



Review of Support for Music Tuition in Hillingdon

Final Report of the Working Group

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Message from the Working Group

Cllr Judy Kelly (Chairman)
Cllr Peter Curling
Cllr John Hensley
Cllr Michael White
Mrs Lynne Kauffman

We are pleased to present our final report on support to music tuition in Hillingdon. The second phase of the review has sought to review possible options for delivering music tuition in Hillingdon and provide Cabinet with recommendations as to how good quality music tuition can be delivered on a cost effective, sustainable basis.

To achieve this, the review has drawn upon a wide variety of evidence from outside the Council to assess how music provision is being delivered elsewhere and allow the Working Group to draw its own conclusions about pro's and con's of these approaches. In addition to hearing from local stakeholders and other Local Authorities we have also considered the views of the Federation of Music Services which provided us with an understanding of the national changes expected later in the year to the way music services are funded and delivered.

It was significant that during the Review, the National Plan for Music Education was published on 25 November 2011 and the findings of this report heavily influenced the course of the review after this date.

Set against this background, the Working Group is also aware that Hillingdon residents expect every Council service to operate effectively and provide value for money. It is our belief that retaining the Hillingdon Music Service within the direct remit of the Council will provide assurance to learners and parents alike and enable the Music Service to continue to provide a highly valued service in the future.

The Working Group would like to thank all those who have participated in Phase 2 of this review. Looking to the future, we hope that our proposals in tandem with the adoption of the directives set out in the National Music Plan, will enable the Council to deliver music tuition in an innovative and sustainable way, allowing music to flourish and be an integral part of Hillingdon's wider cultural and arts activities.

Councillor Judy Kelly
Chairman and Hillingdon's Champion for the Arts

Background

On the 17th February 2011 Hillingdon's Cabinet considered the Council's budget proposals for 2011/12 and beyond. One of a number of savings proposals included a reduction in spending and changes to the way the Hillingdon Music Service operated. During the preparation of the budget report it was not possible to obtain a reliable breakdown of the current subsidy for the Music Service (something Phase 1 has now addressed). Accordingly, the budget proposal included Council funding to the current year in July whilst the situation was examined in further detail.

To investigate how good quality music provision could be maintained, the Council established a Working Group led by Councillor Judy Kelly on 24th February 2011. This was tasked to review support for music tuition in Hillingdon in two distinct phases as per its agreed Terms of Reference. The first Phase reviewed the operation and value for money of the Hillingdon Music Service.

Between February and May 2011 the Working Group received service, financial, organisational and benchmarking data which included details on the take-up of the service and the way in which it was managed. In addition, the Working Group investigated tuition fee levels and how financial controls could be improved along with being smarter at collecting income. These factors along with a review of the services' compliance with corporate policies and procedures were brought forward as interim proposals to Cabinet in May 2011.

The second Phase was tasked with reviewing possible options for delivering music tuition in Hillingdon, including an out-sourcing option with a view to producing a second report to Cabinet with options / recommendations as to how good quality music tuition could be delivered on a cost effective, sustainable basis.

To do this, the Working received evidence from a wide variety of sources including local stakeholders, other Local Authorities and a number of partner organisations. At the same time, the Henley Report and the National Plan for Musical Education were published and this guidance steered the later part of the review.

This report summarises the findings of the Working Group's investigations during the Autumn and Winter of 2011/12 and sets out its final proposals to Cabinet.

Update on Phase 1 of the review and setting the scene for Phase2

From the outset of this review, the Working Group were keen to see what progress had been made since Phase 1 of the review and the implementation of its recommendations to Cabinet, as well as how the Music Service was currently performing, in order to have a basis to shape how Phase 2 of the review should develop.

Given the high levels of uncertainty there were at the beginning of 2011 about how music tuition would be provided, it soon became apparent (to the Working Group) that significant progress had been made by the Council in the intervening period, not only in developing the Service and ensuring it operated within financial means, but also ensuring it was put on a surer footing going forward for the future.

