

# Partnerships in Music Education

## A paper to support 'hub' working

Written by Bridget Whyte, music education consultant, collaborating with ten Government funded Music Partnership Projects.

*New ways of thinking and doing in music education (Connected to Music)*

*Multi-dimensional partnership working – it isn't just management working in partnership, but administration, performers, teachers etc. (Feb 2010 mtg)*

*Nucleus of 'music education' sector (Feb 2010 mtg)*

*'Partnership working is frustrating and amazing, time-consuming and powerful, irritating and enriching – usually all at the same time' – Coll & Deane (2008, NAME)*

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## 1. Introduction

This paper explores the what, why and how of partnerships in music education. It considers the findings of the ten Music Partnership Projects (MPPs) funded by Government between 2008 and 2010, and in doing so provides information and advice for others wishing to develop relationships between organisations that truly work as a partnership.

In the next section is a brief description of the reasons behind the previous government's decision to fund MPPs together with details of the parameters set for those projects.

The paper then explores the impact and benefits, the why, of partnership working in more detail. This is done with reference to the ten MPP's evaluation reports and meetings held during the two years with the projects. Finally section 5 looks at the 'how'. Each of the projects was asked to consider – in their evaluation report – what advice they might give to others wishing to develop partnership working. This has been collated here into a stepped guide. A reminder of the key impacts and benefits forms a conclusion to the document.

An Annex at the end of this report provides details of the ten Music Partnership Projects.

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## 2. What is a Music Partnership Project (MPP)?

In 2008 the then government (the Department for Children Schools and Families (DCSF) working in partnership with the Department for Culture Media and Sports (DCMS) and Arts Council England (ACE)) established the first 5 MPPs. This followed on from the work of the Music Manifesto Pathfinders over the previous 3 years (2005-2008) and the recommendations in the Music Manifesto Report No.2. The Government invited bids from Local Authorities (LAs), Regularly Funded Arts Organisations (RFOs) and others *already* working collaboratively, for pump-priming funding to develop, or extend, strands of work delivered through partnership working.

Successful bids were to:

- Empower music practitioners in a Local Authority (LA) area, or in several LAs, to work effectively with a wide range of children to make music in a variety of contexts; early years, primary, transition from primary to secondary or secondary.
- Re-engage young people in learning through music
- Connect in-school and out-of-school music making and establish an enduring partnership between all stakeholders
- Extend the reach of existing programmes for young people either in terms of the settings and venues in which sessions and events take place, or the range of participants
- Inspire children both as performers and as active audiences by developing listening skills eg through local performance opportunities.

In 2008, and then again in 2009, five partnership projects were selected following a competitive process. Details of the ten MPPs supported through this funding can be found in Annex A1 of this paper.

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## 3. The impact of partnership working on organisations and individuals (practitioners and participants)

The ten evaluation reports, and the meetings at which the MPPs came together throughout the two years, explored the impact on organisations and individuals of partnership working. As well as specific statistics including participant numbers, there is now a substantial body of useful information about the impact that this way of working has had which clearly demonstrates its value.

### Organisations:

The evaluation reports all identified the value of working in partnership with other organisations. It is a cliché but there was a consensus that the partnerships developed during these projects provided a service which was greater than the sum of their parts – that is they provided a better set/range of musical opportunities for children and young people than would have been possible individually.

*'Buy-in' for partners had both individual benefits to them as organisations and collectively as a consortium in achieving positive outcomes. (Connected to Music)*

Many projects stated that there had been a number of benefits for individual organisations of being in a partnership including increased confidence, a better understanding of other deliverers within their region and for some the partnership enabled a widening of horizons. The partnership also contributed to meeting individual organisations' own strategic plans.

*Partners have changed their ways of thinking about existing activities and potential new areas for development (Staffordshire Music Partnership)*

*There is evidence that the separate interests of the LINK Alliance organisations were largely achieved through the partnership. For most Music Services SoundEast met or at least attempted to meet strategic needs. (Sound East)*

It was not, however, a simple process for most to achieve true partnership working. **Time management** within an organisation to allow for the development and maintaining of a partnership relationship was identified as vital. Indeed this point was discussed in a number of the meetings that brought together the partnerships and it was agreed that capacity within organisations was a key challenge that needed to be addressed collectively at an early stage (see section 5 below). A key factor which was recognised as important to ensuring the partnership had collective impact was **building trust** within the partnership to recognise and accept diversity in management and delivery styles.

When these, together with other regional or organisational challenges had been addressed however, partnerships were valued and the quality of provision available through the partnership increased:

*The group of organisations which formed the hub found that there was some valuable development which occurred as a result of working together. (Banded About)*

*The partnerships which have begun, emerged or consolidated through this process have led to an ongoing commitment to develop, extend and build upon the successes of the project to date. (Count Us In)*

*The overall levels of trust and openness in communication between many partners has increased (Sound East)*

*Strategic partnership collaboration..... facilitating 'high quality' opportunities for young people (Bristol Music Manifesto)*

The projects recognised that a partnership, like any relationship, continues to require the individual partners to invest time in it.

