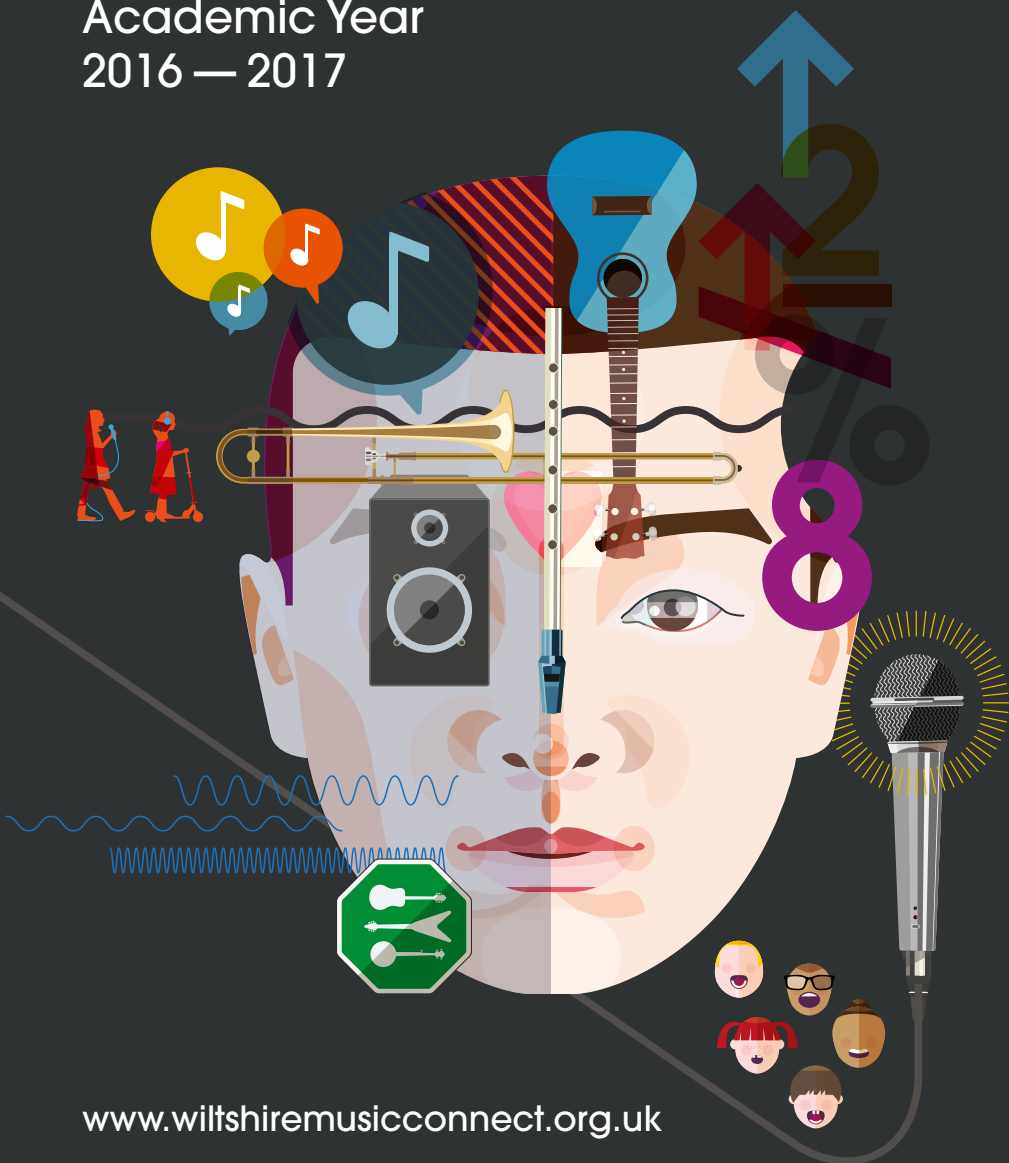


wiltshire
music
connect

The Music Education Hub for Wiltshire

Connecting all children and young people
with musical opportunities. Because music
is excellent for developing young minds.

Annual Report Academic Year 2016 — 2017



www.wiltshiremusicconnect.org.uk

A message from our Chair

This year we're reporting on further progress with our new way of working in music education in Wiltshire:

- a light touch central 'hub' **working developmentally, strategically**, and being a catalyst for new ways of working which empower schools and music tutors/Associates
- **new models for First Access**, with responsibility and funding being placed largely in the hands of schools, who buy services directly from music tutors and/or develop the skills of their own teachers
- targeted use of subsidies and project funding **addressing areas of need**
- a focus on **data collection and communication** to help us understand what's happening and what's needed, how we're doing and how we can improve
- a new website, **ongoing improvements to communications** and a strong Stakeholder Board which is consulted regularly
- underpinned by a determination to **reach young people who traditionally may miss out** on music because of challenging circumstances¹

This approach has significantly increased the number of children who have benefited from music education. For example, the range of Hub activity has more than doubled the number of children who we've recorded as taking part in First Access programmes (also known as Whole Class Ensemble Tuition – see p7) in the county².