Operation changes – moving in house

Conscious that the Music Service had previously been managed at arm's length from the Council, Members welcomed the improvements that had been made by moving it back in-house as part of the Adult and Community Learning Service within Education, along with vital changes to the Governance of the Music Service. The Working Group were pleased these changes had made the Service more accountable and corporate while at the same time had resulted in the introduction of a more flexible service configuration.

Members welcomed a number of operational improvements that had been made in support of the Phase 1 recommendations, which included:

- Addressing staff structures and improving contractual arrangements, including advanced practioner status for experienced and qualified sessional staff
- Investing in new data monitoring system to include the modernisation of fee payments
- Extending the engagement and progression of children
- Developing performance opportunities through events and publicity
- Increasing participation and widening access across the Borough
- Seeking funding from the Department of Education through the Arts Council England as the Music Service was now in a more favourable position in which to apply.

Changes to staff terms and conditions were a key aspect of helping to make the service more flexible and adaptable and better suited to meeting the requirements of service users. Collectively, these changes also ensured the Service was best placed to adapt to the national legislative changes and to respond to the requirements of the National Plan for Musical Education.

One of the key aims of Phase 1 of the review was to find a short-term solution to ensure continued provision could be provided to those pupils currently undertaking examinations. To this end, the Working Group welcomed the interim financial model which had been introduced, consisting of the new Music Grant, with all other activities not funded from this grant being provided on a self-funding basis. The Working Group's views and proposals on future priorities, the balance of music tuition / services and possible uses of the external grant are addressed in the later sections of the report.

The Phase 1 review highlighted that as a result of the current economic climate, the Music Service could not continue to be financed as it had been in the past. While it was clear at the beginning of Phase 2 that solutions had to be found, the Working Group's discussions and later lines of enquiry were shaped after November 2011 by the National Plan for Musical Education which acted like a road map for the remainder of the review.

The Working Group recognised the need to increase fees by 20% from September 2011 and felt that a proposed higher rate of fees from September 2012 payable by non-residents was consistent with the Council's 'Hillingdon First' Policy. Members agreed it was essential to improve the collection of fees and welcomed the work which had been conducted to modernise payment and income collection processes through the installation of a new data monitoring system. In relation to reduced fees for disadvantaged pupils, the Working Group noted that these would remain unchanged.

To ensure service users, parents and supporters of the Music Service were kept informed of ongoing developments, the Working Group agreed it was important for the Music Service to retain its own unique corporate identity. The Working Group concluded that brand continuity and close joint working with Corporate Communications and the Corporate Events Team was the best way to achieve this aim. The Working Group also recognised that to enable the service to develop and improve, it was extremely important to receive and incorporate service user feedback and so welcomed Cabinet's decision for Officers to review the way in which user feedback was sought to improve the quality of provision.

The Working Group were informed that numerous improvements had been made, including:

*** Management and Staffing**

- An interim structure has been successfully introduced which has significantly reduced the management and overhead costs of the Service. The Music Service is now in a very strong position to respond to the new challenges and opportunities presented by the National Plan for Music Education. Significant progress has also been made on the recruitment of additional Sessional Music Teachers and 20 new teachers, covering a wide variety of instruments, will be joining the service in time for the start of the Summer Term.

* **Performance and Quality Management**

- In order to be in a position to report against the National Plan and associated grant the Service is in the process of implementing a new data system. This will also enable parents to engage with the Music Service electronically.

* **Performances and Events**

- Students from the Music Service have been extremely active during the Autumn and Spring Terms and have performed a large number of public concerts. They have also played at a range of high profile Council events including a Blue Plaque Unveiling Ceremony and the VIP opening of the Christmas Ice Rink.

