support. The entries are based on information supplied by the organisations themselves. It is therefore not a comprehensive list, neither has the information been verified with anyone outside the organisations concerned.



The entries are designed to highlight aspects of services and organisations which will be of potential interest to readers.



## LEA music services

### Bedfordshire County Music Service

Raleigh Lower School  
Ampthill Road  
Bedford MK42 9HE

Tel: 01234 213439  
Fax: 01234 363516

Contact: Ian Smith, Head of Service  
See case study on page 23 for further details.

### Birmingham Music Service

Martineau Centre  
Balden Road  
Harbourne  
Birmingham

Tel: 0121 4281175  
Fax: 0121 4283755

Contact: David Perkins, Head of Service  
See case study on page 35 for further details.

### Harrow Music Service

Teachers' Centre  
Tudor Road  
Wealdstone  
Middlesex HA3 5QD

Tel: 0181 4241645  
Fax: 0181 4270810

Contact: Ros Asher, Manager/General Adviser  
(Music)

The Harrow Music Service (HMS) provides a wide range of music tuition, activities and support for borough schools and the community. The funding for tuition has been delegated to schools. A package is offered which includes instrumental, vocal and class music tuition, inter-school pupil workshops and a concert by HMS staff each year. There are also opportunities for schools to purchase additional services according to their requirements.

The Community Section works in partnership with the Schools' Section and provides opportunities for young musicians to perform at local, national and international venues. The HMS continues to expand and diversify, building on the current provision which

### North Humberside Music Support Service

The Albemarle Music Centre  
Ferensway  
Hull HU2 8LZ

Tel: 01482 223941  
Fax: 01482 20565

Contact: Christopher Maynard, Head of Service

### South Humberside Music Support Service

c/o John Leggott College  
West Common Lane  
Scunthorpe DN17 1DS

Tel: 010724 856101 Ext: 5522  
Fax: 010724 281631

Contact: Stephen Fareham, Head of Service

This Service employs 64 FTE teachers who provide tuition for approx. 8,000 pupils. Service level entitlements and agreements with schools are being implemented, and the Service aims to meet the requirements of all Humberside schools by 1998. A teacher's handbook has been introduced, providing staff with procedural guidelines on various aspects of their work. The staff handbook is a particularly helpful resource for new staff members.

### Isle of Man Instrumental Music Service

Music Centre  
Government Buildings  
Lord Street  
Douglas  
Isle of Man

Tel: 01624 686555  
Fax: 01624 686557

Contact: Alan Pickard, Music Adviser

This music service is funded directly by the LEA (the Isle of Man does not have local management of schools). The Service aims to ensure that every child on the Island has the opportunity to learn an instrument. The Service rewards pupil progress with incentive badges. There is a system of internal examinations, similar to graded exams, for children at Grades 1-4. This has the advantage of being free to pupils and is easily administered by Service staff. (It does not discourage children from entering for graded exams.)

## Kingston Music Service

37 Fullers Way North  
(Tolworth Girls' School)  
Surbiton  
Surrey KT6 7LQ

Tel: 0181 3919248  
Fax: 0181 3915185

Contact: Joan Child, Head of Service

In 1991, Kingston's instrumental music budget was delegated to schools and two years later, the Service became a business unit within the Education Directorate. Since delegation there has been a steady increase in demand for tuition. Schools buy back at 2.25 times the level of the delegated budget: parents contribute significantly to the costs of tuition.

The Service provides a strong in-service programme for both classroom and instrumental teachers. There are 11 borough ensembles, ranging from the *Young Voices* to a jazz band. Links are being developed with Community Education to provide tuition for adults at one of the Music Centres.

## Leicestershire Arts

Knighton Fields  
Herrick Road  
Leicester LE2 6DH

Tel/fax: 0116 2700850

Contact: Bernard Powell, Head of Service

This LEA has recently experienced a major reorganisation, under which most of the LEA services were put onto a business footing. The music service is now part of an arts education service. Over 100 music staff are employed, teaching a wide range of instruments in over 400 schools. There are 14 orchestras and bands. Less than a third of the funding comes from the LEA, the rest comes from schools and other users. A feature of this service is its high level of performances in all areas of the performing arts.

## Norfolk Arts in Education Service

The Centre for Arts in Education  
Bull Close Road  
Nr Magdalen Gates  
Norwich NR3 1NG

Tel: 01603 618914  
Fax: 01603 764419

Contact: David Sheppard

See case study on page 47 for further details.

## Performing Arts Cornwall

Percuil Building  
Daniell Road  
Truro  
Cornwall TR1 2DA

Tel: 01872 323476  
Fax: 01872 225041

Contact: John Harries, Head of Performing Arts  
Cornwall  
Chris Morgan, County Adviser for Research  
and Development

This service has devised a professional development programme, which aims to provide instrumental music teachers with the knowledge and skills that increase their ability to provide improved learning opportunities for their pupils. It also encourages self-understanding and personal development. The main strands of the programme are: consideration of the relationship between instrumental and class music; language (verbal and non-verbal); workshop skills; opportunities for personal and artistic development; and collaborative work in dance, drama, poetry and storytelling.

## Redbridge Music Service

The John Savage Centre  
Fencepiece Road  
Hainault, Ilford  
Essex IG6 2LJ

Tel: 0181 5013944  
Fax: 0181 5003893

Contact: A. Pegrum, Director

This service receives a delegated budget, from the LEA. The net delegated budget accounts for about one third of the Service's income: the other two-thirds are raised from tuition charges to schools and pupils, concert income, etc. The Service has a Management Committee (akin to a school's governing body) on which elected councillors are in the majority. One benefit of the Management Committee is that it provides a useful channel of communication between the Music Service and the authority.

## Agencies and trusts formed from LEA services

### Croydon Music Teaching Agency

139 Pampisford Road  
South Croydon  
Surrey CR2 6DH

Tel: 0181 6689322  
Fax: 0181 6689052

Contact: Colin Evans, Director  
See case study on page 59 for further details

### East Sussex County Music School

County Music Centre  
Watergate Lane  
Lewes  
East Sussex BN7 1UQ

Tel: 01273 472336  
Fax: 01273 486396

Contact: Dr Roy Wales, Head

This Music Service became a charitable trust in 1987, with the County Council as sole trustee. The trust is funded from three main sources: an LEA grant; income generated by the trust (e.g. box office receipts and sponsorship); and fees for music tuition charged direct to parents. Its change in status from an LEA Service to a charitable trust, has enabled the Music School to expand its service considerably.

## Independent music support services, consultants and training agencies

### Access to Music

18 York Road  
Leicester LE1 5TS

Tel: 0116 2551936  
Fax: 0116 2551938

Contact: John Ridgeon, Director  
Hazel Whale, Administrator  
Main area of operation: East Midlands

Access to Music (ATM) was set up in 1992 by John Ridgeon. It is now a nationally recognised support service and training organisation which is funded through a variety of partnership funders including East Midlands Arts, Eastern Arts, the Paul Hamlyn Foundation and Yamaha Kemble Music (UK) Ltd.

ATM concentrates on four main areas of activity: training; support services; event management and consultancy. The training programmes include a regionally based, one-year Training for Work Programme, which is funded through the appropriate Training and Enterprise Councils and is accredited through Anglia Polytechnic University. The course prepares practising musicians to work in the classroom in partnership with music teachers as well in the wider community. Other support services include in-service training courses; and an ongoing programme of multi-style, multicultural workshops which is funded through the W H Smith Arts in Schools Programme.

### Children's Music Workshop

21 Ripplevale Grove  
London N1 1HS

Tel: 0171 6076454  
Fax: 0171 7006788

Contact: Ann Blaber/Jane Pountney  
Main area of operation: London

This organisation was set up in 1989, and provides a variety of class-based music workshops at primary level in compositional and performance skills. It also organises in-service training opportunities for primary teachers. Children's Music Workshop helps schools to develop projects with professional musicians, opera companies and orchestras and publishes its own Resource Notes for primary teachers.

### Community Music Wales

5 Llandaff Road  
Canton  
Cardiff CF1 9RD

Tel: 01222 387620  
Fax: 01222 220552

Contact: Steve Garrett/Sarah Harman,  
Development Officers

Main area of operation: Wales

### Cerddoriaeth Gymunedol Cymru

5 Ffordd Llandaff  
Treganna  
Caerdydd CF1 9RD

Ffôn: 01222 387620  
Ffacs: 01222 220552

Community Music Wales (CMW) provides workshops, training and special projects for schools and community groups. Drawing on a pool of skilled freelance tutors, CMW offers all kinds of music workshops, including rock and pop music, folk, world music, percussion, voice, music technology and computer music systems. CMW can provide music activities for people with special needs, including the use of music technology, such as the 'Soundbeam'. Advice and support are available (e.g. purchase of equipment or setting up a studio). Staff are experienced in running INSET courses and offering individual training support for teachers in most of the above areas.

CMW can also help to set up special projects, such as composers in residence, and staff are willing to be involved in identifying and approaching appropriate funding bodies for such projects.

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#### **Educamus**

71 Margaret Road  
New Barnet  
Herts EN4 9NT

Tel/fax: 0181 4406919

Contact: Maxwell Pryce

Main area of operation: London and Home Counties

Educamus was set up in 1993 by Maxwell Pryce. Educamus operates as a specialist consultancy and employment agency, maintaining a register of over 170 music teachers available to work in schools as instrumental tutors, ensemble conductors, or class music teachers. All teachers on the register have appropriate qualifications and references. Once placed in a school, they are monitored by the agency. The teachers work on a self-employed basis.

Maxwell Pryce also offers advice to schools, runs teacher training courses and provides guidance for schools before and after OFSTED inspections.

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#### **Normans Educational Services**

Unit 1  
Moor Street  
Burton on Trent  
Staffordshire DE14 3SU

Tel: 01283 535333

Fax: 01283 515572

Contact: Gareth Haines, National Coordinator

Normans Educational Services (NES) provides

instrumental teaching to primary schools through a team of 120 self-employed teachers. Standards are monitored and maintained by 20 equity holding area coordinators (some of whom are franchisees). Each coordinator has responsibility for a team of teachers in a particular geographical area.

Services to schools include instrument leasing, group and individual tuition, help with the formation of school bands and organising workshops and courses. NES has expanded rapidly to over 8,000 children taught in 1994.

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#### **Ocarina Workshop/Music for all**

PO Box 56  
Kettering  
Northants NN15 5LX

Tel: 01536 85963

Fax: 01536 85051

Contact: David Liggins, Educational Director

Main area of operation: worldwide suppliers of ocarinas and music; courses and workshops held throughout Britain.

Ocarina Workshop is a music publisher and developer of ocarinas and ocarina teaching resources. Music for all provides music courses for teachers and the general public, as well as organising workshops and concerts in schools. All courses involve practical approaches to ocarina playing.

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#### **Susan O'Neill**

18 Ramsden Road  
London SW12 8QY

Tel: 0181 2654153

Contact: Susan O'Neill

Main area of operation: London

Susan is a consultant psychologist, specialising in teacher-pupil-parent relationships. She offers private consultations on issues such as motivation and communication, tailored to individual needs. She also contributes to school INSET on these issues.

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For further information on educational agencies working in music and other arts, see: HARRIES, S. and SHAW, P. (1993). *Arts Education Agencies: an Introduction to the Principles and the Practice* (details on page 99).

## Specialist Music Schools

### The Purcell School of Music, London

Mount Park Road  
Harrow on the Hill  
Middlesex  
HA1 3JS

Tel: 0181 4221284  
Fax: 0181 4230526

Contact: Christine Jones,  
Registrar/John Bain, Headmaster  
Main area of operation: worldwide

The Purcell School provides musical and academic training for talented children aged 8-18 years. The School is co-educational and offers day and boarding places: entry is by audition. Specialist training is available in all orchestral instruments, keyboard, composition, voice, chamber music, media music, electronic studio, orchestral and choral training. Regular performing opportunities are provided, including major London concert halls and overseas tours. Academic standards are also high.

The School is a registered charity. Aided places are available under the Government's Music and Ballet Schools Scheme. Other scholarships and bursaries may also be used to assist families who need financial help.

### Royal College of Music Junior Department

Prince Consort Road  
London SW7 2BS

Tel: 0171 5893643  
Fax: 0171 5897740

Contact: Peter Hewitt, Director  
Main area of operation: Southern England (also further afield)

The Junior Department offers services for musically talented pupils aged 8-18, from a wide geographical area. (Financial assistance may be available to offset fees.) Services include: regular specialist music tuition and training; consultations on individual potential; and advice to schools, teachers, etc.

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For further information on music schools and conservatoires see the *Music Education Yearbook* (details given on page 99).

## Training centres

### Bretton Hall

College of the University of Leeds  
West Bretton  
Wakefield  
West Yorkshire WF4 4LG

Tel: 01902 830261  
Fax: 01924 830521

Contact: Phillip Priest, Course Tutor

Bretton Hall's full-time PGCE course for secondary school music teaching (currently accepting 45 students per year) has an option for instrumental teaching. Work specific to instrumental teaching amounts to 20 per cent of the total course. This includes a one-day-per-week placement with experienced teachers in a music service, sharing their teaching. The partner Service receives a payment for each student. Services working in partnership with Bretton Hall include those of Barnsley, Calderdale, Doncaster, Kirklees, Leeds, Rotherham and Wakefield.

Phillip Priest is happy to answer queries about the course. Phillip's research is in the field of instrumental

learning, and he is a registered OFSTED inspector. He also contributes to INSET for instrumental teachers.

### Goldsmiths College

University of London  
New Cross  
London SE14 6NW

Tel: 0171 9197229  
Fax: 0171 9197223

Contact: Louise Gibbs, Lecturer in Charge for Music, Continuing Education

Goldsmiths College offers a wide range of courses for teachers at different levels of musical skill. Both short courses and certificate courses are available. Short courses cover issues of practical relevance to teachers, such as: music in the classroom (KS1 and 2); improvising and composing; practical projects for GCSE music; and preparing for an OFSTED secondary music inspection. The college participates in the Trinity College accreditation scheme (see next page).



**Trinity College of Music**

Music Education Department  
Mandeville Place  
London W1M 6AQ

Tel: 0171 9355717  
Fax: 0171 4875717

Contact: Elaine Hardy, Administrator, Music Education Department

The College provides opportunities for accrediting teachers' professional development. Training courses are organised to meet the needs of primary and secondary school teachers, instrumental music staff and private teachers. A number of national and regional associations (e.g. colleges, LEAs and professional bodies) are authorised to offer courses which are accredited by Trinity.

Teachers must enrol for a three-year period, during which time they complete the requirement for a Certificate or Diploma.

**Certificate in Music Education**

A modular course aimed particularly at primary teachers. A full credit is available after a course of at least 30 hours. The Certificate requires successful

completion of two full credits plus a Grade Five level practical exam.

**Licentiate Diploma in Music Education (LTCL Music Education)**

This course is aimed at teachers in all sectors, including instrumental teachers and college lecturers. The Diploma is awarded to a participant completing three full credits, which includes a compulsory practical examination.

**Fellowship Diploma (FMusEdTCL)**

The Fellowship Diploma course, open to holders of the LTCL (Music Education), is gained through independent study and attendance at Summer School courses.

Seminars, based at the College, cover areas of interest to instrumental music teachers. The College also offers a music education consultancy service for both private and class music teachers.

These are just three examples of the institutions offering music teaching courses. For further information on courses, see: *Music Education Yearbook* (full reference given on page 99).

**Action research**

**A collaborative project between:**

**Anglia Regional Education Network for the Arts and Middlesex University**

Anglia Polytechnic University  
Cambridge Campus  
East Road  
Cambridge CB1 1PT

Tel: 01223 63271 (Ext.2047)  
Fax: 01223 352935

Contact: Bob Reeve, Director of ARENA and Project Coordinator

Middlesex University  
Trent Park Campus  
London N14 4XS

Tel: 0181 3625714  
Fax: 0181 3625684

Contact: Pat Gane, Senior Lecturer in Music and Project Director

Group instrumental teaching has been investigated by senior peripatetic teachers from Harrow and Cambridgeshire working together in a joint project. The research is due to report in autumn 1995. It is planned to use the research findings as a basis for a validated short course, which other teachers will be able to take as part of a credit-based INSET programme.



## Music teaching organisations

### Music Education Council

89 Byrom Street  
Altrincham  
Cheshire  
WA14 2EL

Tel/fax: 0161 9283085

Contact: Anna Hassan, Administrator

The Music Education Council is the representative body for all those involved in music education and training. The MEC aims to bring together and represent all organisations concerned with music education and training. Its role is to review and shape policies at all levels and to coordinate, promote and act upon collective opinion and research. MEC is the affiliated UK representative to the International Society of Music Education (ISME)

Corporate membership is open to any UK organisation or institution involved in music education and training. Individuals who wish to be kept informed of the Council's work may become subscribing members. A termly newsletter is sent to all members.

### Incorporated Society of Musicians

10 Stratford Place  
London W1N 9AE

Tel: 0171 6294413  
Fax: 0171 4081538

Contact: Elizabeth Poulsen, Education Administrator

The ISM is the UK's professional association for all musicians. There are specialist sections for musicians in education, private teachers, and performers and composers. Full members are covered by free public liability insurance, and have access to all services, in particular free legal and professional advice. There are also Associate, Student and Corporate membership categories.

The annual *Register of Musicians in Education* is a directory and classified listing of a wide range of specialists. It includes: instrumental teaching in all sectors; music therapy; specialist music and choir schools; advisory and inspection services; educational projects and freelance consultancies. Some of the ISM's publications are available to non-members. These include guidance for employers on engaging instrumental teachers, a code of practice for

school and private teachers who teach the same pupils, recommendations for minimum fees for visiting instrumental, singing and music teachers in schools, and the monthly *Music Journal*.

### Music Advisers' National Association (MANA)

52 Orchard Lane  
Frisby-on-the-Wreake  
Melton Mowbray  
Leicestershire LE14 2NH

Tel: 01664 434379  
Fax: 01664 434809

Contact: Jane Easton, Professional Officer

MANA offers support to its membership, which includes those employed to inspect and advise on the quality of music education in schools, and managers of music support services. MANA provides local, regional and national forums for one-day residential conferences. Recent publications include: *Careers in Music* and *Notes for Governors*. A publication is planned on the role of instrumental teaching and learning in schools.

### Musicians' Union

(National Office)  
60-62 Clapham Road  
London SW9 0JJ

Tel: 0171 5825566  
Fax: 0171 5829805

(Also has offices in Glasgow, Manchester, Leeds, Birmingham and Bristol.)

Contact: Dennis Scard, General Secretary/Bob Wearn  
Music Education and Training Officer  
(based at the Leeds Office, Tel: 0113 2481335)

The Musicians' Union is taking an increasingly active role in music education, with over 6,000 members involved in teaching activities. The Union is particularly keen to see the terms and conditions of those working in instrumental services protected, and offers advice on employment-related matters.

The Union publishes a *National Directory of Instrumental Teachers* and a termly newsletter, *Music Teacher*. A booklet, *Some Guidelines for*

*Teachers*, contains advice on such issues as professional responsibilities, contracts, tax and National Insurance. These publications are available, free of charge, from Union offices.

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### **Schools Music Association**

71 Margaret Road  
New Barnet  
Herts EN4 9NT

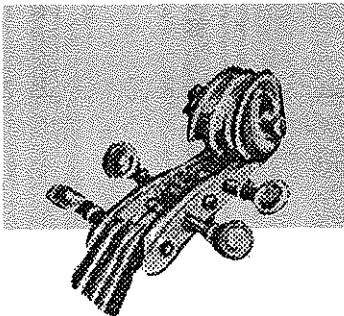
Tel/fax: 0181 4406919

Contact: Maxwell Pryce, Hon. Secretary

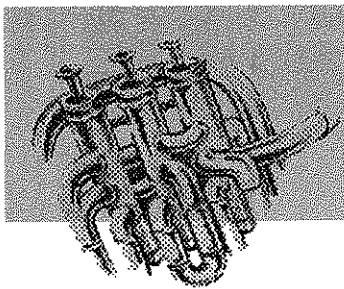
The main aim of the Schools Music Association (SMA) is to promote the musical education of young people by encouraging and supporting those who work with them.

The SMA has a wide-ranging membership of individuals and organisations, including school and instrumental teachers, school inspectors/advisers, music education lecturers, LEAs, schools and colleges, and the music trade. The SMA maintains close contact with other associations concerned with school music, organises national conferences and courses, and holds an annual schools' concert in the Royal Festival Hall. Members receive a termly bulletin, containing reports of events, new music reviews and articles by practising teachers.

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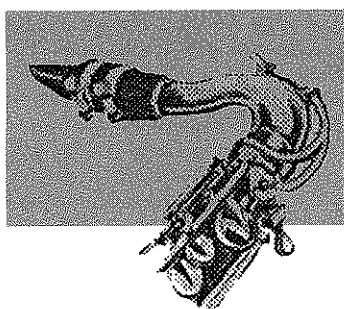


# Fund-raising

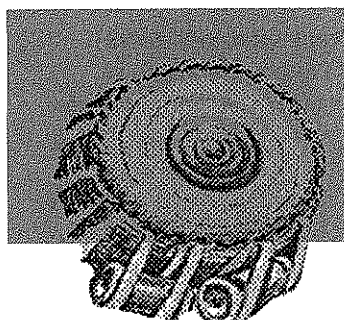


## NATIONAL LOTTERY

The National Lottery has been established to provide extra support for good causes including the arts, sport, the national heritage, charities and projects to mark the year 2000 and the beginning of the new millennium. Organisations which have a 'non-profit-distributing' constitution (e.g. charities, local authorities and educational institutions) are eligible to apply for funding.



The proceeds of the National Lottery are disbursed to various Distributing Bodies throughout the country (see next page).



### ARTS FUND

Grants are made from this fund towards capital projects in the arts (e.g. new building or building refurbishment, major items of equipment). This could include purchase of instruments/music equipment and building projects (such as rehearsal rooms or a concert hall), but not instrumental tuition. For further details and an information pack, contact the appropriate Arts Council.

#### Arts Council of England

14 Great Peter Street  
London SW1P 3NQ

Tel: 0171 3330100  
Fax: 0171 9736590

#### Arts Council of Wales    Cyngor Celfyddydau Cymru

Lottery Unit	Uned Loteri
Museum Place	Stryd yr Amgueddfa
Cardiff CF1 3NX	Caerdydd CF1 3NX

Tel: 01222 388288	Ffôn: 01222 388288
Fax: 01222 221447	Ffacs: 01222 221447

#### Arts Council of Northern Ireland

185 Stranmillis Road  
Belfast BT9 5DU

Tel: 01232 381591  
Fax: 01232 661715

#### The Scottish Arts Council

12 Manor Place  
Edinburgh EH3 7DD

Tel: 0131 2266051

### CHARITIES FUND

Money from the Lottery is available for charitable purposes, which could include the support of children whose parents cannot afford music tuition fees. For further information contact the National Lottery Charities Board.

#### National Lottery Charities Board

7th Floor  
St. Vincent House  
30 Orange Street  
London WC2H 7HH

Tel: 0171 8395371  
Fax: 0171 8395369

### FUND-RAISING GUIDES

There are a number of published books and guides which are designed to help those seeking financial support for charitable causes and events. The following list gives details of some of the major guides of particular relevance to heads, music teachers and music/arts organisations.

#### Directory of Grant-Making Trusts

Charities Aid Foundation  
48 Pembury Road  
Tonbridge  
Kent TN9 2JD

Tel: 01732 71333

This comprehensive directory contains details of grant-making trusts and foundations in the UK. It includes geographical and subject indices and there is a section listing organisations that give donations for educational purposes.

#### Hollis Sponsorship and Donations Yearbook

Hollis Directories Ltd  
Contact House  
Lower Hampton Rd Sunbury on Thames  
Middlesex TW16 5HG

Tel: 01932 782054/784781

This directory begins with a series of articles highlighting a range of issues in company sponsorship. It contains details of sponsoring and donating companies. There is a section devoted to arts sponsorship, with details of consultants who work in this area, and a listing of arts organisations looking for sponsors for their activities.

**The Directory of Social Change**

Radius Works  
Back Lane  
London NW3 1HL

Tel: 0171 2844364  
Fax: 0171 2843445

The Directory of Social Change has a range of books on fund-raising. These include:

- ***Arts Funding Guide (1994)*, edited by Anne-Marie Doulton**  
This directory is devoted to arts funding. Part 1 gives advice on fund-raising methods, and Part 2 lists major funding sources with details of their funding policies.
- ***A Guide to Company Giving (1993)*, edited by Michael Eastwood**  
This guide gives details of over 1,400 companies which are willing to make charitable donations. It includes advice on how to approach companies for support. Each listing includes information about the company's donations policy, and the level of their charitable support. There is a section devoted to arts sponsorship.
- ***A Guide to the Major Trusts Volume 1 (1994)*, edited by Luke Fitzherbert and Susan Forrester**  
This guide provides detailed information about the 300 top trusts and foundations, including

donations policy and contact addresses. Trusts are listed by size and in alphabetical sequence.

- ***A Guide to the Major Trusts Volume 2 (1995)*, edited by Michael Eastwood, David Casson and Paul Brown**  
This second volume contains details of the next 700 trusts, together with a geographical and subject index to both volumes.
- ***The Educational Grants Directory (1994)*, edited by Paul Brown and David Casson**  
This is a guide to funding for school children and students in need of support. It includes listings of national and local charities which give educational grants, and provides background information on statutory entitlements, grants and loans and company sponsorships. There are lists of choir schools and independent schools offering music scholarships.
- ***School Fundraising: What You Need to Know (1994)*, edited by Anne Mountfield**  
This book offers practical advice on raising money from school events, public collections, and appeals, as well as from companies and trusts. It contains a guide to good practice in organising school fund-raising bodies, including how to handle donations, how to apply for charitable status, and the duties and liabilities of trustees.

**OTHER USEFUL PUBLICATIONS**

***Music Education Yearbook*** (published annually)  
Rhinegold Publishing Ltd  
241 Shaftesbury Avenue  
London WC2H 8EH

Tel (book sales): 0171 3331721

This publication contains a comprehensive listing resources, organisations, teacher training courses, suppliers and services of potential interest to parents, teachers students and musicians.

***Arts Education Agencies: an Introduction to the Principles and the Practice*, by Sue Harries and Phyllida Shaw (1993).**

Available from: Arts Council of England,  
14 Great Peter Street  
London SW1P 3NQ

Tel: 0171 3330100  
Fax: 0171 9736590

A brief guide to agencies working in all aspects of arts education.

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**NFER PUBLICATIONS ON MUSIC, THE ARTS AND MEDIA EDUCATION**

The NFER has published a number of research reports concerning aspects of music, the arts and media education. The most recent publications are listed below. If you wish to obtain any of the books published by the NFER, please contact:

The Publications Department  
NFER  
The Mere  
Upton Park  
Slough  
Berkshire SL1 2DQ  
Tel: 01753 574123  
Fax: 01753 691632

(Prices quoted include postage and packing.)

***Developing the Arts in Primary Schools*  
by Caroline Sharp (1990).  
£5.50.**

This book uses a case study approach to demonstrate how arts teaching can be developed through initial and in-service training, and how it can be supported within the primary school.

***When Every Note Counts: The Schools' Instrumental Music Service in the 1990s*  
by Caroline Sharp (1991).  
£7.00.**

A detailed report of a survey of LEA instrumental music services, this book documents the funding, staffing, and provision of instrumental tuition in England and Wales. Different types of organisation are described in five case studies of music services, trusts and agencies.

***More than 'A Little Light Music': the Needs of Amateur Wind Bands*  
by Caroline Sharp and Juliet Burley (1993).  
£3.00**

Available from:  
Charles Hine  
BASBWE Education Trust  
8 Ongar Road  
Dunmow  
Essex CM6 1ES  
Tel: 0371 873122

This publication is the result of a survey of amateur wind band directors and players in the UK and the Republic of Ireland. The report looks at the composition of the bands and identifies the motivation, priorities and concerns of amateur wind players.

**FORTHCOMING PUBLICATIONS:**

***Arts in their View: A Study of Youth Participation in the Arts*  
by John Harland, Kay Kinder and Kate Hartley**

Drawing on interviews with 700 young people between the ages of 14 and 24, this book documents the involvement of young people in arts activities and examines their attitudes to the arts.

***Viewing, Listening and Learning: the Use and Impact of Schools Broadcasts*  
by Caroline Sharp**

This comprehensive research considers the use of radio and television broadcasts in schools. The book reports the results of a large-scale survey of primary teachers and secondary heads of department, together with an in-depth study of pupils' reactions to ten schools broadcasts.



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*nfer*

## Providing Instrumental Music Tuition

This handbook is the result of research commissioned by the Music Education Council, funded by the Paul Hamlyn Foundation and carried out by the National Foundation for Educational Research.

School instrumental music tuition has undergone a period of rapid change in the past few years. Some LEA services have suffered severe staff cuts and a few have simply ceased to exist, while others have taken on new teachers in response to increased demand.

School staff are keen to offer their pupils the opportunity of learning an instrument, but many are finding it increasingly difficult to secure funding, find an appropriate provider and to deal effectively with all the issues involved. The main strategic task facing service managers is how to reduce costs while offering a high-quality service to as many schools and pupils as possible.

Against this challenging background, there is a need for information and guidance. This book is designed to be of use to service managers, heads of primary schools and secondary heads of music. Its features include:

- case studies of music services and schools, highlighting successful strategies
- self-review materials for schools and service managers, covering such issues as management and organisation, funding and publicity
- a section detailing the implications of legislation and the findings of recent research
- a listing of organisations such as music services, training centres and professional associations, which offer support to service managers and schools.

ISBN 0 7005 1372 8

£10.00

**MEC**

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