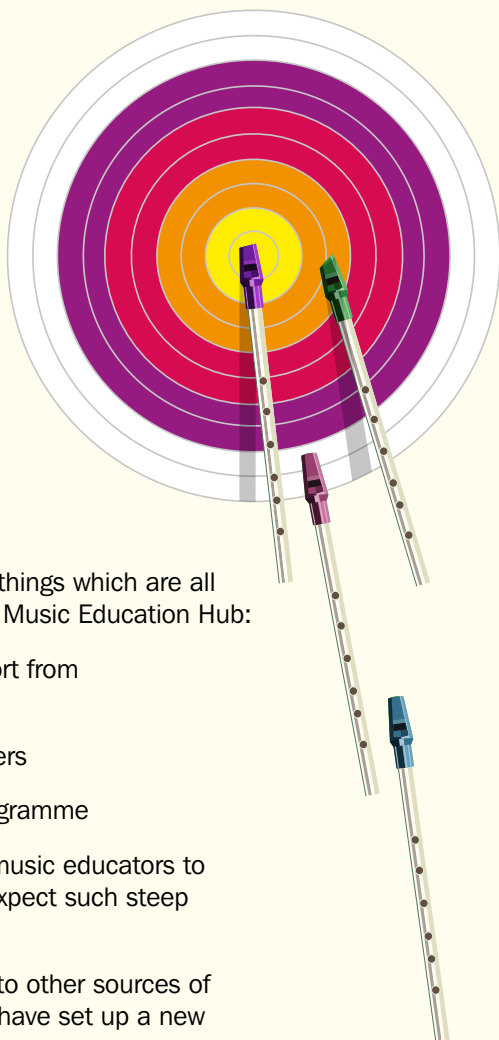
¹ *Challenging circumstances may be: economic difficulties (which often result in other challenging circumstances); life conditions (permanent impairments, SEN/D); life circumstances (being bullied, in care, refugees), behavioural issues (which may result from any of the previous).*

² *All Hubs are required by Arts Council England to collect information about the numbers of children in their area who are taking part in different types of musical learning each year.*



As UK Music warns of “issues on the horizon” for the next generation of talent, we’re pleased to be reporting that we’re hearing about and supporting an increasingly diverse musical offer for Wiltshire.

Tony Spath, Chair



At the heart of these increases are three things which are all interlinked and all intrinsic to an effective Music Education Hub:

- effective targeting of funding and support from our Hub
- increased numbers of Associates/partners
- the effectiveness of our school visit programme

We will continue to support schools and music educators to reach more young people, but we don’t expect such steep increases in numbers in other years.

Looking ahead we know we need to look to other sources of income generation and with that in mind have set up a new Community Interest Company (CIC).

We need to continue to engage more of Wiltshire’s schools and parents. Although 83% of schools are now engaging in activities that are contributing to the government’s National Plan for Music Education (‘Core Role’ activities), 41 schools remain unengaged and we’ll be working to change that next year.

Tony Spath, Chair, Stakeholder Board

www.wiltshiremusicconnect.org.uk/governance

What we do – our mission

We connect schools, children and young people in our county with high quality, inclusive, music making opportunities to complement and support what schools offer. Because music is excellent for developing young minds. To do this, we:

- develop a music education community and partnerships
- subsidise and develop activities – where cost may be a barrier or gaps exist
- provide training, CPD, quality assurance – to ensure quality and inclusion
- signpost and communicate information, learning and opportunities – to connect, engage and inform everyone with a stake in music education
- influence and advocate for change where it's needed – working with others to find out about gaps and needs, and address them

Like all music education hubs, we receive a grant from the Department for Education (DfE) administered through Arts Council England (ACE). This funds our work around four core and three extension roles, which align with priorities set out in the government's National Plan for Music Education. The rest of our income comes from instrument hire.



What we believe in and stand for – our values

Creativity

we believe creative and cultural education is a necessity not a luxury, and we know music can help young people's attainment, aspirations and wellbeing.

Diversity

we embrace a broad definition of music education and believe no one style/type is better than another – in terms of genre, method, leaders, participants, and setting.

Inclusion

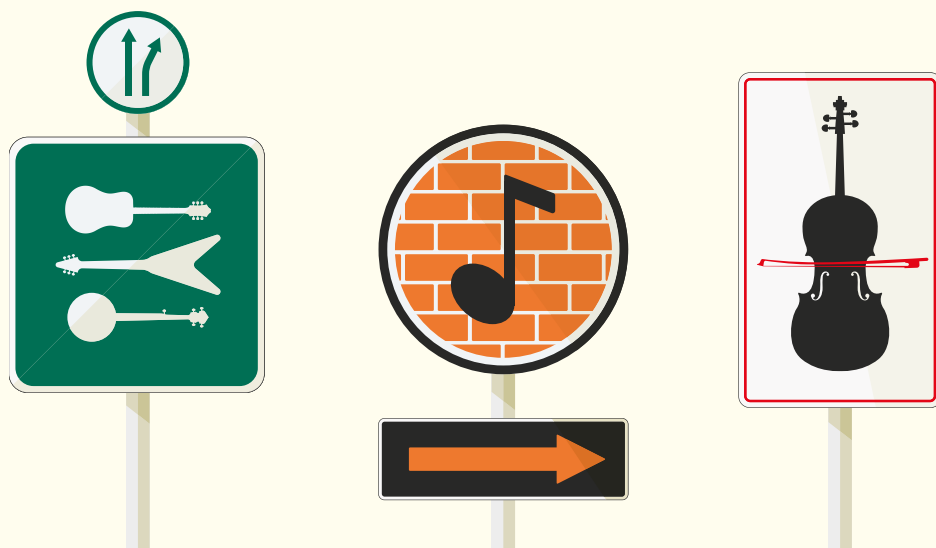
we are committed to addressing barriers to making music and progressing in music, as we believe it is a fundamental human right for children and young people to learn and make music.

Collaboration

the only way to achieve our goals is by working with others.

For more information, see on our website:

www.wiltshiremusicconnect.org.uk > About > What do we mean by...



Outcomes

The outcomes by which we measure our progress are:

Participation

Progression

Inclusion

Stakeholder Engagement

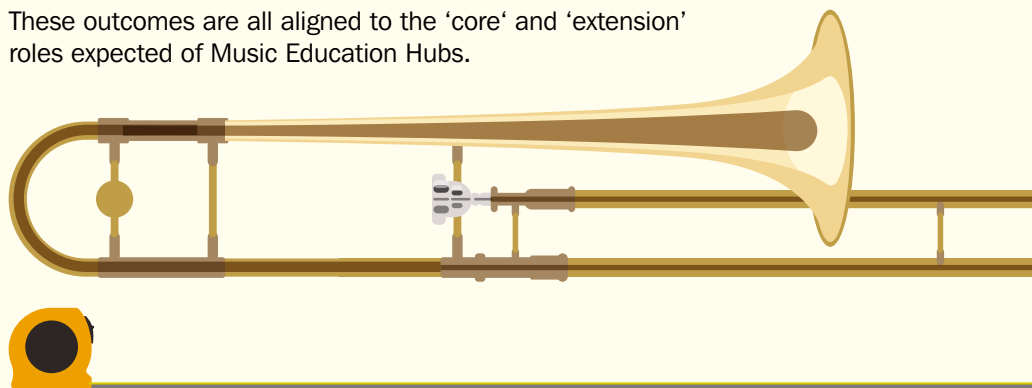
**Connectivity, knowledge
and information**

Advocacy

Workforce Development

Events and Performances

These outcomes are all aligned to the ‘core’ and ‘extension’ roles expected of Music Education Hubs.



Specific roles for Music Education Hubs

Core roles – those which we should prioritise

- **First Access:** Ensure that every child aged 5 – 18 has the opportunity to learn a musical instrument through whole-class ensemble teaching programmes.
- **Ensembles:** Provide children and young people with opportunities to play in ensembles and to perform from an early stage in their musical learning.
- **Progression Routes:** Ensure that clear progression routes are available and affordable to all young people so they can continue with their music.
- **Singing:** Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available and accessible in the area.

Extension roles – those which we also aim to cover

- **Continuing Professional Development (CPD):** Offer CPD to school staff, tutors, music leaders and managers as they deliver music.
- **Instruments:** Provide an instrument loan service, with discounts or free provision for those on low incomes.
- **Inspirational Experiences:** Provide access to large scale and high quality music experiences for children and young people, in collaboration with professional musicians and venues.



Headline reported figures

This year these figures show significant increases as a result of school visits and an effective, consistent approach to gathering data from schools, Associates and other providers.

We know more about what's going on in Wiltshire than ever before, which means we're better placed to work with others to plan for the future.



Schools

Schools engaging in music education hub 'core' role activity:

197

up from 172 last year (+14.5%)

Within this

47 out of 59 small schools (80%)

up from 38 out of 54 small schools last year

Many small rural schools miss out on music as they have significantly less capacity and in most cases expertise

Schools reporting First Access activity⁴:

51% (106 primary and special schools)
up from 79 last year (+34%)
plus 1 secondary

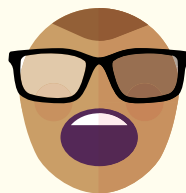
Schools being supported with music education planning (SMEP):

132
up from 81 last year (+63%)

Schools reached by our singing work:

51% (121 schools)
up from 39 schools (+210%)

⁴ The principle of First Access (FA) music also known as wider opportunities or Whole Class Ensemble Tuition (WCET), is to provide whole classes or groups with the opportunity to experience and enjoy music making for the first time. We provide support for First Access through a mix of subsidy, resources, advice and training.



Children and young people

There were 67,929 children and young people in Wiltshire schools during the academic year 2016 – 2017⁵:

Pupils taking part in First Access activities:

19% of primary school children⁶
7,446 pupils
up from 3,628 in previous year
(+105%)

Pupils continuing with music making following their First Access experience in the previous year:

21%
up from a 15% continuation rate last year (+6%)

Pupils learning an instrument or singing through individual and small group tuition:

4,119
up from 3,075 last year (+34%)
+ a further 1,007 learning in large groups (not First Access)

Pupils who are looked-after or whose families are on low incomes receiving school-based music tuition which we subsidised:

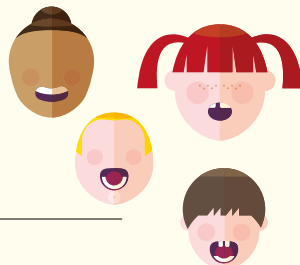
274 pupils
up from 189 last year (+45%)

Children and young people taking part in ensembles, groups and bands:

5,380
up from 2,420 last year (+122%)

Group/ensemble/band opportunities supported by our funding and/or provided by Associates⁷

176 ensembles
up from 80 last year (+120%)
160 school-based ensembles
up from 34 last year



⁵ May 2017 figure.

⁶ The vast majority of children taking part in First Access were in primary schools. The total primary school population was 38,623.

⁷ We have not funded/subsidised all of these, although we support Associates in a range of ways.

How was the money spent?

We spend as much of our income as we can in ways that 'lever' money from other sources

eg First Access tuition subsidies: we spent £14k and levered a further £60k from schools which went directly to Associate providers.

We continue to use some funding as an investment – to develop and test new models and approaches that can become sustainable in the longer term. An example of this was buying a set of iPads to support work in a variety of settings including First Access.

We get money to people and places where it's most needed – hence the need to build an increasingly credible picture of what is (and isn't) going on, and where there is a need for intervention. Our subsidy schemes are an example of this (see **Inclusion** section p18–19).

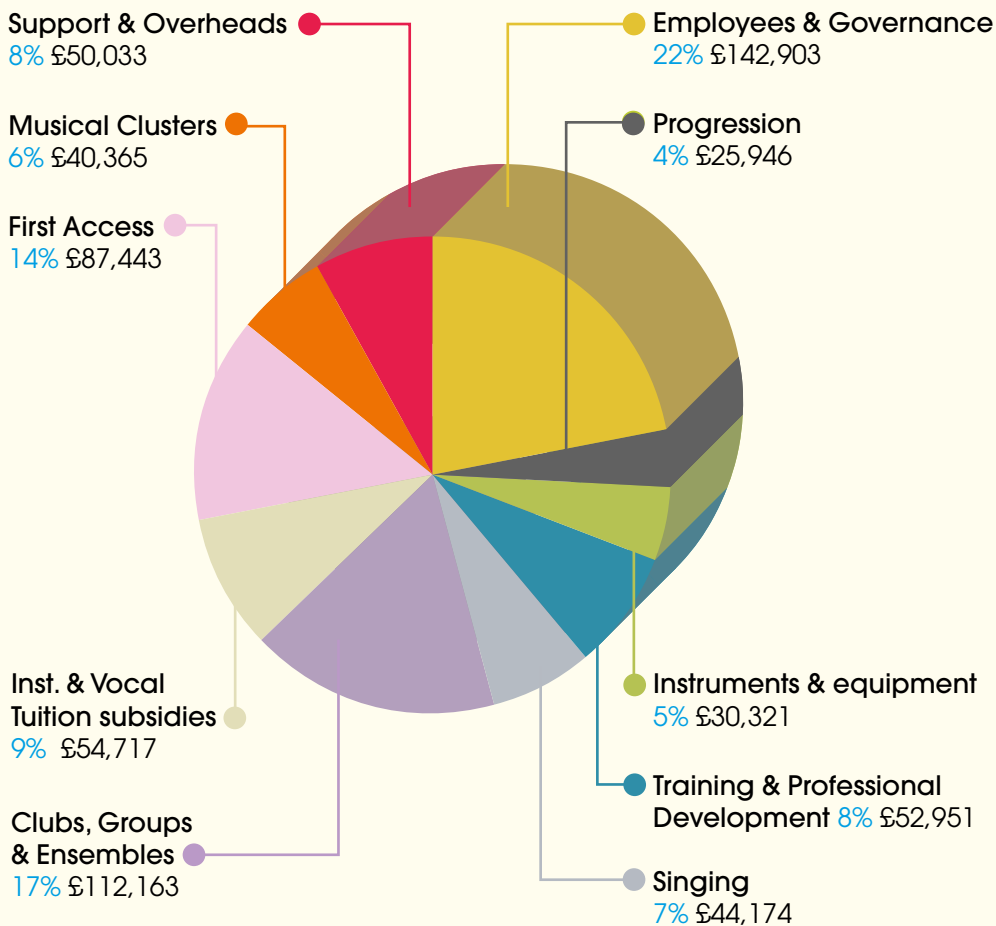
The figures

We are required to report our finances to Arts Council England by financial year (1 April to 31 March) rather than academic year, which is how we present the figures to the right.

The amount of the Arts Council grant for that period was £614,530 with an additional £26,486 generated from instrument hire and related work.

We received no Wiltshire Council funding during that period.

Allocation of Hub direct income April 2016 – end of March 2017



Participation

We want to increase participation and children and young people's chances to try music through a more equal spread and wider range of musical learning opportunities.

Our First Access programmes (delivered by Associates or school teachers), project funding and other schemes including singing, have brought valuable first-time music making experiences to children and young people.

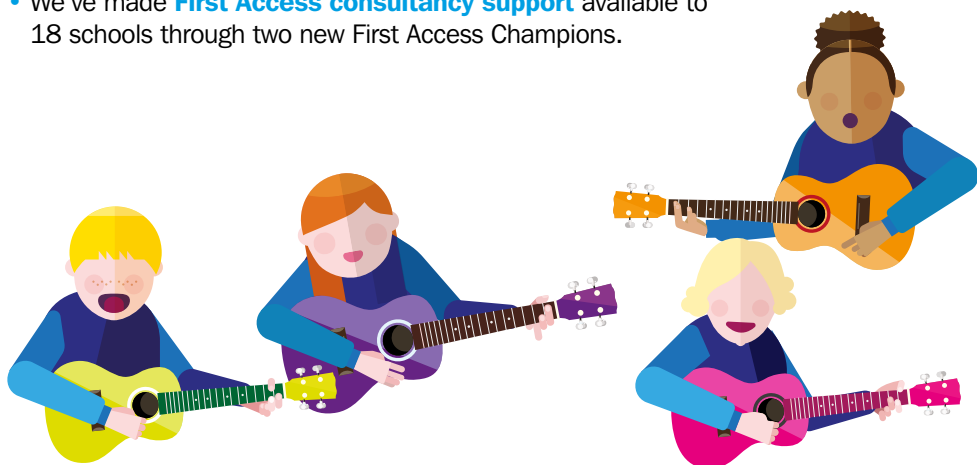
First Access whole class programmes

- **We've broadened the choices** available to schools for First Access - making it easier for them to find solutions that work for them. 30 schools took part in new models of First Access in primary and special schools, ranging from First Access in a box/ Ocarinas which any teacher can deliver, to First Access drumming via Skype (aka Hit it!) delivered by Associates.

Read the case studies:

www.wiltshiremusicconnect.org.uk/case-studies-examples-of-work-in-action

- We've made **First Access consultancy support** available to 18 schools through two new First Access Champions.





The ocarinas have given children confidence, made them realise they can make music, they can achieve – even the younger students in reception and Year 1.

Ian Rockey, headteacher, Westford with Iford.

Other participation opportunities

- We worked towards getting **more children singing** by carrying out a consultation with teachers and others, and developing a singing strategy for the county. We also worked with the Celebrate Voice festival involving seven schools in whole school singing work.
- We funded the set-up of a new **Early Years** group in a remote area, and are testing an Early Years Associate scheme.

For headline figures about participation see pages 8–9.



These students don't get the chance to work in a group very often, and the fact that they have such varying needs makes it a challenge to keep their attention – the fact that Emma could do this was quite phenomenal.

Selina Phillips, class teacher and music coordinator, Larkrise special school.



Participation continued

What are we learning and what's next?

- **Joined-up working:**

schools are beginning to ask the tutors they contract to become Associates if they aren't already – which gives their pupils access to instruments and subsidies.

- **The wide reach of e-learning:**

schools using e-learning platforms tended to involve ALL children in the school, meaning that a greater number of children were making music.

- **Cross-curricular First Access:**

Some schools are linking First Access work directly to school topics priorities.

- **Supporting school teacher-led First Access:**

19 schools are delivering First Access 'in house' – some identified for the first time through our Cluster Coordinators' programme of school visits. Looking ahead our challenge is to see how we can support these through CPD/resources etc.

- **Helping schools and Associates:**

Associates report difficulties in providing tuition in some schools due to timetabling, fees schools are willing to pay, clashing events, and lack of suitable rooms. We continue to help schools find the right time and place for their music to encourage its growth and to help tutors and providers adapt their work accordingly.





We're really happy with the way things have gone. The tutor feels more part of the school rather than a separate body, and the programme gives all children access to music and the ability to have a sense of achievement.

Michel Morris, School Business Manager,
Dauntsey Primary Academy.



What a great musical opportunity for pupils to experience. Pupils of all abilities could easily access and learn from (First Access iPads), allowing them all to explore electronic instrumental sounds. Those with SEN and behavioural needs seemed to thrive with this project and thoroughly enjoyed the music technology side.

Chantal Gooding, teacher, Durrington Juniors.

Progression

We want to increase young people's ongoing involvement in music by ensuring the opportunities to learn and perform at the next level, as well as trying something new, are easily accessible.

“ ”

By linking up with Wiltshire Music Connect's Associate scheme and making use of subsidies, we've doubled the number of pupils taking up tuition.

Paul Clark, Deputy Head,
Matravers School, Westbury.



“ ”

I used to not like music but now I love music. I think I have the confidence to make my own songs and do different instruments.

Pupil taking part in whole class iPad music programme.

We've responded to what young people said in our Take Note survey⁷ by gathering more information about what's happening on the ground, and broadening who and what we support – including delivery partners working with smaller, more diverse music groups:

- one special school (Larkrise) is now hosting an **Open Up Orchestra** as a progression opportunity following on from the First Access programme we developed
- Pound Arts' In Session **guitar-based 'ensemble'** has worked with 70 pupils in formats that differ from (and are more accessible) than traditional weekly sessions
- **creative ensemble work** through Evolve Music, and work with pop and rock bands at Sound Emporium, Trowbridge Arts and Riverbank Studios
- **Kandu Arts'** work with very hard to reach young people
- **new singing ensembles** in the Amesbury Area
- in one musical cluster (Warminster and Westbury), schools are now developing ideas for a **cluster-based ensemble**
- **We Wanna Sing, a musical cluster project**, involved 350 pupils from eight town and three village schools in Chippenham, plus pupils from Hardenhuish Secondary School, providing a five-minute instrumental performance

For headline figures about progression see pages 8–9.



⁷ **Take Note** county-wide consultation with children and young people about music making in Wiltshire (2016).
<https://wiltshiremusicconnect.org.uk/take-note-county-wide-consultation-with-children-and-young-people/>

Inclusion

We want to enable participation and progression for children and young people whose circumstances may create barriers and challenges to accessing music making. This outcome lies at the heart of our work.



Jack (not his real name) is one of a group of boys who have been excluded from school and has a few risk taking and behavioural issues which he doesn't necessarily want to talk about but which he writes in his song. The ability for us to facilitate the emotional disentanglement for this individual and his friends was particularly interesting as they are all finding their way through difficult times. Being gentle and supportive of each other, emotionally aware and open, is a marked contrast to how they often present themselves.

Donna Lee, Kandu Arts – recipient of project funding.





“ ”

It's never come to me about learning about music before, but now it makes me more happier towards music. I feel really good about making... the music what I want. Instruments aren't just toys, they're something that can help you in life. I'm going to carry on making music on an iPad at home.

Pupil with additional learning needs, whole class iPad music programme.

There's still a long way to go in maximising musical opportunities for those from more disadvantaged backgrounds and challenging circumstances, but we're making good progress:

- more young people whose families are on low incomes or who are looked-after or have special educational needs or disabilities are accessing music tuition: see page 8–9.
- we piloted subsidies for out of school tuition/provision where it cannot be accessed in school
- we recruited two SEN/D champions who are working on resources to support mainstream tutors to better understand and cater for pupils with differing abilities
- Associate organisations such as Wiltshire Music Centre and Salisbury Arts Centre continue to offer Zone Club out-of-school provision for young SEN/D people
- in one of our Music Clusters (Trowbridge) schools are exploring an alternative curriculum package for more challenged pupils, which involves music

For headline figures about progression see pages 8–9.

Communications

Stakeholder engagement

We want to engage a broad range of stakeholders in Hub activities and make them able to influence decisions which improve children and young people's music making.

Connectivity, knowledge & information

We want to improve access to information about music education, people's ability to make informed choices and the identification of gaps in provision.

Advocacy

We want to promote a broader understanding of the value of music's current and potential contribution to educational attainment and social outcomes.

“ ”

They're definitely listening, constantly asking for feedback. I'm very happy to pass ideas on to them. I do feel they would do something about it.

Carolyn Farnell, Associate.

“ ”

They have a good understanding of what we require and are very open to listening.

Fliss Minshall, Subject Leader for Music,
Trafalgar Secondary School, Downton.



- We communicate regularly with more than 1,300 teachers, tutors, organisations and parents through e-bulletins and our website. We gain regular input to our work from these groups and our Stakeholder Board.
- We now have 12 Musical Clusters with Coordinators – developing more local stakeholder communities.
- The findings of our 2016 Take Note consultation with children and young people continue to inform our work, and we carry out regular research eg this year, Early Years music making in Wiltshire, and every year a 'How are we doing' survey of Associates.
- We now have 150 quality-assured Associates (up from 100 last year).
- We visited 85 schools (36% of schools); produced audits, school and cluster reports; ran music and whole school improvement sessions, and appointed a Development Manager (Schools & Curriculum).
- We've received support to develop our communications strategy, launched our new website and our Take Note findings received national recognition.
- We've been a key player in the development of the Wiltshire & Swindon Cultural Education Partnership.

“ ”

You have built a great team who between them have changed the face of pretty much everything. You are an 'enabling' organisation that schools and musicians feel comfortable to approach.

Sue Kent, La Folia.

Events and performances

We want to encourage an increase in children and young people accessing high quality events and performances as well as giving their own performances.



I was a good singer before but now I can bring my singing to a different level.

... a dream come true.

I felt as though I was part of something important.

Pupils taking part in Primary Live, funded by Wiltshire Music Connect.

- Activity that we supported through work with ensembles (see Progression) and project fund provided numerous performance opportunities.
- New Associate organisations offering events and performances included Town Hall Arts, the Celebrate Voice festival and Salisbury Arts Centre.
- The What's On section of our website now offers more comprehensive event listings.
- We commissioned a partnership of Wiltshire Music Centre, Town Hall Arts and the Pound Arts Centre to develop ideas for a county-wide young people's ticket scheme and some music/career focused events – the results will be shared in 2018.



My colleague felt brave enough as a result to lead a singing rehearsal.

Now I'm incorporating singing into the daily routine at school.

Teachers, Primary Live event.

Workforce development

We want to support the ongoing development of a highly skilled workforce that can meet the developing needs of children and young people.

- 74 CPD events attracted 504 attendances – up from 40 events and 304 attendances last year (220 individual attendees). This included 94 schools (39% of schools), 71 Associates, 23 other organisations.
- One third of Associates attended one or more events during our CPD week in May 2017.
- Associates also took part in a variety of CPD activities outside of our programme including research, courses, resources and CPD provided by professional associations. Three Associate tutors were awarded CPD bursaries.
- Six schools completed our in-depth Whole School Improvement programme.
- 27 people attended our Inclusive Music Conference. All but one of the presenters were active providers in Wiltshire: most were Associates and hadn't been Associates 18 months ago.

“ ”

Thank you both so much for the meeting yesterday. It's a fabulous way of connecting with other people doing similar or complementary activities and so much has already emerged from these meetings as a consequence.

Jane Ebel, Project Manager, Music and Makaton
Inclusive Music Making – referring to a Musical Cluster



Contributing to wider outcomes for Wiltshire

We're mindful of the contribution that our work makes to the bigger picture in Wiltshire. Although we're no longer *funded* by Wiltshire Council, we remain part of its structure, and our work contributes to many of its priorities including:

Strong communities

- **I can get involved and influence locally:** Our model is less about doing things ourselves, and more about supporting others and acting as a catalyst for their aspirations and needs. We believe this is the real ethos of a music education hub.
- **I can take responsibility for my wellbeing:** Our Take Note survey showed that music is a great contributor to children and young people's wellbeing.

Growing the economy

I can develop my skills and get a good job:

- we're supporting the growth of effective tuition and music education in schools, and the contribution that makes to children and young people's futures within and beyond the arts
- we're supporting a community of 100+ small businesses – professional tutors, music leaders, artists and practitioners who contribute a minimum £2m p/a* to the county's economy
- many of those people undertake additional musical/creative work meaning their contribution to the economy is probably much greater

*Av.15hrs pw x 33 weeks @ equivalent £33 p/h x 105 Associates + organisations' education related turnover at £300k

Working with partners as an innovative and effective council (cross cutting theme)

- **Change** – we're transforming our service through systems thinking, underpinned with a rigorous programme approach.
- **Delivering together** – we're designing services with communities; considering new delivery models and commissioning with partners.
- **Digital** – aspects of our work use new technologies to extend provision and tackle access and rural exclusion.



Wiltshire Music Connect Team (current)

Our small Hub team (equivalent four full-time staff) works developmentally, does not deliver any provision for children and young people itself but works strategically with schools, Associates (freelance music leaders), music organisations, parents, and Council departments/other organisations who work with children and young people.

Nick Howdle Leader

Martin Stewart Development Manager
– First Access & Progression

Ruth Jones Development Manager –
Singing, Access & Inclusion

Sophie Amstell Development
Manager, Schools & Curriculum

Victoria Moore Administrator /
Office Coordinator

Ruth Starr Finance

7 Musical Cluster Coordinators each working approx. 13 days per year, some covering more than one cluster:
Emily Malcolm, Helen Fudge, Jacki Pattenden, Marie Negus, Sandra Ball, Roz Osborne, Suzanne Wilson

First Access Champions

Sarah Trenchard, Fran Andrews

SEN/D advocates

Jonathan Westrup, Beckie Wright

Nell Farrally Evaluation &
monitoring support





What a long way music in Wiltshire has come.
The present and future looks really promising.
Inclusive music making/teaching has got to be
the way to go, surely that's what music is for!
Thanks for steering things in the right direction.

Jenny Knight, Associate.

Stakeholder Board

**Tony Spath, Jo French, Nigel Evans,
Andy Agombar, Russ Tunney,
Maud Saint-Sardos, Emma North,
Joe de Berker**

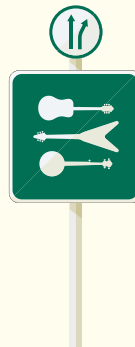
[www.wiltshiremusicconnect.org.uk/
about/governance/](http://www.wiltshiremusicconnect.org.uk/about/governance/)

**Non-voting board members /
observers:**

Sylvie Campen (Arts Council England)
Meril Morgan (Wiltshire Council)

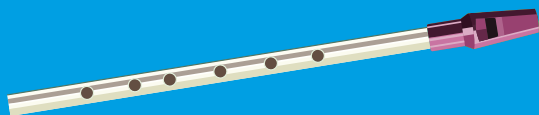
Thanks also to:

Tina Ward, Barbara Chick from
Wiltshire & Swindon Learning
Resources (WSLR) who manage the
Instrument Hire Scheme; **Carrie
Creamer, Jenny Knight, Clare Jack,
Mark James, Max Moore** and all our
Associates – see back cover.



With thanks to everyone we worked with last year,
including our Associates who are currently:

Actiontrack Performance Company / Adam Varney / Adrian Taylor-Weekes / Alex Miles / Allen Cheshire / Alphonso Archer / Amanda Kibble / Andrew Bull / Angela Williams / Anthony Seaman / Azhaar El-Saffar / Blake's Guitar Tuition / Bob Ball / Bournemouth Symphony Orchestra / Bradley Miles / Carmen Tunney / Caroline Tyson / Carrie Farnell / Celebrate Voice / Charlotte Sloane Hill / Cheri Richens / Chris - Guitar / Chris Sanders / Christine Moore / Christine Shakespeare / Claire Schollick / David Garcia / Debbie Rickhuss / Deborah John / Deej Dhariwal / DrumNation / Eleanor Emery / Elinor Tolfree / Ellen Barber-Stubbs / Emily Isaac Johnson / Evolve Music / Fern Joyce / Frances Andrews / Gary Pike / Hazel Ricketts / Howe Music Tuition / Iain Kirman / Jackdaws Music Education Trust / James Allard / Jan Forsyth / Jane Lee / Jane Parsons / Jenny Ridley / Jenny Scrutton / JNX Productions Music School / Jo Hampson-Gilbert / Joanna Hind / John Joy / John Sandford / Jon Veale / Jonathan Dunn / Kandu Arts Community Projects CIC / Karen Stokes / Kate Courage / Kay Haycock / Kim Rance / Kirsty Fowler / Kristina Takashina / La Folia / Learn Guitar / Lorna Davis / Louise Jenkins / Louise Jones / Louise Jordan / Luke Pickett / Mark Walker / Martin Stewart / Mary Pilcher-Clayton / Matt Norman / Matthew Hind / Matthew Thorpe / Megan Jennings / Michele Lomas / Michelle Sheridan Grant / Mike Daniels / murph4music / Olivia McLennan / Paula Boyagis / Paz Drums @IN-TUITiON / Peter Bede / Ralf Dorrell / Rhythm Instinct Ltd. / Richard Parsons / Riverbank Studios / Robert Priestley / Roz Osborne / Ruth Phillips / Salisbury Area Music Co-operative / Salisbury Area Young Musicians / Salisbury Arts Centre / Samantha Evans / Sandra Ball / Sara Trenchard / Sarah Hooper / Sarah Phillips / Sarah Richfield-Wyatt / Sarah Scutt / Sian McNally / Simon Parker / Simon Sheffield / Sonia Parkinson / Sophia Moody / Sophie Holden / Storm Dynamics Music School / Suzanne Wilson / Swindon Music Co-operative / Teresa Shaw / The Singing Tree / The Sound Emporium / Therapeutic Media Company / Theresa Cole / Theresa Murrell / Tim Badgery / Tim Crouter / Tim Fosker / Tom Gwyther / Town Hall Arts / Valerie Winning Hart / Vanessa Harris / West of England Youth Orchestra / Will Blackham / Wiltshire Music Centre / Wiltshire School of Singing / Wiltshire Young Musicians / Wiltshire Youth Jazz Orchestra



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