* **Publicity**

- The work of the Music Service has recently featured in a number of Borough wide publications including Hillingdon People. The award of London Mayor Scholarships to three of our most gifted students provided and excellent opportunity for pan London publicity. The service is working closely with Corporate Communications and ICT and will shortly be launching a new range of web pages to promote the services available. In addition improvements to the brand and image of the service are planned including the provision of music stand banners featuring the Borough crest and the introduction of polo shirts and sweatshirts for the musicians.

Fuller details of the significant progress which had been made can be seen in Appendix 1.

For convenience, (the scoping report of) Phase 2 was broken down into a number of themes. These served as a guide to assist the Working Group to meet its final term of reference. The Terms of Reference for this phase were:

To review possible alternative methods of delivering music tuition in Hillingdon and produce a second report to Cabinet with options / recommendations as to how good quality music tuition can be delivered on a cost effective, sustainable basis.

The next section of the report examines alternative means of music provision:

Alternative Means of Music Provision

During Phase 1 of the review, several witnesses had voiced the business case for Music Services to be delivered through a Trust Model. The Friends of Hillingdon Music Service were particularly keen on this and looked to Bromley Music Service as an example of where they felt this was particularly successful.

The final terms of reference from Phase 1 asked the Working Group to review alternative methods of music tuition. To achieve this task, during the course of November 2011, the Working Group held two witness sessions and investigated a range of comparative indicators in relation to a 'trust model' or 'in house model' .

To gain a comprehensive picture of the approaches employed by other Local Authorities and organisations a number of representatives were invited to attend the Working Group. They included:

- Bromley Music Service – A trust model and highlighted as an exemplar (by the Music Service and Friends during Phase 1)
- Hounslow Music Service - a Local Authority run service with a similar demographic and student profile to Hillingdon
- Richmond Music Service – a trust model, where the Head of Service had also run a local authority controlled Service prior to his current position
- Nigel Hiscock – Head of Sutton Music Service – Local Authority led service and the London chair of the Federation of Music Services.

When exploring the trust model it became clear to the Working Group that each trust model was different, had developed over a significant period of time with considerable financial help and resources from the local authority during the set up phases.

In Bromley's case, whilst they had a Board of Trustees, they also received significant financial grants, donations from patrons and enjoyed free accommodation provided by the local authority. They also used local authority central services (including Human Resources and Payroll functions) for very minimal cost.

Richmond Music Service Trust also received considerable support from their local authority over a significant period of time to put them on a secure financial footing and whilst they occupied commercial accommodation of three floors for £40 K per annum they had also developed a commercial arm to their work on Music Therapy.

Hounslow as a neighbouring borough were convincing in their argument of a local authority run service, and had been on a similar journey, to the one

Hillingdon were embarking on, for the last 3 years. They felt strongly that Local Authority management enabled very beneficial partnership arrangements with schools and currently they provide music services in 90% of their primary schools, a huge achievement in 3 years, which they attributed to strong partnership working.

One of the key questions the Working Group sought to address was whether trust models could easily be transposed to other Authorities. When the Head of Richmond Trust was asked if he felt a trust would have worked in his previous Authority, he was clear that a number of local factors and the demographics in Richmond had been material to its success. Where a trust clearly suited the conditions in Richmond, the Working Group heard that if widening participation was a key priority, extensive partnerships were fundamentally required.

Information was provided to the Working Group with regards to authorities where the school peripatetic instrument tuition was delivered through the Local Authority Music Service and the Music Centre – ensemble work - was delivered through a Trust. In all the situations the Working Group examined, it was the local authority who held the contract and who in turn had a service level agreement with the Trust for the ensemble work. The upshot of this approach was children needed to enrol twice and progression opportunities were not as streamlined or supported as they would be within a fully integrated in-house model.

Accommodation was investigated and it became clear that most services involved in the review received their accommodation of their main offices and in some cases their rehearsal space for free from the authority, even if they were a Trust. They were all responsible for their utility costs and for the hire of schools etc for ensemble and project work.

Of the Music Services the Working Group heard from, Services paid between £11-50K per annum for central support charges such as payroll and Human Resources. Their trust or non trust status did not seem to effect the cost and the Working Group noted how many Trusts, still preferred to use local authority services rather than a private/ commercial company as this approach was more cost effective.

In comparison, Hillingdon Music Service are currently paying Central Support and Accommodation costs totalling £139K which is broken down as follows:- £57k for accountancy, HR and legal support, £48k for ICT support from Hillingdon Grid and £34k for the hire of the accommodation at the Compass Theatre and Arts Centre.

Across the witnesses, the management and teaching arrangements varied, however all services had a substantial curriculum management structure and administrative arrangements. The current interim structure of the Music Service would need to be reviewed and strengthened, whichever model is in place going forward.

None of the witnesses voiced that they had particularly effective information and communications technology (ICT) management systems and many still invoiced students manually. All services identified the huge challenge with regards to the new information and monitoring requirements of the National Music Plan and the reporting of data that this would bring and were all investigating new MIS systems, with the Paritor¹ software being the preferred solution.

The recruitment and management of sessional peripatetic staff varied from tight quality controlled arrangements in Hounslow to a licence system in Bromley where they did not employ the staff but offered for a fee a 'licence to practice' and then teachers recruited pupils themselves, arranging teaching in schools or children's homes. The ability to monitor performance quality arrangements in this circumstance were unclear

Members were conscious that should Hillingdon go down a Trust route, a range of employment related issues would have to be addressed and financed from Council resources i.e. Tupe arrangements, redundancy, pension arrangements etc.

The engagement of children varied considerably from Hounslow, who had significantly widened participation in partnership with schools, to Richmond who has significant waiting lists of up to a year or longer, which were viewed by parents as an indication of quality. The method of instrumental teaching also varied from whole class teaching, to small groups and individual lessons to only individual lessons being available in Bromley. The working group also noted the tuition fees associated to these methods and the effect on widening participation and affordability for families.

The range of ensembles on offer also varied considerably and the review group felt that Hillingdon's range of 27 ensemble groups was probably the widest in terms of levels of ability and progression opportunities.

In terms of governance arrangements, the trust model services obviously had a Board of Trustees and in Bromley's case with some very influential members. The Working Group were confident that when the new governance arrangements proposed were put in place for Hillingdon they would be an equally strong group that would be able to take the service forward.

Key Points Raised by the Working Group:

The model of delivery for Hillingdon Music Service needs to be considered in light of the National Music Plan and the requirement for lead organisations managing the DFE grant to work with partners to deliver the core offer and extension activities.

The review group therefore were of the view that for the next three years and the life of the National Plan for Music Education grant funding that an in house

¹ Music Service administration software

model enabling the engagement of high quality partners and schools was a preferred option.

The Working Group could not identify any cost savings through the development of a Trust and felt that at this time of national change for Music Education the Council, through the Music Service as the lead organisation of the DFE Grant was the strongest and most positive model to ensure music in Hillingdon was available for all children.

During the review Officers highlighted opportunities to enable the Council to support the Music Service from within existing resources. These included innovative use of accommodation and a possible review of the overhead charges. The Working Group also received information that within the NPME grant conditions, only 20% of the grant could be used for 'back office' functions.

The current interim structure for Co-ordinators needed to be strengthened to enable the delivery of the core offer of the National Plan, in particular the development of a singing strategy. The continued engagement of sessional staff through contract with the Local Authority was seen as fundamental if quality monitoring and the delivery of high quality teaching and instrument learning was to be achieved.

Attention needed to be given to the data requirements and the management of these in order to comply with the new hub arrangements. This needs to be realised through investment in a new data system and a strengthening of the staff skills in the management and reporting of activity against the relationship framework of the grant.

Engagement with Hillingdon's schools to widen participation particularly in the south of the Borough was felt to be better enabled through an in house model. Likewise the relationships with the Youth Service to extend the accredited routes for non formal music making and the performing opportunities provided by the Councils Events team could also be better utilised to provide additional opportunities for Hillingdon children, the success of these has already been seen.

The Working Group recognised that the accommodation and central support charges for the Music Service should be reviewed and support may be given through Council resources i.e. accommodation being given at the North Hillingdon adult and community learning site.

Engaging Local Stakeholders

During Phase 1 of the review, the Working Group heard from the Friends of the Hillingdon Music Service ('the Friends') and a commitment was made to invite them back to participate in Phase 2. As a result, the Chairman and Vice-Chairman of the Friends attended the Working Group and provided their views and ideas about how music provision could be delivered on a cost effective, sustainable basis in future as well as providing an opportunity for Members to highlight the progress which had been made to the Service since the interim report (Phase 1) had been presented to Cabinet in May 2011.

The Friends were represented by:

- Chris Dyke, Chairman of the Friends of Hillingdon Music Service 2010 -11
- Angela St John, Vice-Chairman of the Friends of Hillingdon Music Service

For Music Services to be successful, Members heard that it was important to have an established and credible organisation ably assisted by open and friendly staff. Other significant factors included the quality of the teaching staff and the continuity of learning and the role they played in nurturing young musicians.

The Friends felt that the range of provision provided by Hillingdon across the various orchestras, band and groups was a good breath of provision and embraced a range of musical styles. They felt that the teaching staff were of high quality, which has also been evidenced by over 50% of staff gaining advanced practitioner status through meeting stringent criteria.

This wide breath of provision (27 different groups) provides the opportunities for musicians to play and participate in group activities as these were the best vehicle for students to improve and progress their skills amongst their peers.

The Working Group heard that Hillingdon was fortunate to have a number of young singers and choirs and that the choir teacher had been particularly successful in widening participation amongst boys. The positive progression onto National and Youth choirs was noted. All children attending the Saturday Music Centre have singing and musicianship classes for the first year. Singing was also seen to support the oral element of instrumental examinations well.

Children with additional needs were integrated and supported well when attending ensembles and groups. Opportunities for singing were felt to be particularly positive for children with additional needs within Hillingdon Music Service. The role of music in developing confidence and the wider social skills was seen in a positive light as has been also acknowledged by Ofsted.

The Friends welcomed a widening of partnership with other cultural groups across the borough and could see many advantages in collaborating with local arts and dance groups. There is already a history of Hillingdon Music Service students playing for school productions and local amateur group productions. The value of these opportunities was noted by all. A positive discussion was had with regards to ethnic music opportunities and how this could widen participation in the non traditional areas of the borough.

Discussion with Friends about alternative means of provision

The Working Group explored alternative models of music provision with the Friends and the options available ranging from a trust model to retaining an in-house option.

The Friends had begun to investigate the merits of a Trust model as an interim approach and had looked at the approaches taken in the London Borough of Bromley, Devon and Cornwall. It was acknowledged however that setting up a trust may be time consuming and expensive and that they had not had detailed conversations with Trusts or taken their exploration further. They had however taken advice from the Federation of Music Services and received anecdotal evidence from (HMS) staff who had worked in Bromley previously.

Through exploration of In-house provision and the possibility of the Hillingdon Music Service remaining within the Council, the Friends were in agreement that this might be the best way forward. However they strongly voiced the view that if this was the option chosen, then they felt that adequate financial support needed to be identified by the Council to support this decision.

Given the uncertainty about Government spending plans, the Friends agreed with Members it would be prudent to wait for the publication of the National Music Plan and to study what the guidance suggested in tandem with the funding implications before any decisions were made about how the Music Service might develop in the future.

Members noted that in those circumstances where there were sufficient funds, Trust Models could work well. However, given the current indications that there might be significant cuts in Government funding to Music Services nationally there were high levels of uncertainty about how these changes would impact upon Trusts and therefore any move towards a Trust model was deemed to be high risk.

Fees and communication

The Friends had done some work to assess different fee structures and looked at those in Berkshire, which were significantly higher than those in Hillingdon. They had also looked at the fees charged by Slough Council. It was felt strongly that a new system of invoicing and fee collection was required, which gave parents options to pay i.e. online and also mechanisms to spread costs should be explored.

Friends confirmed that they saw their role as returning now to their original remit, in that of raising funds and supporting initiatives for musicians such as the annual tour, which was highly valued. They were also keen to further develop the bursary type support that they provided for children in difficult financial circumstances and were positive about developing a transparent set of criteria with the Music Service management, which fitted well with the Music Advisory Groups new role.

Friends highlighted that not all parents were receiving enough information about the changes that were occurring. Officers agreed that further work was required and that they were working with the Corporate Communications and Event Teams including the redesign of the website. They also shared their plan to include updates within the programmes for concerts at the end of each term, the first of which was in the next few weeks, which Friends welcomed.

The Friends had voiced genuine concerns with regards to sessional contracts for teaching staff. Happily these concerns can now be allayed as all but 2 staff accepted new contracts, over 50% of staff received advanced practitioner status, and the service has subsequently recruited over 20 new high quality sessional teaching staff

The National Changes

During the course of the review, the Working Group were conscious there were a number of significant national changes on the horizon which would have a bearing on how Music Services were funded and structured in the future.

On 7 February 2011, the review of music education, jointly commissioned by the DfE and DCMS and led by Darren Henley, Chief Executive of Classic FM was published. This report included a number of recommendations, which covered a wide variety of themes spanning funding, curriculum and service delivery (see Appendix 3). During the review, officers explained the government's responses had been published in tandem with the report recommendations although some of the details such as those relating to funding implications were still to be released.

The Working Group noted the highlights from the review and the Government's responses were:

- The annual music grant would not be cut in 2011-12 and would remain at £81.5m nationally
- This award would remain protected for music education
- The disparity in funding nationally would begin to be normalised in 2011 but no service would suffer more than an initial 10% cut
- The current DfE Music Grant would stop from 2012 onwards after which each local authority would need to create Music Education Hubs. These hubs would receive ring-fenced central government funding to enable them to deliver music education after an open, advertised bidding process had occurred.
- The Department of Education and the Department for Culture Media and Sport (DCMS) would work closely with the Arts Council and other key partners, including the Federation of Music Services to devise a National Plan for Music Education to come into effect in 2012-13.
- One of the key aims of the National Plan would be to ensure that a structure was developed that brought together the best combination of organisations and services to access the funding available at a local level. The intention was for these services to be identified in the National Plan and would embrace music and wider arts providers.

On 25 November 2011, the National Plan for Music Education NPME was published. The Working Group heard from Nigel Hiscock, London Chairman of the Federation of Music Services about how the National Plan for Music Education NPME built on the findings of the Henley Review. A core idea arising from the NPME is the notion of music hubs and the need for Local Authorities to provide wider opportunities and essentially deliver more with less (central government funding). A key message was that Local Authorities would be expected to be the lead partner in collaborative hubs which brought together local (and national) partners.

It is envisaged by the Government that Music Education Hubs will be made up of a lead organisation, the current Local Authority Music Service and the partnerships they develop i.e. with schools, Youth Service, Arts Service, RAF, Brunel Arts, Professional organisations. The Working Group were informed that the lead organisation (in this case the LA) will be the one in receipt of the Department of Education funding and they will have the funding agreement with Arts Council England.

The **four core roles** specified in the plan are that a hub must:

- “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.
- Provide opportunities to play in ensembles and to perform from an early stage.
- Ensure that clear progression routes are available and affordable to all young people.
- Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.”

In addition are **three possible extension roles**:

- Offer Continuing 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.”

In order to deliver on these priorities, a funding regime has been agreed by the Government.

The Music Service therefore will be operating on a budget made up of this grant and tuition fee income.

To ensure Local Authorities could provide the resulting curriculum design and delivery set out in the National Music Education Plan from August 2012, Local Authorities were advised to ensure that firm business processes including Human Resources, Payroll and Insurance structures were in place, although these elements could not exceed 20% of the overall funding.

If monies were not forthcoming from the Authority, then the strong advice from the Federation of Music Services was that steps should be taken so that at least some support in kind was provided i.e. accommodation. or lower central support recharges.

Partners

Members were pleased to learn that Hillingdon was already ahead of the curve (in meeting the Bid requirements for the Arts Council England) as a result of the Working Group's review, and had developed strong partnerships with Hounslow and had also been working with Slough.

As well as looking to traditional partners such as Schools, Brunel University, Cultural and Arts Groups and the Friends, it would be necessary for the service to explore new opportunities such as working closely with the Central Band of the RAF based at Northolt as well looking across Borough boundaries at the practices and expertise held in neighbouring Local Authorities.

The Bid to the Arts Council England

The Music Service submitted a bid to the Arts Council England before 17th February 2012 deadline responding to all the required criteria.

The Working Group recognised the improvements to the Music Service, which had occurred as a result of the Phase 1 review and recommendations. Partly in regard to strategic and business processes and the development of partners this had put the service in a strong position to submit and be successful with this important bidding process.

It should be noted that the current arrangements are for the next 3 years. The direction of travel for Music Services across the country is unknown from 2015.

On 4th May 2012, Hillingdon received confirmation from the Arts Council that their bid had been successful. This confirms the three year funding agreement for the establishment of the Hillingdon Music Education Hub and the subsequent delivery of the NPME through the partnership it forms.

Proposed Funding Arrangement

The grant recommended for the London Borough of Hillingdon will be:

*The Council received **£347,566** during 2011/12 in total therefore 2012/13 represents a £38,030.93 increase in funding or 10.94%.*

2012/13 - £ 385,596.93

2013/14 - £ 332,690.39 a reduction of - £52,906.54 (13.72%)

2014/15 - £ 338,443.06 a reduction of - £47,153.87 (12.23%)

Bridging Organisations

It is envisaged by the DFE and Arts Council that the development of partnerships led by the Local Authority will be supported through Bridging Organisations, funded directly through the Arts Council. It was noted that Bridge Organisations facilitated networks across the arts, culture and education to ensure an ongoing dialogue and also acted as the first point of contact for schools which were developing their arts and cultural offer. Further roles included helping schools identify and access the right arts and cultural opportunities as well as assisting other arts and cultural organisations, including museums and libraries, to bring the cultural experiences that they offer to more children and young people.

Review of Governance Arrangements

The review of Governance Arrangements in the Phase 1 (see Appendix 2) has also helped create the governance mechanism for the Music Educational Hubs when it comes into being on 1st August 2012.

Alongside the Working Group's review, it was noted that Officers had undertaken a thorough review, taking into account best practice, constitutional requirements, the need to reach out more to Hillingdon's residents and partners as well as the future direction of music tuition locally and nationally.

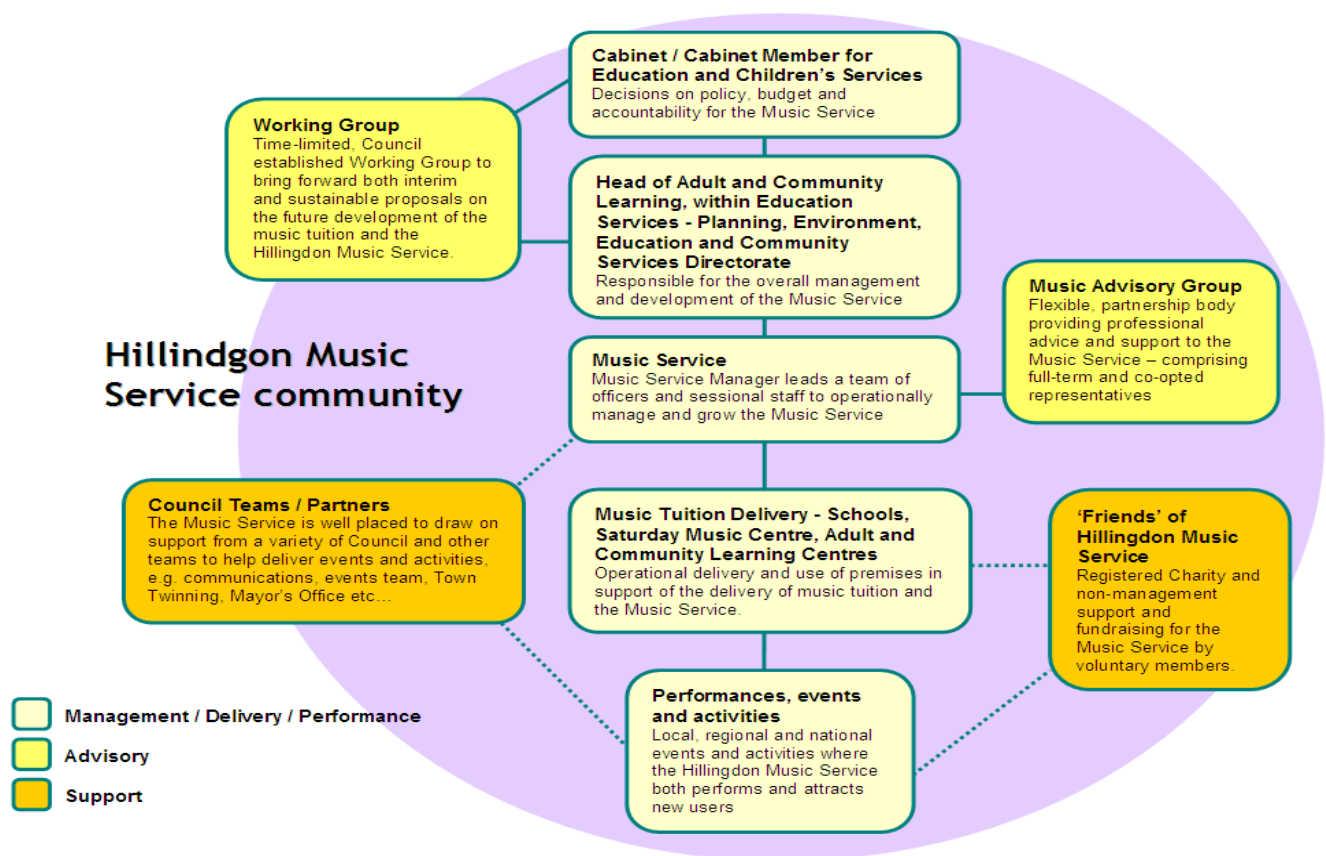
The new Music Advisory Group will:

- Allow for clear delineation between the management and non-management (advisory / support) roles within the wider Music Service community. The Music Service is not governed by any committee but is managed by the Council, within the Adult and Community Learning Service. This includes all staffing matters, training and development of the service. It reports to senior management within the Planning, Environment, Education and Community Service Directorate and is accountable to the Cabinet Member for Education and Children's Services.
- The existing "Friends" Group, which the Phase 1 review cited as "greatly valued", will be able to focus on its essential support role, including fundraising functions for the Music Service and its activities;
- Bring about far greater partnership working between the Council and the widest possible range of individuals and organisations that represent the diverse music and performing arts culture and history in Hillingdon. In particular, the Council has excellent links with the Royal Air Force locally and this would help to formalise strong musical links, along with the principles in the Armed Forces Community Covenant agreed by Cabinet.
- Give clarity to responsibility for policy and budgetary decisions within the Music Service. Constitutionally, the development and approval of policy

and the budget falls under the auspices of the Cabinet. The Music Advisory Group will therefore have a purely consultative role to play in any such decisions;

- