

Cambridgeshire Music OFR**2.0 INTRODUCTION****2.1 About Cambridgeshire Music**

As lead organisation for the Cambridgeshire Music Hub (see below), it works with a wide range of organisations to create joined-up music education provision, respond to local need and deliver the National Plan for Music Education. Its direct delivery includes tuition on a wide range of instruments and opportunities for young people to play together in ensembles and bands at all levels. It loans instruments to individual learners and schools, and holds an extensive library of sheet music for reference and loan. It provides music and drama therapy in a variety of settings. Its special projects bring live music into schools and opens up opportunities for young people to work with professional artists. Its partners include schools, local authorities, higher education institutions, orchestras, arts and culture organisations and cultural education partnerships.

Cambridgeshire Music is not a statutory service, but does provide a government-funded national programme in the county. Therefore there is an element of its work that is a “required” provision. As an arts service Cambridgeshire Music is the only countywide provider; there are currently no competitors in this area. The service contributes towards statutory obligations (particularly in areas around education and safeguarding). .

Cambridgeshire Music’s services include:

- Instrumental tuition, music theory tuition and mentoring
- Significant musical projects and events across Cambridgeshire that provide opportunities for people across the county to engage in music
- Organisation and coordination of bands, choirs and ensembles
- Support to schools to deliver music as part of their curriculum, including the provision of curriculum music lessons, musical opportunities, music technology courses and workshops
- A range of resources including instrumental loans, a sheet music library, equipment hire, room hire and audio-visual production
- Arts therapies, including music and drama therapy
- Help and advice for schools, individuals and music organisations in the county.

2.2 Music Education Hub

Cambridgeshire Music is funded by the Department for Education, via Arts Council England, to act as the lead organisation for the Cambridgeshire Music Education Hub; it is responsible for the hub's coordination, funding and governance. £783k, a third of the service's income currently comes from this grant; therefore fulfilling the aims of the Music Education Hub is a core role of the service.

Music Education Hubs are groups of organisations – such as local authorities, schools, other hubs, art organisations, community or voluntary organisations – working together to create joined-up music education provision, respond to local need and fulfil the objectives of the hub as set out in the national plan for Music Education:

- supporting schools to provide a First Access opportunity for all young people for at least a term on an instrument in a whole class lesson.
- ensuring all schools enable young people to sing regularly
- developing an infrastructure to encourage progression across a range of musical styles and genres including the study of instrumental skills
- making opportunities affordable
- providing instruments on loan
- developing major projects and events in which young people can participate
- providing continuing professional development for music leaders

The service works with over 250 partners across different sectors in the county who have a strategic interest in music education and various providers in organisations, including the service's own delivery team. The hub partnership includes:

- Schools: Academies, free schools, independent schools and maintained schools across primary and secondary phases.
- Further education colleges
- Universities
- National ensembles and arts organisations such as Britten Sinfonia, Academy of Ancient Music, Aldeburgh Music, Cambridge Junction, English Folk Song and Dance Society
- Local arts organisations including Cambridge Live, Cambridge Early Music, Cambridge Youth Opera, Holiday Orchestra
- Individual professional musicians and educationalists

The projects developed with regional hub and music service partners enable better inclusion, genre-specific work and music technology growth, and benefits recognised by hubs across the region. The hub's partners commit to:

- Maintaining the partnership's expected standards in all music education activities, and the quality assurance process of partnership-supported activity
- Contributing positively and constructively to the Hub audit, needs analysis and work stream discussions
- Actively and positively promoting and signposting our work to their own local and national networks
- Helping the group identify further sources of support

- Providing data and information for evaluation of the activities we deliver and the scope of other music education activities not directly supported by the Hub
- Working together to build successful partnerships and avoid potential duplication or conflicts of interest
- Ensuring delivery of a strong programme which implement's the Hub's strategic goals

2.3 Service history

A dedicated local authority music education service has existed in Cambridgeshire for over 50 years; the service has evolved over time to meet the challenges of changing education and funding policies. Until the early 1990s, the service received core funding from central government; this was later transferred to schools with the ring-fenced funding removed, with a core level of funding provided to the local authority service to support provision, infrastructure and operating costs.

Changes in national funding approach from 1999 led to the removal of funding from the service, and the development of a significant operational deficit. Significant cost-saving measures were introduced to tackle this and in recent years the service has generated a small surplus.

Whilst no longer a statutory local authority service, the Department for Education continues to provide funding for a 'Music Education Hub' in each local authority area; Cambridgeshire Music acts as the Lead organisation for the Music Education Hub in Cambridgeshire.

3.0 CONTRIBUTION TO COUNCIL OUTCOMES

The OFR Review Team considered how Cambridgeshire Music is making a contribution across the Council's seven outcomes.

The service makes its most direct contribution to the outcome that *Children and young people reach their potential in settings and schools*. As a Music Education Hub, Cambridgeshire Music must demonstrate that it is fulfilling the objectives of a Music Education Hub as described in the National Plan for Music Education.

Specifically four key outcomes of the National Plan are most directly relevant to this outcome:

- a) Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
- b) Provide opportunities to play in ensembles and to perform from an early stage.

- c) Ensure that clear progression routes are available and affordable to all young people.
- d) Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area

The Arts Council adds extended roles, in addition to the ones set by the Government¹:

- Offer Continuous Professional Development (CPD) to school staff, particularly in supporting schools to deliver music in the curriculum.
- Provide an instrument loan service, with discounts or free provision for those on low incomes.
- Provide access to large scale and/or high quality music experiences for pupils, working with professional musicians and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

Beyond provision of musical outcomes, studies have demonstrated the contribution that musical education can make to children's development in settings and schools. The National Plan for Music Education draws on academic evidence to demonstrate:

- a direct link between music and improved reading ability in children
- a link between mathematics and music, but there needs to be a stronger match between the skills being used – for example some types of music education can encourage improvement in some elements of maths more effectively than others
- the positive impact music can have on personal and social development, including increased self reliance, confidence, self-esteem, sense of achievement and ability to relate to others
- different benefits from participating in music groups and needing to work together towards a common goal, for example school bands. These include discipline, teamwork, cooperation, self-confidence, responsibility and social skills.

3.1 Cambridgeshire Music's performance

Cambridgeshire Music is seen by the Arts Council as a high performing Hub delivering well against the aims of the Music Education Hub grant. The 'annual feedback letter' from the Arts Council highlights strengths including:

- Partnership working with Local Cultural Education Partnerships (LCEPs) in the county continue to be strong with the Music Education Hub clearly having

¹ <http://www.artscouncil.org.uk/sites/default/files/download-file/Music%20Education%20Hub%20Core%20and%20Extension%20Role%20Guidance%20FINAL.pdf>

an influential voice in advocating the value of cultural education for a diverse set of communities in a range of settings.

- The Music Education Hub has made a strong contribution to schools developing their own singing strategies, with impressive numbers of engagement across all schools in the county. This has been augmented by successful, high profile programmes and events such as Sing For Your School which culminated in a large-scale performance at Cambridge Corn Exchange.

In conversation for the review, the Arts Council's Relationship Manager for Cambridgeshire Music noted that the hub is regarded as a leading Hub in terms of:

- Partnership working with non-profit organisations
- Innovation in digital services
- Talent development in the community
- Integration with the wider offer of children and young people's services in Cambridgeshire; providing an 'enhanced' offer for children and young people compared to many hubs.

The service has engaged in a range of programmes to support the school's curriculum beyond the music curriculum. These include a song-writing project undertaken alongside the literacy team; and thematic curriculum work with history and geography using music and instruments from around the world (their world music programmes is looking to being more linked to these areas as well). The service also provides consultancy on arts education and curriculum to schools at no additional cost, contributing to school improvement and collaborative intervention for development of the arts in schools. The Arts Council is keen for the service to continue applying for funding from them, outside of the core education grant, in order to continue to expand their offer.