*This partnership is still developing and is still yet to realise its real potential, but most importantly this is understood and desired by all those involved. (Sound East)*

However, when investment is made collectively the projects agreed that a partnership could create a regional platform for music education which had a significant impact on available local provision for children and young people.

## **Practitioners**

Although the MPPs were not requested specifically to consider the impact of the partnership on the deliverers within the projects, a number of interesting points were observed. The key finding was that the partnership provided the opportunity for musicians from different settings and working in different genres to collaborate and learn from each other to develop their own professional practice.

*LSO musicians and Guildhall School student facilitators reported positive benefits in terms of their own professional development (LSO on Track)*

*The professional practice of the musicians who took part was also broadened and deepened by observation of each others techniques and by working with different participants and project structures. For some music leaders the new insights acquired have been quite profound (Sound East)*

It has also helped teachers who are not music specialists to develop musical skills whilst sharing their skills as teachers.

*'I think it's helped me as someone who's not very musical, having someone in school who has shown me some different ideas about how to create music from the children's ideas and using them as the main resource for being creative rather than the teacher, it's been quite helpful.'*  
(Primary School Teacher – Banded About)

## **Participants**

The evaluation reports did not focus particularly on the impact of the *partnership* on children and young people but more on the impact of the musical activities delivered by the partnership.

For many of the partnerships therefore the impact on participants – children and young people – were primarily reported as being centred around changes in attitudes to music, development of skills both practical and social, and an enhanced level of confidence.

*Activities of the programme have been successful in supporting them to develop confidence, a sense of what they can achieve and social skills as well as skills and experiences in music making. (Bristol Music Manifesto)*

*Many children expressed more positive attitudes towards classical music, concert-going and learning to play an instrument after being involved in partnership activities. (North West Partnership)*

*The project demonstrated significant increases in pupils' attitudes to music in particular and school in general. (Count Us In)*

*Improved classroom behaviour and school cohesion (Connected to Music)*

*'It made me feel, that this is how education should be, enabling kids to bring their ideas to life in art, music, anything....' (Parent – Wiltshire Music Connect)*

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## **4. The benefits and challenges of partnership working**

*Partnership working ..... is a successful model for helping partners achieve more than they can do alone (North West Pathfinder)*

The idea of partnership working isn't new, and the cultural sector has been at the forefront of partnership working for the benefit of children and young people' learning for many years with programmes such as Creative Partnerships. But why is partnership working so valuable? What are the benefits of working with other organisations?

The ten MPPs identified many of the expected benefits – such as shared resources and networks and increased learning across organisations. They identified that the projects achieved more – and distinctly different – outcomes than each organisation could achieve separately.

*The partnership had facilitated the sharing of resources (Sound East)*

*Establishing a shared, wider network of delivery partners (Wiltshire Music Connect)*

*The [partnership provided] opportunities for bringing professional musicians together with pupils, sharing good practice, raising the profile of music education and adding value to existing provision. (LSO on Track)*

There was a particular focus within the evaluation reports on the benefit of partnership working in providing extended professional development for practitioners within the individual organisations – maximising musical intelligence across the partnership.

*The partnership model .... provided a natural context for professional development (LSO on Track)*

*New collaborative opportunities .... happened for artists (Sound East)*

*Skill-sharing at all levels (Connected to Music)*

*Learning about, with and from each other (Wiltshire Music Connect)*

In addition the projects also found there were some benefits for individual organisations' ongoing practice from having been part of a partnership – such as the widening of horizons.

*Wren has strengthened its customer base and has broadened the scope of its delivery (Mix4Six)*

*The organisations have developed greater awareness of the similarities and differences in the ways they work. (Banded About)*

*'punching above your individual weight' through working together (Wiltshire Music Connect)*

In discussion the partnerships went so far as to agree that, for some organisations in considering their role in a region/community, the impact of partnership working might potentially lead to fundamental organisational change.

In terms of the benefits that a partnership can have externally, one key area is that of providing a more comprehensive, less duplicative, musical education provision for children and young people. Partnership working made it easier to ensure a range of pathways were available for a young person to progress their musical journey.

*A 'musical map' of opportunities and progression (Wiltshire Music Connect)*

*Enable more young people to experience a wider range of higher quality music making by providing a variety of opportunities and activities delivered by a range of organisations and individuals working together. (North West Pathfinder)*

In addition, during discussion at a meeting of the partnerships in 2008/9 it was also identified that the partnership had led to interest from other organisations who identified the potential the partnership might have to benefit them were they able to join.

As well as the many benefits of partnership working, the evaluation reports and discussions during meetings highlighted that there were also challenges to organisations in working in partnership which needed to be considered and addressed. For some partnerships there was a need to ensure that all partners were fully investing in a collaborative approach and that some did not consider themselves purely as beneficiaries or contributors. However, the key point raised regularly and discussed, formally and informally, at the meetings of the partnerships concerned the

administrative workload for each organisation and the complexities of a project delivered through partnership working.

*Difficulties... included worries about... having enough [administrative] staff available to implement the various strands in a meaningful and effective manner. (LSO on Track)*

Perhaps linked to this, one partnership (Connected to Music) raised the interesting challenge, identified within their partnership, that individual organisations involved in a partnership needed to continue to maintain their own identity whilst working collaboratively or in confederation with others.

Margaret Griffiths in her report on the Music Manifesto Pathfinders identified 3 main types of partnership working:

#### Cooperation

This is the basic form of partnership, involving mostly the sharing of information as organisations get to know about each other's work. It is important, though, since settings/centres/schools benefit from the shared knowledge among the organisations. Cooperating over dates to avoid conflicting events; acting as an information 'bank' for each other's work; and recommending the best group 'fit' for work; all have enormous benefits for those on the receiving end. Agreements over how the information is sent out to settings/centres/school are an important aspect of cooperation.

#### Collaboration

In the early stages of Partnership working, as organisations begin to find ways to work together, they often collaborate over events, or local programmes. This involves two organisations jointly planning the nature, content and the targeted groups. It also means that organisations have to understand each other's work, in order to develop the roles needed for successful work in collaboration.

#### Confederation

This is the most complex, but the most exciting and innovative form of Partnership. It is also the form which best fits the government's policies for the development of music education programmes; the aims and principles of the Music Manifesto and the professional development of all professionals involved. It involves the integration of the work of two or more organisations and is using all the local and regional resources available.

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## **5. Some suggested steps to partnership working**

So how do organisations work in partnership? What lessons have been learnt from the two years of Music Partnership Projects which might help create a 'how to guide' for others? Although they don't provide all the answers – indeed there was a consensus that some lessons needed to be learnt by each individual partnership during its own development - the ten individual evaluation reports provide a wealth of advice and insight. It is important to note that the following does not attempt to define *the* way to establish a partnership, rather it provides an example of how it can be done – the actions are recommendations and some may not be appropriate or suitable for all partnerships to consider or implement.

### What might define a partnership?

A number of attempts were made within the evaluation reports to define the partnerships which had been created. A common theme within them was a '**shared vision**' (Connected to Music) and a '**commitment to working together**' (Banded About). Each partnership is unique – it will depend on many factors including geography, target audience, the organisations available to work in the partnership and of course the collective aim of that group of organisations which brings them together '*to form one delivery team*' (Connected to Music). Recognising that '*individual organisations complement and add value to each other's work*' (LSO On Track), a partnership achieves more – and probably/inevitably different – processes and outcomes than each organisation could achieve separately.

The Bristol Music Manifesto summed up the value of their partnership as:

*Strategic partnership collaboration and reflective and responsive approaches to facilitating 'high quality' opportunities for young people.*

### What are the key actions to consider when setting up a partnership?

As stated in Richard Hallam's paper *Effective Partnership Working in Music Education: Principles and Practice* (published by the ISME in May 2011):

*Partnerships fulfil two main functions: strategic and delivery. Where organisations are involved in both strategic planning and delivery it is important that the commitment to and understanding of the partnership exists at all levels of the organisation(s).*

Perhaps the most important element of any partnership is a collective strategy or aim – that 'shared vision'.

Any project is only valuable if it is needed. Therefore to create a shared vision, organisations wishing to work in partnership need to have an *informed understanding of existing and desired provision which can then lead to implementation of an effective framework for planning and delivery* (Wiltshire Music Connect)

- ✓ Start by ensuring there is both a consensus on need and that the organisations represented can collectively meet that need.

Having identified the need and therefore a shared vision, *partnerships need to focus on what they can bring to the partnership – as well as identifying what they expect to get out of the partnership* (Count Us In). It is important to ensure **equality of partnership**, and that the partnership utilises the best of all the organisations and individuals within it in meeting its '*negotiated and realistic goals*' (Count Us In). Indeed, it must be *recognised that each partner has its own unique identity and that in order for the partnership to function most effectively there needs to be clarity in relation to these individual strengths as well as agreement over what the partnership can achieve together*. (LSO On Track). Therefore, when working in partnership celebrate the individuality of partners whilst at the same time, as has been discussed in section 4, respect each organisation's capacity.

- ✓ Get to know each other first. *Find out about and, therefore, trust colleagues' expertise and skills* (Mix4Six). This should include *information shared effectively about the partners' different ways of working* (North West Partnership)
- ✓ Ensure you allocate *information sharing and planning time* (North West Partnership) from the outset and that planning is collective – *All plan together* (Bristol Music Manifesto)

Once a vision has been agreed a partnership then needs to *agree specific aims. This can then result in an explicit statement of what the outcomes of the legacy are to be* (Count Us In). *Writing a set of aims can help keep a partnership focused and assisting in evaluating the collective work. 'Ensure all partners have a common sense of the aims'* (Bristol Music Manifesto) which they all sign up to. Remember however to be honest in what is achievable.

- ✓ Based on the vision statement, create and agree a set of (SMART?) aims

It is important to note that developing and agreeing the vision and aims requires **time**. Indeed this was a recurring topic in all the evaluations and meeting discussions. *Partnerships take considerable time to be effective* (LSO On Track), *time for building relationships, joint planning and negotiation is important* (Staffordshire Music Partnership). In addition, organisations must recognise that often a *project demands much more work than might be anticipated* (Wiltshire Music Connect). It is essential to understand that developing and sustaining a partnership usually happens in addition to existing activity each organisation is already undertaking. Therefore it is essential to *provide sufficient time for partners to manage additional activities on top of their existing roles* (North West Pathfinder).

- ✓ *Don't rush into activity - invest sufficient time in developing a shared vision* (Wiltshire Music Connect).
- ✓ *Ensure that there are realistic timescales - enough time to discuss, negotiate and prepare for activities* (North West Pathfinder)

By taking time to get to know each other a partnership can begin to understand each individual organisations' language. In addition, *working at arms length does not always encourage effective partnership* (Sound East), therefore developing a common language as well as agreeing how to best **communicate** with each other will help ensure the partnership works well together.

**Commitment and trust** were key words throughout the 10 evaluation reports and within the meetings. *As the project developed, so did the level of partnership working, building from an existing strong base of trust and respect.* (Wiltshire Music Connect). Indeed most felt that, together with interdependence, these two attributes were *essential ingredients of successful partnership working* (North West Pathfinder). Commitment to and trusting each other will support *sympathetic and flexible timetabling* (Count Us In)

Reflection is also important, so as well as time before delivery begins, it is vital to build in time to reflect on what is taking place. *Space is needed for reflection and consideration of vital questions such 'why is this being done?' and 'what real change is happening to whom?'* (Sound East)

- ✓ Schedule to meet regularly to keep focused on the shared vision and aims. *Open dialogue must be maintained throughout* (Connected to Music).

Regular meetings are essential but where a partnership includes organisations of different sizes it is worth considering how *to ensure that small organisations, with particular identities, are not swamped by the larger organisations in the partnership* (Banded About). It is also important to remember that an increased number of partner organisations means an increase in complexity – particularly in management and ensuring each organisation is represented around the table at meetings.

Understanding the impact on the collective partnership and the individual organisations in reality means considering the impact on individual people. *The success of the partnership was attributed to a large extent to the **commitment and leadership** of key individuals within the partnership.* (LSO On Track). Consider who is best placed, and has the capacity, to manage individual elements of the programme/project. Who should be at partnership meetings and how will discussions at those meetings be communicated to everyone else? What happens if someone who is a key individual within the partnership leaves their organisation?

- ✓ Ensure that *the **roles and responsibilities** of each partner [are] clearly understood by all partners* (LSO On Track), that *there is clarity about roles* (Mix4Six),
- ✓ Be clear where the administrative/management support for the activity should be located within the partnership
- ✓ Try not to rely too heavily on one or two individuals to make the partnership work.

**Partnerships are multi layered** – they need to operate at many levels simultaneously. It is not only important for those meeting regularly together to develop *clear lines of communication* (LSO On Track), and to make sure that the management/administration of the partnership is clearly allocated, but also a partnership must *ensure that the communication filters through to all participants working on the project* (Connected to Music).

- ✓ Aim to ensure that *music leaders/other deliverers have a keen sense of the aims and the extent to which they are realising those aims during the project* (Bristol Music Manifesto).

As well as defining roles within the partnership organisations, and helping music leaders to understand and support the aims of the programme, MPPs recognised that participants needed to be involved in the ongoing development of the project too. **Young people's involvement** needs to be there from the beginning – *it is important not to underestimate the value of young people's expertise* (Bristol Music Manifesto)

- ✓ *Be sensitive to the musical skills and interest the young people themselves bring to the experience.* (Count Us In)

And finally, it was agreed that the music education sector is broad and diverse and therefore no partnership should appear to be a closed shop.

- ✓ Individually and collectively consider how to **maintain other partnerships** within and beyond the sector.

In addition to the points and recommended actions given above, below are three boxes containing some additional summaries of partnership working which might be useful:

The South East partnership provided the following table as part of their evaluation. It is based on the experiences of running specific projects in partnership however there is valuable advice within it which might also be relevant to longer term, more strategic partnerships.

#### **Lessons for Others Working as Partners – The Top 10 Tips**

1. *In effective Partnerships there should not be a philosophy of 'safety in numbers'. Partnership groups should have clear and distinct responsibilities. 6-8 should be the maximum for high responsibility levels, although a separate 'tier' or group of executive partners might be considered.*
2. *A funding horizon of 2-3 years should be considered and funding sources found that reflect this.*
3. *Budget ownership is associated with power and commitment. Consider carefully how budgets should be divided and if 'match funding' should be asked for to be part of a partnership.*
4. *Match the project objectives to potential partners' core organizational objectives. Consider the WIFM factor carefully - 'What's in it For Them'. Gain sign-off's and agreements at Director level from any partner organisation e.g. Director of Children's Services (Borough based Music Services).*
5. *Encourage partners to sign up to a Memorandum of Understanding (MOU) or Contract of Partnership which explicitly states what will be offered and what individual responsibilities should be. Make these SMART (specific, measurable, achievable, realistic and with timescales). This MOU should evolve through the project.*
6. *When delivering major new partnership projects consider quality over quantity. This may be driven by funding imperatives but should, if possible be resisted. Over time the speed and quantity of delivery outputs will go up. Initially, the space for reflection is more valuable than 'driving the numbers'.*

7. Ensure the partnership project has a clear strategy that responds to a specific need and that its delivery is properly dove-tailed/signposted with other providers' timetables, opportunities for learning and imperatives.
8. Constant contact that is regularly face to face should be encouraged. It is easy, particularly during delivery phases of projects, to lose contact. Partnership projects are oiled by regular, personal, honest conversations (both formal and informal). Project managers should be in contact at least once a month with all partners. Steering Groups can be held quarterly.
9. Welcome a crisis. When partners work closely together on the 'not to be moved' performance deadline or disagree honestly over quality levels that is how relationships can be made.
10. Keep an eye on the 'context' and consider how issues around timescales, macro environmental changes and organizational changes e.g. staff leaving need to be responded to. The challenges these throw up will always need to be 'outed' and strategies for managing them worked through and time spent on them. Ignore them at your peril!

Richard Hallam, in his paper on Effective Partnership Working in Music Education: Principles and Practice, provided the following summary of his report as a checklist of seven steps to successful and effective partnership working:

1. Be clear why a partnership is being formed.
2. Be clear what the partnership values and is aiming to achieve.
3. Decide who needs to be members of the partnership.
4. Revisit and agree 1) and 2) above with all new partnership members.
5. Agree roles and responsibilities
6. Ensure the appropriate people attend the relevant meetings. Clarify communication channels and decision making processes.
7. Build in sufficient time to ensure quality outcomes are achieved for all concerned, including time for on-going monitoring, evaluation and feedback to inform future plans. Identify and address training needs.

The following table also taken from Richard Hallam's paper and explains the stages of partnership growth:

**Growth of a Partnership** (Dreeszen, 1992)

Stage	Key Features	Key Tasks
Get ready	Get acquainted Build trust	Identify shared problem or opportunity
Get Set	Plan	Identify leadership Develop shared goals Establish Structure
Go	Act	Implement programmes Monitor and evaluate

## 6. In Summary:

- Partnerships benefit individual organisations as well as the collectively providing better/wider/more diverse opportunities for children and young people
- Partnerships take time – do not underestimate the time needed to prepare and run a partnership
- Trust within a partnership is vital
- A partnership must have agreement and understanding of roles (of each organisation and the individuals within those organisations).
- Partnerships can widen horizons and provide 'internal' CPD for artists and teachers.
- Partnerships can provide a more comprehensive and joined up music education provision.

## Annex

Below are details of the ten Music Partnership Projects funded by government between 2008 and 2010, with contact details and links (where available) to their individual evaluation reports.

<b>Bristol</b> <i>Bristol Music Manifesto</i>	<b>Partners:</b> <ul style="list-style-type: none"> <li>• Bristol Art and Music Service (LA)</li> <li>• Colston Hall/Remix (Venue/YMAZ)</li> <li>• Orchestra of the Age of Enlightenment (RFO)</li> <li>• Philharmonia Orchestra (RFO)</li> <li>• St George's Bristol (Venue)</li> </ul>	Year: 2008/9
<b>Aim:</b> Address issues of access and barriers to music appreciation and music making in formal, informal and non-formal settings in Bristol early years, primary and secondary school age groups using the specialist music knowledge, educational approach and programmes of the partners.		
<b>Activity:</b> <ul style="list-style-type: none"> <li>• Creative Orchestra</li> <li>• Transition</li> <li>• Early Years</li> <li>• Peer Leadership</li> <li>• Master Blasts</li> <li>• Extended Schools</li> </ul>		
<b>Contact:</b> Get Creative! Team on: Tel: 0117 9036669 or Email: <a href="mailto:getcreative@colstonhall.org">getcreative@colstonhall.org</a>		
<b>Evaluation Report Location:</b> <i>Please contact the Get Creative! Team as above</i>		

<b>Devon</b> <i>Mix4Six</i>	<b>Partners:</b> <ul style="list-style-type: none"> <li>• Devon Educational Services (LA)</li> <li>• Devon Music Service (LA)</li> <li>• Wren Music (RFO)</li> </ul>	Year: 2008/9
<b>Aims:</b> <ul style="list-style-type: none"> <li>• To enable more young people, of all interests, abilities and backgrounds, to participate in music making, through high quality, school and community based provision.</li> <li>• The establishment of a series of six music hubs - sustainable, accessible, music-making community networks across Devon.</li> <li>• Development of a model of good practice which is extended locally, regionally and nationally.</li> </ul>		
<b>Activity:</b> <ul style="list-style-type: none"> <li>▪ Networking events and taster sessions</li> <li>▪ Early Years sessions &amp; additional early years CPD sessions for leaders</li> <li>▪ Ensemble and youth project sessions</li> <li>▪ Public events – MiniMix and Big Mix</li> <li>▪ CPD/sharing sessions for musicians from partner organisations.</li> </ul>		
<b>Contact:</b> <a href="mailto:Ken.parr@devon.gov.uk">Ken.parr@devon.gov.uk</a>		
<b>Evaluation Report Location:</b> <a href="http://www.devonldp.org">http://www.devonldp.org</a>		

<b>East London</b> <i>LSO on Track</i>	Partners: <ul style="list-style-type: none"> <li>• The Barbican Centre (Venue)</li> <li>• Barking and Dagenham (LA)</li> <li>• Bexley (LA)</li> <li>• Greenwich (LA)</li> <li>• Guildhall School of Music &amp; Drama (Conservatoire)</li> <li>• Hackney (LA)</li> <li>• Havering (LA)</li> <li>• Lewisham (LA)</li> <li>• LSO (RFO)</li> <li>• Newham (LA)</li> <li>• Redbridge (LA)</li> <li>• Tower Hamlets (LA)</li> <li>• Waltham Forest (LA)</li> </ul>	Year: 2008/9
<b>Aim:</b> <ul style="list-style-type: none"> <li>• To provide first time access to classical and world music concerts to children and young people across key stages 1-3</li> <li>• Support access and progression for teenagers through a programme fusing classical and modern styles</li> <li>• Support progression in instrumental learning through intensive mentoring by LSO players</li> <li>• Support ensemble playing to the highest standard and prepare young people for orchestral playing through master classes etc.</li> </ul>		
<b>Activity:</b> Providing targeted activities for young instrumentalists and training for primary school teachers were the core elements of the partnership. However, complementary activities such as schools concerts, masterclasses, fusion workshops, Barbican and Guildhall activities and web-based resources, were also included in the partnership programme.		
<b>Contact:</b> Anna Rice, Music and Cross Arts Producer, The Barbican Centre. Email: <a href="mailto:anna.rice@barbican.org.uk">anna.rice@barbican.org.uk</a>		
<b>Evaluation Report Location:</b> Please contact Anna Rice as above for a copy of the evaluation report.		

<b>Greater Manchester North West Music Partnership</b>	Partners: <ul style="list-style-type: none"> <li>• Bolton Met. Borough Council (LA)</li> <li>• Bolton Music Service (LA)</li> <li>• Hallé Concerts Society (RFO)</li> <li>• Manchester City Council (LA)</li> <li>• Manchester Music Service (LA)</li> <li>• Salford City Council (LA)</li> <li>• Salford Music &amp; Performing Arts Service (LA)</li> <li>• Stockport Met. Borough Council (LA)</li> <li>• Stockport Music Service (LA)</li> </ul>	Year: 2008/9
<b>Aim:</b> To enable more young people to experience a wider range of higher quality music making by providing a variety of opportunities and activities delivered by a range of organisations and individuals working together.		
<b>Activity:</b> Five different types of activity were proposed: ensemble support, sustaining engagement (transition), access to high quality performances, masterclasses, and integral CPD sessions prior to and during each project. Each of these were designed as a mixture of outreach into		

a 'comfortable environment' for young musicians as well as making maximum possible use of the prestigious Bridgewater Hall and other large performance venues.
<b>Contact:</b> Naomi Benn, Hallé Head of Ensembles: <a href="mailto:naomi.benn@halle.co.uk">naomi.benn@halle.co.uk</a> or 0161 907 9048
<b>Evaluation Report Location:</b> Hallé Concerts Society, The Bridgewater Hall, Manchester MJ1 5HA (Contact: Naomi Benn)

<b>Staffordshire</b> <i>The Staffordshire Music Partnership</i>	Partners: <ul style="list-style-type: none"> <li>• Make Some Noise (YMAZ)</li> <li>• Manchester Camerata (RFO)</li> <li>• New Vic Theatre (Venue)</li> <li>• Sound it Out (RFO)</li> <li>• Staffordshire County Council (Performing Arts &amp; School Improvement Division) (LA)</li> </ul>	Year: 2008/9
<b>Aim:</b> To enable more young people to experience a wider range of higher quality music making by providing opportunities and activities delivered by a range of organisations and individuals working together in partnership through shared planning, training, delivery, evaluation and funding.		
<b>Activity:</b> The project focused on three Staffordshire towns: Rugeley, Uttoxeter, and Cheadle, all of which had suffered recent economic downturn and showed clear potential for benefiting from community cohesion-building. There was no arts venue in any of these towns and no local professional arts organisation to provide any activities or music leadership. The broad objectives were to increase the numbers of children and young people participating in music, learning to play a musical instrument, and involved in group performance and ensemble work; to enhance young people's social development; to provide better progression and better signposted activities and pathways for young people, parents/carers, teachers, music leaders and workers, and in particular smoother transition between key stages and other key transfer points for young people.		
<b>Contact:</b> <a href="http://education.staffordshire.gov.uk/Curriculum/Services/StaffordshirePerformingArts/contact/">http://education.staffordshire.gov.uk/Curriculum/Services/StaffordshirePerformingArts/contact/</a>		

<b>Birmingham</b> <i>Banded About</i>	Partners: <ul style="list-style-type: none"> <li>• Birmingham Contemporary Music Group (RFO)</li> <li>• Birmingham Jazz (RFO)</li> <li>• Birmingham Music Service (LA)</li> <li>• Birmingham Town Hall/Symphony Hall (Venue)</li> <li>• CBSO (RFO)</li> <li>• Sound it Out (RFO)</li> </ul>	Year: 2009/10
<b>Aim:</b> The project aimed to develop the practice of creative music making through: <ul style="list-style-type: none"> <li>• The establishment of five clusters of schools each comprising one secondary school and four primary schools involving young people from school years 5 to 9 and each managed and lead by one of the project partners</li> <li>• Working with creative ensembles both in the curriculum and across cluster schools as an extra curricula activity</li> <li>• The support of musicians and teachers participating in a CPD programme that will include 'lab' days led by leading practitioners in the field and a musicians ensemble.</li> <li>• The engagement of the children and young people in the creative performance output of all the partner organisations</li> </ul>		

<b>Activity:</b> <ul style="list-style-type: none"> <li>• Creative ensembles</li> <li>• Sharing days</li> <li>• CPD for artists and teachers</li> </ul>
<b>Contact:</b> Nancy Evans, Learning Manager, BCMG - <a href="mailto:nancy@bcmg.org.uk">nancy@bcmg.org.uk</a> , 0121 616 2616
<b>Evaluation Report Location:</b> <a href="http://www.bcmg.org.uk/gallery.php?id=316">http://www.bcmg.org.uk/gallery.php?id=316</a>

<b>East London</b> <i>Sound East</i>	Partners: <ul style="list-style-type: none"> <li>• The Barbican Centre (Venue)</li> <li>• Barking and Dagenham (LA)</li> <li>• Bexley (LA)</li> <li>• Greenwich (LA)</li> <li>• Guildhall School of Music &amp; Drama (Conservatoire)</li> <li>• Hackney (LA)</li> <li>• Havering (LA)</li> <li>• Lewisham (LA)</li> <li>• LSO (RFO)</li> <li>• Newham (LA)</li> <li>• Redbridge (LA)</li> <li>• Tower Hamlets (LA)</li> <li>• Waltham Forest (LA)</li> </ul>	Year: 2009/10
<b>Aims:</b> <ul style="list-style-type: none"> <li>• To understand how effective the partnership was and how well the individual organisational strengths were jointly employed to design, plan and deliver the project.</li> <li>• To increase the range and capacity to standard provisioning by offering new high quality opportunities and pathways in a range of music from across the globe.</li> <li>• To develop collaborative models of music in contemporary music genres and traditions, that could be embedded and developed by the partners in the future.</li> </ul>		
<b>Activity:</b> <ul style="list-style-type: none"> <li>• Tailored first access workshops introducing jazz, African and Indian classical music</li> <li>• Jazz, song-writing and folk ensembles</li> <li>• Schools Concerts including CPD sessions for teachers &amp; teaching assistants</li> <li>• Improvisation &amp; collaboration workshops focused on world music for secondary schools</li> <li>• Fusion project involving young people and LSO musicians</li> </ul>		
<b>Contact:</b> Anna Rice, Music and Cross Arts Producer, The Barbican Centre. Email: <a href="mailto:anna.rice@barbican.org.uk">anna.rice@barbican.org.uk</a>		
<b>Evaluation Report Location:</b> Please contact Anna Rice as above for a copy of the evaluation report.		

<b>Hertfordshire</b> <i>Count Us In</i>	Partners: <ul style="list-style-type: none"> <li>• Hertfordshire Music Service (LA)</li> <li>• Royal Philharmonic Orchestra (RFO)</li> <li>• Orchestras Live (RFO)</li> </ul>	Year: 2009/10
<b>Aim:</b> The Project aimed to connect in-school and out-of-school music making through 12 Hertfordshire Challenge School consortiums across the county, redefining the role of the secondary school music		

departments through a partnership between the Music Service, Royal Philharmonic Orchestra and local youth agencies.
<b>Activity:</b> <ul style="list-style-type: none"> <li>• Support for secondary music departments, providing access to musicians from the Hertfordshire Music Service and the RPO, and training for staff.</li> <li>• Creation of Year 7 creative composition ensembles, focused on students that have either stopped playing their instruments or who want to start a new musical instrument.</li> <li>• Workshops for Year 6 pupils to support transition.</li> <li>• Put performance at the centre of learning to create music by producing local performances with RPO and HMS players and bringing separate schools together as a massed ensemble performance.</li> <li>• Programmes of out of school workshops in three areas of the county.</li> </ul>
<b>Contact:</b> Nick Denham - <a href="mailto:nick.denham@hertsc.gov.uk">nick.denham@hertsc.gov.uk</a>
<b>Evaluation Report Location:</b> <a href="http://www.hertsmusicservice.org.uk/count-us-in">www.hertsmusicservice.org.uk/count-us-in</a>

<b>Northamptonshire</b> <i>Connected to Music</i>	<b>Partners:</b> <ul style="list-style-type: none"> <li>• Northamptonshire Learning Achievement &amp; School Improvement Services (LA)</li> <li>• Northamptonshire Music &amp; Performing Arts Service (NMPAS) (LA)</li> <li>• Royal &amp; Derngate (Venue)</li> <li>• Royal Philharmonic Orchestra (RFO)</li> <li>• Sinfonia Viva (RFO)</li> </ul>	Year: 2009/10
<b>Aim:</b> <i>Connected to Music</i> aimed to create a new model of music education delivery in the County that contextualised young people’s music learning experiences by linking learning in the classroom, particularly the Wider Opportunities programme and those in transition years, to a wide range of performance opportunities outside of the classroom, supported by professional musicians from NMPAS and two professional orchestras.		
<b>Activity:</b> <ul style="list-style-type: none"> <li>• Practitioner training focused in the Daventry area with 5 primary, 2 secondary schools and Daventry Music Centre;</li> <li>• Monthly creative workshops for primary and secondary schools in Daventry delivered by a Creative Ensemble including NMPAS peripatetic music teachers, classroom teachers, RPO and Sinfonia ViVA musicians and two young music leaders from Daventry;</li> <li>• Two school concerts – ‘Get Connected’ with the RPO at the Royal and Derngate;</li> <li>• Opportunities for teachers and young people and their families to experience the RPO in concert at the Royal and Derngate at concessionary rates; and</li> <li>• A large-scale collaborative ‘celebration’ performance at the end of the school year involving musicians from the RPO, sinfonia ViVA and young people from all the participating schools and Music Centre.</li> </ul>		
<b>Contact:</b> Jan Ford, Partnership Manager, Orchestras Live, The Music Base, Kings Place, York Way, London, N1 9AG. 0207 520 1494 <a href="mailto:jan@orchestraslive.org.uk">jan@orchestraslive.org.uk</a>		
<b>Evaluation Report Location:</b> <a href="http://www.orchestraslive.org.uk/default.asp?id=414">http://www.orchestraslive.org.uk/default.asp?id=414</a>		

<b>Wiltshire</b> <i>Wiltshire Music</i> <i>Connect</i>	Partners: <ul style="list-style-type: none"> <li>• Wiltshire Music Centre (RFO)</li> <li>• Wiltshire Music Service (LA)</li> <li>• Wiltshire Youth Arts Partnership</li> </ul>	Year: 2009/10
<b>Aim:</b> Wiltshire Music Connect had three overarching aims: <ul style="list-style-type: none"> <li>• To substantially increase access to music making for children and young people, particularly in rural and deprived areas</li> <li>• To support children and young people in progressing through their various stages of music making and educational transition stages</li> <li>• To be the catalyst for creating coordinated music hubs in Wiltshire in the future</li> </ul>		
<b>Activity:</b> <ul style="list-style-type: none"> <li>• DaCapo music making workshops for children aged 3 to 7yrs</li> <li>• Contemporary music workshops linked to transition from KS2 to KS3</li> <li>• An open access music ensemble designed to break down cultural and social barriers</li> <li>• Music workshops (using music technology and contemporary music) targeted at young people aged 13 to 16 at risk of social exclusion</li> <li>• SEN workshops for those who due to disability are unable to leave homes or residential centres</li> <li>• World music workshops and concerts</li> <li>• Jazz demonstrations, performances and workshops.</li> </ul>		
<b>Contact:</b> music@wiltshire.gov.uk		
<b>Evaluation Report Location:</b> www.wiltshiremusicconnect.org.uk		

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