

# **Investigation into leadership skills, opportunities and progression routes for young people involved in music activities in Cornwall**

## Music Hub Report:

This piece of work was commissioned during the summer of 2014 to explore and develop the following?

- What leadership opportunities are young people accessing through music in Cornwall including formal and informal education, as part of the vocal programme, ensemble groups and outside of music education in youth groups?
- What young leadership programmes exist outside of Cornwall and via other music hubs that we could learn from?
- What leadership award schemes and programmes exist outside of music education and how could these provide a framework for an accredited Cornwall-wide Young Music Leaders Award.
- From the findings, how can the Cornwall Music Hub develop a formal Young Music Leaders Award? What might that look like? What skills, resources, training and finances are required?
- How might we programme, brand and communicate this award and take it forward in 2015.

Young People, Music and Leadership Mapping and Recommendations  
Commissioned by Tanya Moore. Written by Emma Mansfield  
October 2014.

“Supporting progression, including musical progression, is often complex and complicated, with many different people needing to be involved and individual journeys needing to be at the centre.... What kind of leadership do we need in music education to enable, ultimately, all children and young people to be able to fulfil their musical potential?”

More than recipients, children and young people need to be agents in their education. Music is more than notes and tomorrow's musical adults will need to be collaborative weavers and sculptors of engaging musical experiences, much more than they are impressive note-mongers. Young music leadership - children and young people supporting others' musical development - can both unlock the potential of children and young people to learn from and with each other, and it can develop confidence and support children and young people to create engaging social musical experiences”.

**Ben Sandbrook, Consultant to National Foundation for Youth Music**

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Cornwall Music  
**Education Hub**

## Context and framework

As well as extensive Internet research and contact with a number of providers on the National Youth Music Network, interviews, written evidence, conversations and consultations were had with:

Cymaz music

Young People Cornwall

Carefree Cornwall

Made

DBS

KEAP

Arts Award

Children's University

Duke of Edinburgh Awards

Stage Coach

Hall for Cornwall

Heads of Music who took part in discussions include Russell Williams and Dean Darbourne (Wadebridge School), Helen Dixon (Looe Academy), Sarah Childs (Penryn College) and Ben Vincent (Bodmin College), Victoria Rowledge (Tywardreath Primary School), Wendy Polley (Roseland Community College) and Ruth Zimmerman/Dalby (Hill Fort Primary School, Liskeard).

Contributions and interviews from individuals working within the vocal strategy and ensemble programme came from Angela Renshaw, Christine Judge, Andy Bilham, Gareth Churcher, Janet Elston, Tim Boulton, Zena Walker and Alan Pope.

Contributions from individual youth and music leaders came from myself, Giles Wooley, Darren Roberts, Carina Miles and Tori Cannell.

Outside of Cornwall, learning and discussions were had with More Music in Morecombe, B-sharp in Lyme Regis and NYMAZ.

### **Overall findings:**

- 1) Whilst young people have the opportunity to access, learn and experience leadership opportunities as they participate in group music activities, these tend to happen in an ad-hoc fashion and organically.
- 2) Teachers and music leaders in both the formal and informal sectors expressed the fact that when a young person shows the interest or ability to lead a section, conduct or take a step towards leading music making, they are generally given the opportunity but it is very much a 'time and chance' experience.
- 3) The majority of ensemble leaders and music teachers had heard of and/or promoted Arts Award and the Duke of Edinburgh Awards scheme but would very much support a

programme more tailored to the needs of musicians. DofE co-ordinators felt much more could be done in this area.

4) If a Young Music Leadership Award were to be rolled out in Cornwall, it was felt that the programme should tie in with the points schemes of Arts Award and Duke of Edinburgh but should also stand alone in its own right. By partnering with these existing youth initiatives, the Young Music Leaders Award would be devised as an activity that contributes to these national awards rather than adding another layer. Young people are already very busy with after school activities and volunteering and it was felt this award could help hit two birds with one stone!

5) A number of heads of music and ensemble leaders expressed the belief that if designed and implemented correctly, a Young Music Leaders Award could help foster links between primary and secondary schools. This in turn could support the wider music strategy for the development and sustainability of ensemble groups both in and out of schools. By offering a Young Music Leaders Award to 9 year olds and above, this might help reduce the numbers of young people who drop out of musical activity once they leave primary school, and again at senior school or college level when students move from GCSE to A Level.



- 6) There was overall support for the music leadership programme to be formally accredited by either Cornwall College, The Association of British Choral Directors or Falmouth University. The higher level awards should be designed to carry the same weight as the Gold Duke of Edinburgh Award and carry UCAS points or Grades 7 or 8 in music itself.
- 7) All of the interviewees consulted as part of this programme were in support of developing a new programme and would endorse and help to communicate it to students, groups and in schools.
- 8) Locally and nationally there are various examples of best practice in peer-mentoring and music leader schemes that link with Arts Award but it was felt by a number of ensemble leaders in Cornwall that to be truly aspirational, elements of the Young Music Leaders course should include music theory and score interpretation.
- 9) The interviewees who were part of implementing Cornwall's vocal programme, including Angela Renshaw and Christine Judge, commented that the Young Singing Leaders project, which ran several years ago, was very successful and could be built upon to form the vocal element of young music leaders.
- 10) Overall, all those involved in the research agreed that the skills and training invaluable to any music leader has been in developing interpersonal skills, warm-up activities, ice-breaking games, posture and voice projection and having the opportunity to practice and develop those skills in a 'real' setting.

11) A number of interviewees requested that this project helped to include cold spot areas and where possible, invited more schools and other music organisations to engage on a deeper level with Cornwall Music Education hub.

12) Having conversed at length with Tanya Moore, Cornwall's Music Development Manager, whilst all the elements of a programme are happening in Cornwall, what is really required is for all the elements to be pulled together, branded into an attractive offer, aligned with D of E and Arts Award and then rolled out as a course with a schedule and programme that runs annually from January to December.

13) Overall it was felt that it would be great if the scheme could have celebrity ambassadors, an annual concert and 'graduation' ceremony that would help to raise funds to make the scheme financially sustainable.

14) By developing a programme that ties up, repackages and re-brands what already exists, we can gradually build a Cornwall-wide body of young music promoters and improve 'signposting' activity.

15) There was a general consensus that this type of programme should be rolled out and promoted as a course with a timetable of dates and events. These would be announced at the beginning of each year and term so that the marketing and dates reach as wide a group of people as possible. Working across all the music groups in Cornwall would also help to ensure that the dates don't clash with other county-wide music events.

## **So what's happening then?**

What leadership opportunities are young people accessing through music in Cornwall in both formal and informal education, as part of the vocal programme, ensemble groups and outside of formal music education?

## **Vocal Strategy**

### **PRIMARY SCHOOL SINGING LEADERS**

In terms of best practice, Christine Judge had been running a long established singing programme in West Cornwall's primary schools – Mousehole, Germoe, Four Lanes and Madron.

Each term, by secret vote, class members elect a young singing leader, one boy and one girl. Together they learn a new song and are taught how to lead singing assemblies, warm-up exercises, and rounds and hold harmonies. The role is similar to being school prefect and they step in as reserves at events when Christine is not available.

### **PARTNER SCHOOLS**

In a number of areas, Wendy Polley, Ben Vincent, Helen Dixon, Angela Renshaw, Sarah Childs, Matt Douglas and Christine Judge have been part of successful partnership projects where senior school singing leaders have gone into primary schools to help lead singing activities and concerts and similarly, primary school students have taken singing into secondary schools. Where this has worked well is when schools are in walking distance of each other and a lunchtime singing club has been able to develop.

This has then led to larger events and wider participation in community and Cornwall-wide music concerts.

## **SING UP**

As part of the Sing Up programme between 2008 and 2011, as area manager, Angela Renshaw led the National Young Singing Leaders scheme. There was no award or accreditation but its objective was to get young people from primary and secondary schools involved with and lead singing activities.

The schools came together for an en-masse training session, some follow up classroom sessions and then the schools were able to carry on, on their own.

As a result of the young singing leaders project, there was a shift in schools becoming more open to singing activities and they began to look at the role of the child in a choir differently, allowing them to be involved and take the lead in a different way. It was a landmark project in giving young people a new a role along side teachers and in front of people.

Although the project had massive take up, long-term it was unsustainable as Sing Up funding decreased. However, content, lesson plans and experience from this scheme still exists in Cornwall and could easily be developed as part of a Young Music Leaders Award.

## **PENRYN COLLEGE**

Sarah Childs and Angela Renshaw have already developed a programme to train and skill-up young singing leaders. The scheme of work was devised to run along side the various choirs that ran at Penryn College and the Cambiatta. Young singing leaders who

took part learned directing skills, sheet reading, they looked at arrangements and began to lead groups in their own right. The project was a success because the college was very proactive. The programme still exists and could easily be re-written and rolled out at a wider level.

## **CORNISH DIASPORA SINGING PROJECT.**

Although it was delivered on a shoestring budget, the Cornish Diaspora Singing project was a tremendous success because the programme of work resulted in a large-scale concert. Having something real to aim for and something that would be attended by the public offered a very real and rich learning experience for all those who took part.

Senior schools involved in the Diaspora project, which included Bodmin College, Richard Lander and Brannel, chose an area in the world where Cousin Jacks had emigrated.

Each school devised a song, secondary students taught primary students and then all the schools came together for a large performance at the Hall for Cornwall. Part of the project was supervised by Angela Renshaw and the remaining sessions became the school's responsibility.

## LEADERSHIP AND EXAMPLES OF BEST PRACTISE IN SCHOOLS

Under Head of Music Ben Vincent, Bodmin College offers music at B-TEC and GCSE level and the school has an extensive ensemble line up with a wide variety of repertoire:

Junior Choir, Years 7 & 8, Senior Choir Years 8 upwards, Cambiata, Cornwall Boys Choir  
– led by Angela Renshaw, Sax Ensemble, Sax Quartet, String Group.

Jazz Academy – run by Bodmin College Jazz orchestra involving local primary schools

Steel Band

Ukulele Band

Function Band – which represents the school at public functions

Grade 5 theory club

Alongside this, students at Bodmin are also able to have individual music lessons and work towards their grades through the Associated Board of The Royal School of Music. Bodmin College also supports Arts Award and Duke of Edinburgh where music participation and leadership count towards their completion.

Ben Vincent has been working at Bodmin College for over 8 years and has developed a wide range of groups and ensembles during that time. Leadership opportunities exist within each of the ensembles for students to access leadership skills and experience.

- 1) Leading a section in the band
- 2) Leading rehearsals in small groups



3) Peer-to-peer mentoring where more experienced students help fellow players to improve

4) Hands on experience of touring, setting up equipment, organising and promoting events, fundraising and taking part in competitions or international tours.

Bodmin College Jazz Band has leaders in each of the sections: brass, woodwind, rhythm and strings. The young leaders meet with Ben to go through the piece, work through the phrasing, articulate and read the music.

As a department, Bodmin College's music faculty have led and organised a number of large events that linked with and shared music leadership skills with teachers and staff at local feeder schools.

A number of singing festivals have involved staff and students teaching primary pupils two existing songs and then each school was given a theme and help to write a new piece of music. Primary and secondary students came together to teach and learn a new song which was performed to the community.

One off instrumental days have succeeded in getting over 75 young people in the Bodmin and Wadebridge area altogether in one room, working with each other, in small groups and one to one to learn the star wars theme tune. Senior school students were encouraged to lead small groups and take responsibility for sections of the orchestra.

D of E, Arts Award and V50 are on going programmes at the college and the music department works alongside the Arts Award and D of E offices to make sure that their time and efforts in music ensembles count towards these accreditations.

Leadership opportunities within the college's music department and ensemble groups are evident and working effectively. The school helps young people to make links between other personal development awards so that their musical commitments count towards other leadership-based programmes.

Music B-TEC offered at Bodmin College has given up to 16 young people the experience of music composition, event management, promoting and marketing and resulted in 'Quadtettes' – where young people put on a series of outside lunch time concerts during the summer term.

Despite a healthy level of activity in and outside of school day, the college would like to see more Cornwall wide opportunities for schools to link up together, share skills, share repertoire and learning and as a result develop a County wide network of young music leaders and promoters.

A series of quarterly Saturday's could be held inviting school bands from all over Cornwall to get together, especially in areas such as Bude, Camelford, Tintagel, Launceston, Callington and CPR. By inviting schools in some of the cold spot areas to host these events, it could offer a way of breaking down barriers, sharing learning and open new doors for young people.

## Penryn College, Sarah Childs, Head Of Creative Arts



Penryn College

At Penryn College the music department offers GCSE music and they have up to 20 students in each year group. As well as individual instrumental lessons, the school also sustains the following groups:

Jazz Band – lead by Jon Greaves, 35 – 40 students up to year 11

Samba Band, String Ensemble, Flute and Woodwind group and music theory group.

Year 7 boys choir, Year 9 elite choir has up to 30 students.

The Saracens Male Voice choir for years 10 and 11 has up to 50 students.

During morning tutor time the music department offer a singing session available to all of the school. Historically, Penryn has been regarded as a sports college but the music department has managed to run a tutor time singing programme where after register, students can start their day in the music department singing different songs. The group sustains up to 100 students from all year groups.

The college has been heavily involved with Angela Renshaw's Cambiata programme and is actively involved with the Arts Award. Penryn are closely connected to their primary school partners and when they take school choirs out into the community, students are expected to lead parts of the warm up and lead different sections when singing.

Sarah Childs and Angela Renshaw have written a music leadership programme, which could have run alongside the cambiata choir and included score reading and conducting training. However, because young people's time is so limited where possible, Penryn

steers its students to county or national level groups where they can hone their skills further.

The department acknowledges there is lots happening in Cornwall but what is lacking are proper signposting and a programme of signposting.

**Wadebridge School,**

**Head of Department Russell Williams, Music Teacher Dean Darbourne**



Wadebridge School has 40 students on its Music GCSE courses.

Both Mr Darbourne and Mr Williams have spent a year in post and in that time have developed an a'capella choir, a jazz band, a function band and run a bi-monthly Live Lounge which is programmed and performed by young people throughout the school.

Zena Walker has worked at the school as a peripatetic teacher to develop a Samba Band, which is now led by year 9 students. Because Miss Walker is not available to attend public events, it was up to the students to learn how to lead and manage the band and co-ordinate their participation in public events.

In terms of the a'capella school choir, a young person has asked to become more involved in leading the group and arranging it. She would like to access some mentoring and one-to-one training and so would Mr Darbourne who would like to develop his vocal abilities and leadership skills.

D of E is very popular at Wadebridge and the music department have links with D of E leaders and support young people to make sure their music commitments are logged as part of the wider awards on offer at the school.

Mr Darbourne suggested and requested quarterly coaching days/mentoring days/team teaching where he could glean music leadership skills, warm up and vocal activities and rhythm games and that this would be something he would sign up to once a term.

The team have suggested it would be good to have a training day each term and a tool kit of warm-up games, vocal warm up exercises, simple acapella rounds and songs and a number of accessible two, three and four-part harmonies arrangements that would get the ball rolling. Neither Dean or Russell were aware of the Vocal Strategy Twilight sessions organised by Angela Renshaw.

### **Looe Academy. Head of Music Helen White (Dixon).**



The music department at Looe Academy has run a BTEC course every other year. Unit 1 focuses on the working in the music industry and Unit 2 explored professional development in the industry.

As part of Unit 1, young people had to organise a concert, market it, perform in it.

As a part of this course, students devised and performed pieces with KEAP's Story Republic and have performed at Truro College and put on their own Live Lounge.

Groups from the school also take part in the annual Looe Festival and have an hour of the programme on Saturday morning, gaining experience of performing live on stage and to an unfamiliar audience.

As part of Unit 2, young people had to explore ways of developing their career in music and a number of students decide to focus their work around leading music sessions with young children.

As part of the GCSE music course, students had to learn about and share world music and have experience of learning Indian Music and performing a series of concerts at school.

In the Looe Academy Band, they have a young leader in each section and all those taking part in the band are also taking part in the arts award.

The school expressed an interest in bespoke training days and resource packs for the young people to use. Overall Looe Academy would be very interested in putting students forward for a leadership programme.

## Roseland Community School Community College

### Wendy Polley, Music Co-ordinator



Roseland Community College has a music co-ordinator, Wendy Polley, who is also the college's Arts Award assessor.

As well as music lessons and peripatetic sessions, the school has a samba band, a steel band, a folk orchestra, a ukulele group and Roseland Voices, a choir that evolved out of Sing Up.

The school has just started the Arts Award and had 5 young people achieve their Bronze award during the last academic year. The school would like to see some of their students achieve silver and gold awards but are limited due to resources, capacity and timetable.

The PE department runs the Duke of Edinburgh awards

A young singing leaders programme has evolved out of the Roseland Choir group where aspiring and enthusiastic singers lead the school in singing assemblies, which are held each week.

Miss Polley has suggested that leadership activities are programmed and advertised for parts of the year where it is much easier to take young people out of timetable lessons i.e. arts week or residential week. Aspiring young leaders could opt to take a day of music leadership training then, rather than add to an already busy schedule.



Due to capacity and workload, signposting information and marketing material doesn't always get to the students.

**Tywardreath Primary School - Taiko Drumming**  
**Music Co-ordinator Vicky Rowledge**



Tywardreath School are one of the only primary schools in the South West to have a set of Taiko drums and a drumming group.

The group, which was founded by Miss Rowledge, is part of a series of lunchtime and after school clubs where different age groups can get together to sing, drum or play recorders.

The drumming sessions are very popular at school and the group, its performances and their achievements are even more popular within the local community. The presence of these large, loud drums is very exciting and always draws attention.

The Taiko group has run for two years at the school and a number of the older students have been taught how to lead the group and have led some large public performances including the Hubtravaganza at the Hall for Cornwall. Most recently the group travelled to and performed at the Taiko Festival at Seale Hayne in Newton Abbot.

Because of the nature of Taiko there is very specific role for the group leader. Similar to samba drumming, the leaders don't have to be able to sheet read, they just need an understanding of different rhythm patterns and the inter-personal skills and vocal strength to call out the different rhythm patterns.

At the moment, Miss Rowledge is the only school-based Taiko leader in Cornwall. She has had interest from a number of primary schools that are interested in starting a group and this is something that could be developed as part of developing young leaders and leadership opportunities through music in Cornwall.

## FORMAL INSTRUMENTAL ENSEMBLES

### Cornwall Youth Jazz Orchestra – Andy Bilham

The Cornwall Jazz Orchestra meets once a month for 4 hours and is made up of players between the ages of 13 and 19 years old. Because of the environment and the orchestra's commitments, the directors feel the young people come to be led rather than experience opportunities to lead.

There are opportunities and moments during rehearsals where some musicians do get the opportunity to lead a part or section but it is most often spontaneous rather than part of a progression plan.

The orchestra has attracted a number of talented young leaders who have gone on to set up their own bands or groups but this has been a result of their musical excellence and passion, rather than a need or decision to become a leader.

Time is a big block for the orchestra, because they only play together for up to 3.5 hours a month, there isn't time within the orchestra to give a young person leadership training or the space to give it a go.

The directors expressed that they were not that aware of the Arts Award but would be willing to become assessors or help young people legitimise their commitments. They would be interested in taking part in an organised inter-sector mentoring programme, where young musical leaders interested in developing their skills could shadow at

practices. They would also be interested in some immersive, skills sharing days but commented that these would need to put in the diary and advertised well in advance.

Both Andy and James are percussion teachers and both highlighted the fact that samba ensembles, by their very nature, give young people early and first hand experience of leading a group. Samba players as young as 10 and 11 years old have led their bands at various events and school fetes. Supporting young samba leaders could be a very worthwhile project as part of the Young Music Leaders Award.

## **Cornwall Youth Brass Band – Alan Pope**

The Cornwall Youth Brass Band (CYBB) is the oldest County Youth Band in the United Kingdom. It was founded in 1955 and held its first Residential Course in 1959, the start of a long tradition, which has continued without a break until the present time. The band now holds two courses a year, at Christmas and Easter, each culminating in a Public Concert.

The age range of Cornwall Youth Brass Band spans from 7 years to 21 years.

Members of the band practise at least four nights week which include group rehearsals, sight-reading, individual music sessions and then training nights – one for beginners and one for experienced musicians.

The Youth Brass Band aims to further the development of young people who are playing in school bands and take them to county level where they can take part in large-scale concerts, events and competitions.

There are opportunities within the band for young people to learn how to conduct and they get one-to-one tuition from Alan. Young people also have responsibilities for leading each section and on occasion the young people have to take the band to an event and lead the performance and look after the organising and band travel logistics.

During the summer, courses are available where members of the group can learn more about conducting and other leadership skills.

Within the band itself individual accomplishments are recognised for their achievements i.e. youngest player, most improved player, most promising player and player of the year. These accomplishments are celebrated at an event and winners get a shield.

The band has had a number of members study music at university who have then gone on to develop a professional career; it would like more funding to do what it does.

## **Cornwall Youth Wind Orchestra – Interview with Janet Elston**

“Overall I think there is a lack of awareness amongst young people that the leadership skills they share and roles they undertake in orchestras and ensembles have a value and can contribute to other awards or accreditations.

In the Secondary environment there are lots of leadership opportunities where more experienced musicians lead ensembles, create their own bands, make their own music, organise rehearsals and performances but they don't realise the value of this.

Although there is the Arts Award and D of E, there isn't a formalized award for music leadership. To be a leader of an ensemble or orchestra takes a lot of confidence and a high level of musical ability and it is not always linked to age.

For those taking part in the Associate Board route of progression, taking part in ensembles and leading pieces is part of their examination process. Leadership very much develops out of a need and to encourage leadership they have to be given practise and space within orchestras, ensembles and school groups. Unfortunately there is not always time and it is not always the right environment.

If students are taking A level music, there is an option where they can choose to lead music rather than perform but that opportunity happens too late and too high up the chain. It needs to start much earlier.

For a music leadership programme of training to take place in Cornwall, it would have to link in with the secondary school music teachers. Within the school situation, heads

of music could put forward young people who show a talent or interest in leading music.

However, it's important that this is structured as such that there is the time to do this properly; a scheme that folds in and links up the work that is already happening. Leadership is a life-long journey, it can start within music education and music groups, what we have to do is put a programme together that provides a pathway of progression and opportunities to hone leadership skills so they can develop. Also, this needs to be recognised, could this programme introduce music medals or something similar?



## **Cornwall Youth Orchestra - Interview with Tim Boulton**

"Although there does seem to be potential for developing leadership skills in young people, it's important to have an idea of what that actually means. How young musicians engage in developing music for and gain the skills to lead other musicians is not always clear. However, it is happening but mostly on an informal basis, there is no set path or specific curriculum. Does that matter?

Those individuals who show skill and aptitude in the settings of ensembles and orchestras tend to get on with it. Within most orchestras there are roles and opportunities for young people to lead sections. There are opportunities for peer-to-peer coaching where senior members help junior members come up through the ranks but this is very much an organic process. It has not been formalised and is really only on offer to those who have the confidence and communication skills.

The strongest players from Cornwall are able to access South West Music School and take part in courses that specialise in music leadership and it has been noticeable in a number of my students how that has made a difference and they have gone on to take on serious positions.

In order for young people to really excel as leaders they need great leadership and pushy inspiring teachers. Some teachers need to come out of their comfort-zone, take a few risks and try new ways of working. Equally, teachers need their creativity and energy to be nurtured. As much as we want transformational experiences for our young people, we also need to remember that sometimes teachers need transformational experiences

too. Some teachers need to be reminded how to run workshops, in the same way that young people go off on leadership courses, could teachers or emerging teachers?

What would be useful is to run some generic courses that offer conducting skills, how to hold a group, confidence with rhythm, confidence with sound and tuning, how to get the group to gel, how to understand group dynamics, games, techniques and ways of leading, how to develop performance communication skills. These are skills that are not just about music but also about developing, holding and leading a group as a whole.

We then need to make sure young people have the opportunity to practice these skills and develop them, and that may need a special commission or wider project.”

## **Matt Douglas**

Matt Douglas works as a music teacher at Carclaze and Mount Charles school in St Austell for two afternoons each week at each venue. He has also been involved in the Children's Choir in Truro and Notability, a community choir in St Austell.

"In terms of programme models and examples of projects where young people were trained and encouraged to take on leadership roles, I recall a Sing Up project. Secondary students worked together to devise simple arrangements of children's songs, which they then took into primary schools and taught. The singing took place in the playground during break time in primary venues that were within walking distance from the senior school. Singing happened in an informal setting and it was a very successful and simple model to roll out. At the same time it also fostered links and relationships between schools.

Developing young people's skills as leaders should be part of every teacher's tool kit but it is not always possible to give students the time and mentoring they need. There are always those with innate skills who tend to make opportunities for themselves but overall, there seems to be more opportunity in the primary sector because the music is simple and there are fewer time pressures.

Having worked with the International Schools Theatre Association, I've seen an interesting model project where during the summer holidays young people work together to create the music for a celebratory festival.

Older or more experienced students work with younger musicians to create music and the week's work is then performed and showcased. A bit like a musical residency, the young people have to work together and quickly and produce a piece of performable music at the end of the week, the learning curve is steep but the young people get lots and lots of trial and error experience.

There is lots happening in the county but I am not sure it is entirely joined up or given the focus of musical leadership. There are definite opportunities in the primary sector for senior school and college students to run and develop the instrumental activity. Such a programme could give those interested some training and immersive workshop time and they could be linked to a local primary school where they can run their own instrumental group."

## COMMUNITY MUSIC

Where young people's music and leadership skills often come into their own are within Cornwall's community brass bands and percussion groups.

Zena Walker is a peripatetic percussion teacher working at Wadebridge School, Treviglas and Tretheras in Newquay. As well as individual percussion lessons, she runs a Samba group at lunchtime in each school.

As well as a teacher, Zena came up through the brass banding movement and was a young leader in the percussion section from the age of 14 years.

At school, with each lunchtime samba group, Zena works to develop at least one leader giving the band the autonomy to perform at school and local events, even if she isn't available.

"In terms of skills sharing and coaching, the students start by standing next to me, I share and teach song by song and then they start doing it on their own. Away from the samba club, if we have group drum lessons we might practise the rhythms again and go through the breaks so when we do events like Royal Cornwall show students can take it in turns to lead it on their own"

None of the young people Zena teaches have mentioned Arts Award but she has signed off the commitments of those taking Duke of Edinburgh Awards.

"There are always a handful of young people whose eyes light up at the suggestion of being a leader, then it is a process of sharing, shadowing and giving them the lead. It

works really well with percussion groups because young people don't need to be able to sheet read and as soon as it becomes an in-house band the group is independent and can flourish on its own

"It's frustrating, I have some incredibly talented drummers who are Grade 8 level but they are not interested in becoming part of an ensemble. Players who do not come from musical families are very reluctant to join groups"

"I became a percussion leader during my teenage years, I ran the percussion section in Newquay brass band and was responsible for keeping everyone in time, allocating parts and I swapped the players around so everyone knew how to play different instruments.

For me it wasn't so much the music or organising people, it was being able to project my voice and speak in public. When you're a young leader in music, you are on a par with the teacher and that can sometimes be terrifying. Unless you are up for it, the leadership roles go to those who have been there the longest and have the most experience."

Zena would support and promote generic leadership activity programme, which looked at generic skills as well as musicality.



## **Mounts Bay Academy**

**Darren Roberts Music Leader / Arts Award Assessor**

**Luke New, Community Arts Co-ordinator**

Community Arts Co-ordinator Luke New and Music Leader Darren Roberts have been developing the Silver and Gold Arts Award at Mounts Bay for the last four years.

Their programme of activities has linked in with Golowan Festival and La Frowda and they currently have 30 students taking part in Arts Award Gold.

In the run up to Golowan Festival, students participating in the Gold award take part in a month-long programme where they have to programme, promote, book and organise a series of concerts as part of the festival line up. They programme, promote and co-ordinate Sound Off – a night for young and emerging bands at *Sounds Nightclub* and *Notes on the Green*, held the day after Mazey Day, which is an acoustic event.

For Silver Award, year 7 tutor groups have an immersive experience called Camp Cube where they stay overnight in Mounts Bay Art Department and learn about all the different clubs and activities available as part of Arts Award. Gold and older Silver Arts Awards students have to organise and lead the event.

Darren Roberts has also been working at Nancherrow Youth Centre where the music delivery and arts activities are being co-ordinated as such that the young people are encouraged to lead parts of the session with the support of youth workers and music leaders.





## **YOUTH SERVICES - BEYOND THE MAINSTREAM**

### **CYMAZ Music – Carefree Choir, Rudling Voices and YEP**

Outside of the classroom, Cymaz music works with Carefree, Cornwall's short stay schools and for Cornwall Youth Service. Cymaz music and their leaders have been running singing and music making sessions across the county for over a decade and have uniquely strong links within this sector.

Where possible, emerging young music leaders are given the opportunity to direct, conduct and lead sessions and have used this experience to put towards their bronze arts award.

As part of the Carefree Choir, which Cymaz music has run for over three years, a number of peer mentors have taken turns in leading some of the singing. Music leaders wrote and delivered a short conducting course and worked with the young people to develop their musicality. This work is still on going.

Having engaged over 30 young singers as part of the Rudling Voices project and excellent working relationships with Cornwall's Short Stay Schools (AP), Hear Our Voice, Penhaligon's Friends and Carefree, Cymaz music are centrally positioned to deliver and signpost a Young Music Leaders Award outside of the mainstream.

By designing and developing an annual programme and leadership package together, it gives the hub the opportunity to draw a lot of activities together into something concrete to signpost young people to – website, facebook page etc.

With a large network of projects and music leaders working across Cornwall outside of the school day, Cymaz Music is ready to support, grow and help reach young people who might not normally have access to this type of opportunity.

Outside of formal music, Cymaz, in particular Emily Foulkes and Kyle McGill have extensive experience in developing young peoples volunteering and training projects.

Overall the organisation has access to a wide audience and is already developy ways in which young people beyond the mainstream can access leadership opportunities, take part in aspirational training days and get support with music theory.

With this in mind the programme needs to be designed for young people with learning difficulties and provision may need to be made for a Youth Worker to be at some of the day-long sessions.

For children in challenging circumstances, transportation is often the biggest challenge. It would be great if the young leader scheme could help with those costs.

## **So what's happening outside of Cornwall that we could learn or take inspiration from?**

### **More Music, Morcombe Bay – Rachel Parson – Young Leaders Project.**

As part of implementing Arts Award, More Music in Morecombe has run a young leaders project for the last 7 years.

The scheme, which has been funded by the Lancashire Music Hub and Youth Music, has helped groups of 10 to 11 young people organize and put on concerts and gigs at a local venue. Ages ranged from 15 to 17 years old some were musicians but they didn't have to be.

The young leaders project began as a piece of consultation where young people were asked what they would like to do be involved in and get off the ground and a group was formed. They met every Friday night and worked towards a series of music events and concerts.

Over time the young leaders programme developed a number of strands of activity so that young people could specialise in marketing and design, lighting and sound, programming and stewarding. One young person who went through the programme ended up developing his own stewarding company and now runs his own steward business.

As well as developing their own programme of events, More Music's young leaders were also included as promoters and crew at local events.



## **What leadership awards scheme and programmes exist outside of music education and how could these provide a framework for an accredited Cornwall-wide Young Music Leaders Award?**

What can we learn from Arts Award?

### **Bronze**

This award takes up to 40 hours and is aimed at young people between the ages of 11 to 14 years old. The Bronze Award is all about enjoying and participating in arts-led activities. "Through Bronze Arts Award, young people gain a Level 1 national qualification. They create an arts portfolio to record their progress, collecting evidence of what they do along the way. Bronze Arts Award is for ages 11 and above. It has four parts

- 1) Take part in an arts activity** - anything from sculpture to storytelling
- 2) Arts review** – record a response as an audience member
- 3) Arts inspiration** - research the work and life of an inspiring artist or craftsperson
- 4) Arts skills share** - pass on arts skills to others by leading a workshop or by giving a presentation with an explanation of the skills involved

### **Silver**

"Silver Arts Award young people develop their arts skills and knowledge and lead an arts project to achieve a Level 2 national qualification. Young people build an arts

portfolio to track their experiences and show their development, creating and collecting evidence along the way. Silver Arts Award is designed for ages 14 and above, but is open to anyone aged over 11. It has two units – “practise and pathways” and “arts leadership”.

**1) Arts challenge** – young people set a challenge in a chosen arts activity, make a plan and review progress

**2) Arts review** – young people record views on shows, exhibitions or events and share these with others

**3) Arts research** – young people find out about arts activities in the local area and beyond, the work to meet artists and learn about training and career opportunities in the arts

**4) Arts leadership** - young people develop their leadership skills with others by leading workshops or delivering an arts project.

They need to plan, deliver and review a project and can work individually or as part of a team. Leadership roles can involve passing on arts or media skills or taking charge of a particular creative aspect.

## Gold

Gold Arts Award is the highest level, through which young people gain a Level 3 national qualification and build a portfolio that demonstrates their achievements as an artist and arts leader. The award is also worth 35 UCAS points. Gold Arts Award is designed for ages 16 and above, but is open to anyone aged over 11. It has two units;

personal arts development and arts practice.

As part of the award young people are asked to extend their arts skills by gaining experience in a new area of the arts and developing something new. They are expected to participate in the wider arts sector getting involved in the arts world through placements, volunteering, training and research.

As part of their ongoing research and review projects, young people are required to go to high-quality arts events for inspiration and find out about the artists and their career paths. They are then challenged to 'form a view' and make a case for an arts issues and finally, continuing the leadership part of the award, young people are to put on their own arts event to the public, review and evaluate it.



## WHAT LEVELS DO ARTS AWARD WORK AT?

		Comparable by standard level of difficulty			
Level	Standard you are working at	credits - graded exams example	credits – leadership qualifications example	credits - other example	UCAS Tariff
Bronze	D-G GCSE Grade	Music/ Drama Award- Grade 1	Level 1 Sports or Dance Leadership	Level 1 Award in Employability Skills	N/A
Silver	A* - C GCSE Grade	Music/ Drama Award - Grade 2/3	Level 2 Sports or Community Sports Leadership	BTEC Level 2 Award in 3D Design	N/A
Gold	A' Level	Music/ Drama Award -Grade 4/5 Grade 7/8 music exams	Level 3 Higher Sports Leader Award	Level 3 Certificate in graded dance - Grade 8	AS Level C Grade (40)  Higher Sports Leader Award (30)

Bronze and Silver Arts Awards are at the same standard and therefore have the same level of difficulty as GCSE's but are smaller in size. The Gold Award is at the same standard as A-levels but is the size of half an AS level.

The Young Music Leaders award would have a similar structure to Arts Award and align with the different levels so young people can take part in both and both awards compliment and support each other.

The Cornwall Music Hub would work with KEAP and the Arts Award Co-ordinators in Cornwall to help promote and raise awareness of the two schools and how young people can take part. Regional Arts Award co-ordinators think the idea of the Young Music Leaders Award is great and they are keen to map it alongside Arts Award accreditations.

## Duke of Edinburgh

### Bronze

Young people can do a Bronze DofE programme once they are 14

Bronze DofE programme has 4 sections, Volunteering, Physical, Skills and Expedition. Those working towards Bronze must do a minimum of 3 months activity for each of the Volunteering, Physical and Skills sections, and plan, train for and do a 2 day (1 night) Expedition. Young people also have to spend an extra three months on one of the Volunteering, Physical or Skills sections. It's their choice which one. It will usually take at least 6 months to complete the Bronze programme.

### Silver

Silver is aimed at young people at the age of 15.

A Silver DofE programme has 4 sections, Volunteering, Physical, Skills and Expedition. You need to do at least 6 months Volunteering and a minimum of 6 months on either Physical or Skills and 3 months on the other. It's up to the young person which one they do for longer. The Expedition section involves planning, training for and doing a 3 day (2 night) expedition. It takes at least 6 months for Silver if they have already achieved a Bronze, or 12 months if they've jumped straight into Silver.

## Gold

Gold is aimed at 16 year olds. As part of this, young people spend 12 months on their volunteering section and for Physical and Skills they must spend 12 months on one and six months on the other but they decide which way round to do it.

Their expedition is planned for four days and three nights (plus an acclimatisation day) and should take place in 'wild country'. The big difference at Gold is that young people also do a Residential section - staying away from home for five days and four nights doing a shared activity with people they don't know.

## References from [www.dofe.org](http://www.dofe.org)

As part of Cornwall Learning, the Duke of Edinburgh programme is led by Karin Saunders.

27 secondary schools in Cornwall take part in the awards scheme and there are 6 open awards centres, which include Truro College, Carefree, Activate, Tremough Campus and Sense.

Music is the most popular contribution to the SKILL section in D of E with numerous music teachers and ensemble leaders signing off D of E booklets for those taking part in the programme.

As part of developing Cornwall's Young Music Leaders project, we would work alongside Karin's team and develop a partnership whether both projects work to support one another and we make sure that the Music Awards support those already doing D of E and vice versa.

## Children's University

"The Children's University (CU) aims to promote social mobility by providing high quality out-of-school-hours activities to children aged 7 to 14 and engaging the wider communities as learning partners in this process. An important principle of the Children's University is that participation is voluntary and it is intentionally something other than school - with a different feel, different activities and often a different location, peer group and staff. At the heart of its work is the ambition to raise aspirations, boost achievement and foster a love of learning. It enables young people to make the most of their abilities and interests, regardless of the background into which they were born. The Children's University aims particularly to reach children and young people facing socio-economic disadvantage through the targeting of grants to, and the promotion of activities in, areas of deprivation. It is here, we believe, that the benefits of high quality provision will be felt most.

(Inter)nationally and locally the Children's University is lowering, where appropriate, the access age to 5. For 5 and 6 year olds Children's University participation requires a degree of demonstrable active engagement by parents, carers and the wider family: the concept of voluntary participation for a 5 and 6 year old is clearly different to that of, say, a 14 year old; a greater degree of grown-up guidance and support will be needed. The advantage of family involvement in 5 and 6 year olds' Children's University learning is also immeasurable in terms of the Children's University's aim to turn dreams in to aspirations: a 5 year old can still dream about becoming an astronaut - it is the grown-

ups who need to share those dreams, encourage the aspiration, turn the aspiration into ambition - and not erase that magic!

The ultimate testament to the effectiveness of the Children's University is that young people give up their time to attend. They begin to realise that learning can be "*...a satellite navigation system to better places in life...*". The significant increase in numbers over the past year shows they do indeed attend, and the comments and recommendations of parents, teachers and the children themselves show they are engaged and inspired too.

**Referenced from [www.childrensuniversity.co.uk](http://www.childrensuniversity.co.uk)**

In Cornwall Children's University is led by Lisa Neville. The county has 50 primary schools involved the scheme. As we devise the Young Music Leaders Award, the Children's University will be consulted and the first level award will be aimed at 9 year-olds and above and link in with the Children's University Passport scheme.

**From the findings, how can Cornwall Music Hub develop a formal Young Music Leaders Award? What might that look like? What skills, resources, training and finances are required?**

- 1) From meetings, presentations and conversations, the general consensus is that a Young Music Leaders Award would be welcomed by those working for and connecting with Cornwall Music Hub.
- 2) There is already a lot of activity happening in this area so what the music hub would like to see is a pulling together of all the elements, placing them in a programme that can be packaged and branded and then communicated and promoted to schools and music groups and across the wider youth offer in Cornwall.
- 3) Taking inspiration and shape from models like Arts Award and Duke of Edinburgh, the young music leaders award should have three levels? However, the award would have to work across the different genres of the collective music experience; vocal, percussion and ensemble.
- 4) As well as helping young people develop their musicality, it has been widely felt that the programme should offer a number of immersive experiences where young music leaders can collect and road-test wider music leaderships skills in the form of warm up games, getting to know you games and rhythm and name games. This would take the form of four all day workshops which take place each quarter, similar to the Ways into Workshops format led by Hugh Nankivel and the South West Music School, where music leaders come together to learn new skills. As well as drawing upon Hugh's skills,



we could also utilise talents and training within Cornwall's music teachers and leaders and develop a CDP package alongside this programme at the same time.

5) There has been significant support for this programme to be endorsed by a number of professional musicians from the South West. Jon Cleeve from the Fishermen's Friends is happy to be an ambassador for the project and we are in the process of contacting Will Young, Ben Howard, Seth Lakeman, The Crowns and a number of local female ambassadors.

6) Music teachers and members of the Music Hub agree that the programme should also carry a formal educational accreditation that aligns with Arts Award and Duke of Edinburgh but could also carry UCAS points. Cornwall College are looking into this.

7) In terms of sustainability and development, it has been requested that the project works to involve cold spot areas in Cornwall and the young people are also encouraged and supported to become hub ambassadors replacing the Young Promoters Network. A series of pilot projects could be run in coldspot areas and each of the immersive training days would be held in different parts of Cornwall.

## **Funding**

In terms of financial sustainability and developing an income stream to help support the programme, a team of Young Music Leaders could programme and promote a concert that would showcase their work and raise money for the next year of music.

Longer term, a large scale piece of work could be developed but in the short term funders such as National Foundation for Young Music, Esmee Fairburn, Paul Hamlyn and the Jerwood Foundation could be approached to help fund a part-time post and the marketing and programming costs for the first two to three years.

It will also be possible to approach a corporate sponsor such as Roskilly's, Coodes, Follett Stock, a large local estate agent and the Cornish Guardian to help promote the project and gain sponsorship and profiling in kind.

## Next steps

- 1) Before the programme can be rolled out, it will be necessary to consult with a number of young people already involved in group music to ask them what they would like to get from a music leaders award.
- 2) A detailed framework for each award level needs to be devised. This could take the form of a day-long session where a panel of ensemble directors, music teachers and youth leaders get together and lay out the criteria for each award. As part of this process, leaders will unpack what it really means to be a leader of music and what skills, on top of musicality are important to impart as part of training.
- 3) Once a framework and syllabus for the award scheme has been outlined and put together, the programme could be formally accredited by an awarding body; either Cornwall College of Falmouth University.
- 4) Once the award scheme has been outlined and detailed, it needs to be branded and a marketing campaign needs to take place throughout Cornwall at schools and County choir and youth ensembles. The project could also partner with D of E and Arts Award using their existing contacts. A simple promotional stand could be put together for events and tour senior school music departments.

## Accreditation

In terms of accreditation, Cornwall College have been approached about validating the course and we have also made contact with the Associated Board of Choral Directors to see if they could offer some validation also. This will become much easier once the award scheme content has been written.

The AQA have been contacted and have said that the programme could be accredited as part of their Unit Award Scheme but we would not be able to say what the units and levels were equivalent to.

AQA costs £520 to set up, £338 for an assessor visit. Each unit is £9.00 and each student would cost £19.00 per academic year.

Regional and local Arts Award Officers and Co-ordinators are very happy to map the award with us and help to promote it.

## **Aspirations and ideas for what could be achieved at each level.**

Level 1 feels like it needs to be accessible to 9 year-olds upwards and acknowledges the efforts of young singing and music leaders who support music in primary schools.

Young people taking part can do this as part of the school day, Bronze Arts Award, Bronze skill for D of E and as part of the Children's University. It might be leading a warm up, holding some team and warm up games, conducting a song or piece of music, a basic understanding of music theory and introductory level of conducting i.e. how to beat time.

Level 2 needs to be somewhere around Silver Arts Award and Silver D of E and young people would have to be on some sort of programme which helps them with basic music theory and sheet reading. Here they would have a regular commitment to their award, they would be helping to run the school choir or jazz band and would be asked to develop their own arrangements of songs, lead and teach certain sections and take on some responsibilities outside of school within the community.

Level 3 needs to be aspirational. Young people at this level will have to be taking Grade Five Music theory with the Associated Board. They will have to be participating in music making both inside and outside of school and do some sort of music led volunteering and peer-mentoring..

By developing a level 3 music volunteering programme, young people would be able to access leadership opportunities within the community.

Programme of Activity.

### **October to December**

Put together a panel of contributors and decide on the programme, the syllabus.

Put dates and programme in a calendar

Apply for and confirm funding

Put together branding and communications plan

Get the project accredited formerly and devise partnership with Cornwall College

Get sponsors and venues on board

### **January & February.**

Marketing and promotions activity,

Make contacts and network with Heads of Music, Primary Schools, D of E, Childrens

University and Arts Award

Visit Schools and Education Networking events to promote the project

TV and radio and press.

How might we programme, brand and communicate this award and take it forward in 2015.



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