3.2 Contribution to wider outcomes

The OFR Group noted that whilst the Service's main contribution was to assist children and young people in reaching their potential in settings and schools, the service also made some contribution to the Council's other outcomes – these are explored further in Appendix A. However, it is worth noting the contribution of the Music Therapy services provided by Cambridgeshire Music to outcomes for older people and people with disabilities. The service provides music therapy to people with Alzheimer's and Dementia as well as people with physical disabilities, learning disabilities and sensory impairment. These services are charged for or funded through specific grants, not through the Service's core funding. Currently fewer people access these services due to a lack of subsidies.

3.3 Opportunities to maximise the service's commitment to Council outcomes

The OFR group's work highlighted a number of potential opportunities for the service to make a wider contribution towards Council outcomes:

1. Targeted work

Cambridgeshire Music could engage in more targeted work that focuses on accessing more parts of the community, for example older people or people with disabilities. This could include greater intergenerational work, more community focused work, or diversifying the current remit of the service to cover areas such as dance and drama. Most of the current programmes are targeted at children due to the nature of the Arts Council funding. Targeted work would likely require additional financial investment, from either within the Council or external funding sources.

2. Further funding for therapies and other activities

Therapies are currently only accessible to a small number of people due to the costs of the service. With additional funding support it may be possible to expand the service's reach. The Hub has also recently set up a charity that may allow it access greater funding (in terms of charitable grants) for this area.

3. Joined up working across services

Cambridgeshire Music may be able to do more work if there was more joined up working across Council services, particularly in the areas of adult and children's social care, and health services. There is potential for the service to make joint offers to customers with services such as outdoor education. Having previously used the Grafham Water centre to offer joint up programs for schools or other providers, the service could move back into this area with sufficient support for both services. The service would look for more joined up work if they had access to residential spaces, offering integrated courses with a mixture of different areas.

Cambridgeshire Music may benefit from having greater links with internal services such as the Schools Intervention Service and relevant members of the Peoples and Communities team.

4. Expanding into new areas

There are opportunities to build partnerships with other local organisations and businesses, or amateur or local professional film makers, subject to investment.

5. Bursary Scheme

The service historically provided a bursary scheme for pupils who were unable to pay for lessons, to increase take-up from groups who have less access to opportunities. If additional funding were identified this could be used to reintroduce an enhanced support scheme for under-represented groups than is possible within current business models.

6. Scaling up

There is an opportunity to scale up some of the events and programmes run by the service. In particular Cambridgeshire Music Live 2019 could be spread across county borders, in particular joining with Norfolk and Peterborough. Youth Music has also provided the service with additional funding for youth inclusion during 2017/18.

7. Digital and 'blended' learning

A key priority for the service has been to develop its digital offer and develop 'blended learning' opportunities, that mix digital and 'in person' musical education. The service envisions tuition and performance opportunities reaching more children and young people by enabling them to learn individually from resources available online, supported by tuition, which could be provided remotely – trials have included provision of tuition via Skype.

This is a key area of potential development for the service's future contribution towards the Council's outcomes. Commercial and Investment Committee and the Children and Young People Committee have agreed to form a representative panel drawn from the two committees to review Cambridgeshire Music's strategy and specifically its proposals related to digital music. The Panel will make recommendations to the Commercial and Investment Committee on the future direction of the service.

4.0 STRUCTURE AND FINANCIAL ARRANGEMENTS

Cambridgeshire Music is based within the Learning Directorate within People and Communities in Cambridgeshire County Council. Operating with a zero budget, it is required to generate sufficient income to cover its total costs. Unlike other 'traded' services, the service has a non-profit model, traditionally aiming to break even, rather than generate a surplus. The service operates from its own premises in Huntingdon, which are rented from the Council.

4.1 Hub Board Structure

Cambridgeshire Music has a separate 'Hub Board' to oversee activity supported by Arts Council England. The Council delegates defined advisory and recommendation-making powers to the Hub Board but retains overall responsibility and accountability for decisions on activity and operational matters. The Board comprises representatives drawn from the key music education sectors influencing music education in the county with additional co-opted support as required.

Representatives are drawn from:

- Lead Partner - County Councillor (Member) representation x 2
- Head of Service from the Learning Directorate, County Council
- Cambridgeshire Music (CM)
- Primary schools

- Secondary schools
- Special schools/Alternative school provision
- National Portfolio Organisations
- Bridge Organisation
- Diocesan Board of Education
- Independent School sector
- Sixth form/FE/HE Education
- Local Music Education Organisations

An Arts Council of England representative occasionally attends Board meetings as advised as an observer.

4.2 Service structure

Cambridgeshire Music employs over 80 staff and manages many of its own support services; however the Council does provide a range of 'back office' functions on behalf of the service, including finance, human resources, and recruitment. Cambridgeshire Music pays for these services from its revenue budget. In 2016/17, these payments were:

HR Support	£3,318.09
Invoice Processing	£543
Insurance	£1,808.17
Telephony Recharge	£7,296
Rates	£17,727.70
TOTAL	£30,692.96

The service moved to new premises in Huntingdon during 2016/17. The service was previously based at Papworth under an agreement that no rent was payable, but the service paid for maintenance and other work on the building itself. This agreement has so far continued for the service's Mayfield Road headquarters, with the estimated cost of work to date being around £35k to £40k. This arrangement is under review and an agreement on future property charges to be paid by the service will be confirmed by April 2018.

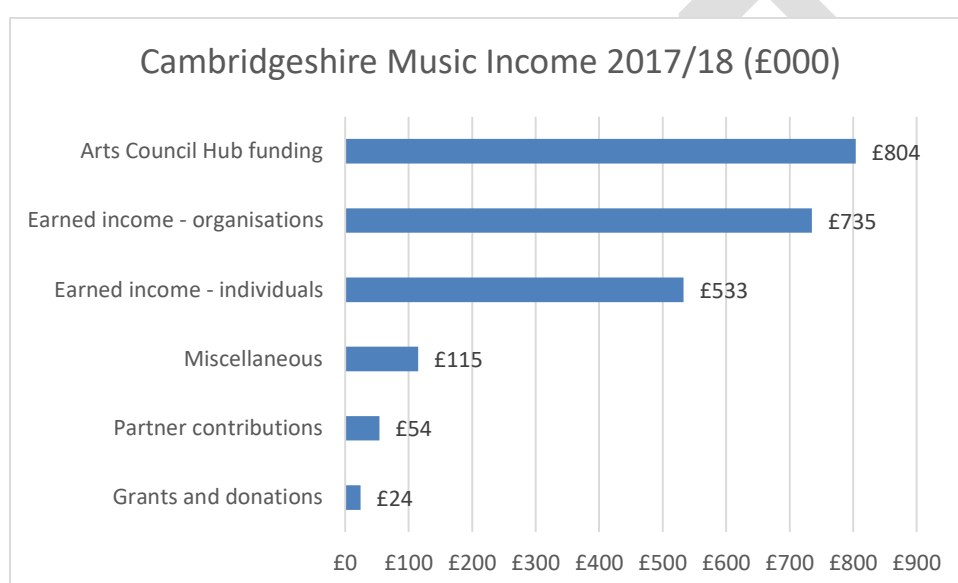
Unlike many traded services, who rely solely on income generated from the services that they provide, Cambridgeshire Music receives significant external funding from an Arts Council England Music Hub grant. This means that the conditions of the Arts Council England funding have a significant influence on the focus and direction of the service – the relationship with Arts Council England is arguably as important to the sustainability of the service as its relationship with the Council.

As well as the Council traded service, a separate but supportive charity called Cambridgeshire Culture Foundation has been developed. Collaboration with the charity may allow the service to generate further external income from trusts and foundations; as well as to develop new partnership opportunities.

4.3 Financial arrangements

Cambridgeshire Music operations are currently self-funded through three sources: the Arts Council England Music Education Hub grant; earned income; and other small project grants.

The annual turnover of the service is in the region of £1.8m. Around £800k of this originates from Arts Council England, to make music education accessible to all young people. The remainder of the budget comes from earned income made up of parental contributions, schools, other organisations and individuals who purchase goods and services from Cambridgeshire Music. Project grants are sourced mostly from public funders such as Arts Council England, Youth Music and Cambridgeshire School Improvement Board (CSIB).



Cambridgeshire Music budgeted income 2017/18.

As a large portion of the service's funding comes from the Arts Council England on behalf of the Department for Education, this could create a risk to the sustainability of the service, if the funding were to be withdrawn at short notice.

This risk is considered to be minimal in the short to medium term (up to five years) given indications from both the Arts Council and central Government of a continued commitment to Music Education Hubs. It is anticipated that a future change in policy would be consulted on in advance, and would lead to a phased withdrawal of funding. This would allow the service and wider authority to plan for the change. Some form of financial support for music education provided by these types of services has been provided for decades and it is unlikely that a change in support would not be linked to a revised mechanism for funding this type of provision.

The service should continue to look for income in addition to its core Music Education Hub funding; the Service is already mindful of this and it is reflected in Cambridgeshire Music's business plan.

Cambridgeshire Music's earned income comes from a range of services provided to individuals and schools. A large part of Cambridgeshire Music's offer is access to instrumental and singing lessons. Schools are charged £36 per hour, individuals are charged £12 per 20 minute lesson (£6 per 20 or 30 minutes lesson for small group lessons depending on size). Pupils can also borrow instruments for £28 per term. Schools can also book curriculum music at primary and secondary level at £53 per hour which supports students towards earning their Arts Award. There are a range of primary specialist packages available to cover from singing to orchestral ensembles, these are available from £31 to £57 per hour for a term. Schools can also opt to offer large group lessons on rarer instruments; the cost to schools for this is £28 per 30 minutes booked termly including provision of the instrument. The service then suggests that schools can recover the costs of this service by charging £2.80 per pupil per session. Out of schools ensembles are available for a range of levels starting from £35 per term.

In recent years the service has managed its work within budget; in 2014/15 and 2015/16 the service returned a small contribution to the local authority of £27,627 and £38,799 respectively. Since 2016/17, the service has had an agreement with the Council that allows it to build its own reserves by keeping the first £80k of any surplus it achieves through its operations. This was intended to allow the service to generate funding for the CREATE project.

In its Strategic Plan, the service has identified funding development as a priority – with an aim of increasing income from private sources, via three main methods - setting up a charity, using expertise to work with partners project by project, and getting direct sponsorship.

4.4 Current working relationship between Cambridgeshire Music and Cambridgeshire County Council: considerations

- Whilst the service does not receive core funding from the Council, its status does afford some protection against the cashflow challenges experienced by many independent arts organisations. The burden of risk from any overspend lies with the Council (as with any other Council service). Cambridgeshire Music has greater autonomy than many other internal services, which allows it the freedom to engage with stakeholders that would not traditionally work with the Council.
- Equally, there may be a degree of added credibility that the service has as a part of the Council, when dealing with partners. The Council is a relatively low risk stakeholder for outside services and organisations to engage with and invest in. The Council has extensive links with schools across a range of services and know the market well; and can identify future areas of opportunity across a broad set of services. This knowledge can then be utilised by the service to enhance their opportunities and offer. Staff are employed by Cambridgeshire Music on County Council Terms and Conditions. As such, the Local Government Pension

Scheme is attractive when Cambridgeshire Music is drawing in new employees, and there is stability in the employer structure with Council backing. Additionally the Council can offer training and development which may not be available to those that are self-employed. However, the cost of these Terms and Conditions is built into the service's overall price to schools. As many schools now engage with self-employed tutors, competing for business is becoming more challenging as the self-employed tutors' rates do not need to reflect this.

- For the wider Council, Cambridgeshire Music provides the opportunity to access relevant knowledge around music and other performing arts education. As the specialists in their field, this allows the Council to draw down information when needed and research into new areas where desired. The service also provides a degree of educational knowledge to the Council's internal teams. The service is able to plan and engage in regional activities on behalf of the Council, using their own network of contacts. In particular, they are able to help develop the Council brand by engaging in public relations and offering communications opportunities – although as noted above it was felt that there are more opportunities currently being missed. For customers and beneficiaries, the service encourages the view that the authority provides an ongoing, trustworthy service.

4.5 Relationship with support services

The service broadly feels that the relationship with support services works well, however it has experienced some frustrations around recruitment which are directly related to the Council's processes and procedures – most notably a delay in recruiting to new or existing posts created by the Council's recruitment processes. The service has recently been given more autonomy around recruitment to address capacity issues; and the introduction of Peoples and Communities recruitment and support advisers should also aid in this area if the proposed business plan is passed. Monitoring will be needed to ensure the system is now working at the pace required for the service.

There is a less-well developed working relationship with some other support services in the Council. In particular, communications are managed very separately from the Council's Corporate Communications Service. Currently the service develops its own publicity surrounding its own events and activities. It also informs CCC's Corporate Communications Team of approaches made to media as these are made, or sometimes retrospectively following coverage. Cambridgeshire Music felt that its information could be used more widely by the Council or amplified through greater access to the Council's social media channels. However, the Corporate Communications Team felt that often the service did not sufficiently acknowledge the involvement of the Council. This can make it challenging to the corporate team, which has a remit to promote Council activities first and foremost.

4.6 Commercial opportunities

The service is structured primarily to deliver a social return and be cost neutral to the local authority – and does not currently seek to generate a commercial return. On that basis, the service does not currently generate sufficient surplus to create a financial return for the Council. If Members wanted the service to act more commercially, there are some areas that could be explored:

- Cambridgeshire Music could consider increasing the charges for its services or opportunities to develop more explicitly commercial services. If the service wanted to increase its trading surplus there could be opportunities to expand some of its current activities in therapies, and expand across other arts education such as dance and performing arts. However, arts therapies, dance and performing arts activities currently require subsidy. Currently high demand for arts therapies is unable to be met due the high costs of the activity, which cannot be afforded by all beneficiaries. This would need some initial investment and it may be difficult to estimate the return. The service could explore charging more for lessons, instrument hire, or targeted events. However, the service is already undercut by self-employed music teachers operating within some schools. . The Arts Council also requires Music Education Hubs to be available and affordable to all, as part of this the service reviews its pricing annually. Raising costs or charging for additional service will cause the service to see a loss of uptake; this has been observed in the past under similar changes.
- Further income could be sought through introducing further charges to schools. However, with schools currently facing pressure on their own budgets, the service has already seen some schools reduce purchases. The ability to offer a holistic music service at the same price as employing individual music teachers is the main attraction for schools, which is the service's main customer segment. There could be further opportunities from expanding services further to schools outside of Cambridgeshire. However, the Arts Council expects Music Education Hubs to operate within their own areas unless they are working in partnership with another Hub. Cambridgeshire Music could use this as an opportunity to expand their partnership working with hubs and other organisations across the region, and further afield.
- Advertising music lessons to a wider audience, including adults, could increase customer base, however this again could be faced with constraints, given that the service's teaching staff are operating at capacity. To take on further customers the service would need to employ additional staff; this cost could not be subsidised by grant funding.

4.7 Alternate Delivery Models

Nationally the majority of services have remained in local authority control. Arts Council England advised that at August 2016, there were five main structures for hub governance:

Model	No. of hubs
Local authority	96
Independent trust	15

Other company / organisation structure	8
Other (not specified)	4
Total	123

The OFR group conducted some limited analysis of publicly available performance data to identify whether there was a difference in performance between different models of governance. Based on a limited sample:

- Independent trusts appear to generate more alternative income; and in particular they receive a greater percentage of their income from parental contributions (39.2%, compared to a national average of 16.8%).
- Analysis shows no significant difference in efficiency based on administrative costs as a percentage of total expenditure
- There is no significant difference in the number of schools engaged with based on hub structure.

Externalising the service into an alternate delivery vehicle may increase the grant funding opportunities available to the service in some situations. However, the service has established an independent but supportive charity, which is intended to apply for funding opportunities not available to the Council. This will improve the opportunity for collaborative work to realise additional funding. There are potentially other benefits of externalisation into a charity with regard to operating processes and structures and potential growth but these benefits need to be offset against the security and benefits to the Council of a high profile, well respected music service and hub within its own structure.

4.8 Summary

The OFR group agreed that on balance the current relationship between the service and wider Council works well. Both Cambridgeshire Music and the wider Council benefit from the current structure – for Cambridgeshire Music, they are separate enough from the Council to have their own reputation and yet maintain close links, making the most of the opportunities afforded by that link. The Council benefits from a contribution towards its outcomes; and the service meets its own costs without core funding.

5.0 SERVICE IMPACT AND REACH

5.1 School and pupil engagement

In reviewing engagement with schools, the group drew on engagement and service reach data held by the service. Much of this data is reported annually to the Arts Council and can be compared to data from other Music Education Hubs.

Cambridgeshire Music does some engagement with all Cambridgeshire schools each year in delivery of its core Music Education Hub role; this compares to a national average of 87.9%.

During 2016/17, Cambridgeshire Music provided or supported individual singing or instrumental lessons to 3,789 people; 4.6% of pupils – this compared to a national average of 1.9% of pupils. The service provided small and large group lessons to a smaller number of pupils than average – 1.2% in total, compared to 4.8% nationally.

Cambridgeshire Music supported more pupils to engage with musical ensembles than the national average – during 2016/17, Cambridgeshire Music supported 14 ensembles, engaging 4,743 pupils. This equates to 5.7% of Cambridgeshire pupils, compared to a national average of 4.3%.

5.2 Audience Spectrum

Cambridgeshire Music has commissioned an 'Audience Spectrum' report to explore its reach across the county. By reviewing the postcodes of participants or attendees of Cambridgeshire Music activity, the report uses 'Mosaic profiling' to draw conclusions about the overall reach of the service. The report suggests: Cambridgeshire Music is reaching more people who are relatively knowledgeable and connected to artistic activity; for example, those already playing musical instruments and understanding of the world of music performance. More 'family-oriented' profiles are strongly represented; as are groups which place a high value on children and young people's educational and personal advancement.

Lower engaged groups are consistently lower engaged for all artistic organisations for reasons including wider educational, cultural or socio-economic factors. They will need to be brought in through specific activities and initiatives. The spread of participants geographically is fairly well-distributed throughout the county with a slightly more urban/suburban basis than rural. The 'cold' spots tend to match the lower engaged and less wealthy socio-economic groups.

Overall, the research suggests that the service's reach reflects the population of the Cambridgeshire area. However, the audience base includes some higher engaged and wealthier groups and these could be considered for fundraising campaigns; Cambridgeshire Music has reflected this aim in its Business Plan. Finally, given that the report notes that there is lower engagement of some groups; and that these tend to match the lower engaged and less wealthy socio-economic groups, the service should continue to consider how it is offering opportunities to all pupils and consider how to target activity at under-represented groups.

5.3 Case Studies

1. Music Therapy with a gentleman with dementia: 'E'.

I began work with E believing that music therapy could make a contribution to improving his quality of life by enhancing interactions and ways of relating available to him. When I started working with him, his speech was confused but he was able to follow the flow of a conversation. As the year went on, his comprehension and interactions reduced. To enhance interactions with E, I encouraged him to use his skill as a musician (he is a clarinettist) and help him to interact musically, where words were not so important.

E sometimes had music therapy sessions with his wife, also a musician. At first, he was unable to play the clarinet but he began to make some sound and play parts of his favourite Italian arias ("Oh Mio Babbino Caro"). As time progressed, his wife played the piano with him ("Abide with Me") and sometimes sang as he played ("Oh Danny Boy"), which encouraged him to play a wider range of notes. By using musical jokes such as sudden surprising sounds or 'cheeky' trills he was able to share humour in a way that he could not do verbally.

E began to recognise the simple chord structure of our 'hello' song which meant that he could improvise with me. Often we improvised freely together which, on one occasion brought about a soulful and melancholy interaction, which seemed to substitute for verbal conversation in its apparent feeling and content. Occasionally I verbalized what I thought he might want to say.

E's retained musical ability meant that he was able to communicate in a way that he no longer could by using language and he was able to continue to have meaningful interactions.

2. Music Factory student progress

When L joined The Music Factory he was very unsettled, he appeared to have little sense of self-esteem. He seemed to find it difficult to engage with the other students and was exhibiting signs of anxiety and was rather disruptive. (Finding it hard to settle) He told me he had ADHD and was always getting into trouble in class.

He worked on an Adelle song with another student and we noticed that he had a very good vocal range and a good memory for remembering melody and lyrics for which he was praised. He worked extremely hard all session and was clearly enjoying himself and his relationship with the other student improved dramatically.

The following week he performed the song in front of the whole group, he was brilliant and he said how much he had enjoyed the experience despite being extremely nervous about it.

L has continued to make positive improvement and is now learning to play guitar, he has a natural sense of rhythm and timing and now works well with other students in the group. He said to me that he feels much calmer and that the music has given him a sense of purpose, he also mentioned that he was not getting into trouble in class as much now and that he is finding learning in school easier.

3. Cambridgeshire Music Hub Live 2017:

Leverington Primary - Goldfield Ensemble

“All the children had an excellent time during the performance and listened really well. The story telling with music was an excellent idea for primary children. The staff also enjoyed the performance (far more than they thought they would!)”

Wheatfields Primary – Academy of Ancient Music

“The children really enjoyed the show and loved seeing and hearing the live instruments. They particularly enjoyed learning how old some of the instruments were and loved the demonstration on the French Horn. They liked the fact that the group engaged the audience and loved the bits where the children could take part such as the conducting. They also enjoyed the joke elements such as playing back to back.”

APPENDIX A: Contribution to wider outcomes

Whilst the service's main contribution is to children and young people reaching their potential in settings and schools, the OFR group noted the following contributions to other Council outcomes:

1. Older people live well independently

The service provides music therapy to people with Alzheimer's and Dementia etc. (they base their assessment of older people on health rather than age). Currently there are fewer older people accessing their services due to a lack of subsidies.

2. People with disabilities live well independently

Music therapy is also available to people with a range of disabilities and the structure of the service is that it is accessible to anyone. The service has previously done workshops with people with Autism and deaf people (funded through grants). They also provide specialist instruments that are adapted for people with disabilities.

3. People at risk of harm are kept safe

The service has safeguarding structures in place and works with young people who are disengaged. They also support mental health work through their music and drama therapy programmes.

4. People lead a healthy lifestyle

There is a link between enjoyment and health, people who are involved in music have higher levels of happiness and are therefore more likely to be healthier. Additionally music is a physical activity, requiring stamina and building lung capacity.

5. The Cambridgeshire economy prospers to the benefit of all Cambridgeshire residents

The service brings investment into Cambridgeshire through its national grant allocation. As part of the links the service has to the Council it is seen as a fairly secure and safe place to invest, and has a leverage ratio of 1.71 to 1. The service also works in partnership with other hubs, for example its collaboration with Hertfordshire and Essex Hubs (Music Net East) is raising funds for work to support young people at risk of being Not in Education, Employment or Training (NEET) and the service is developing links with the National Citizenship Service scheme via the Youth Support Service.

6. People live in a safe environment

The service helps to create resilient communities by helping to make people more culturally connected and producing a sense of shared identity. The service has looked in the past at working with offenders and is considering this again for the future. They also offer open days at their building in Huntingdon along with community workshops and activities to create a greater link with the community.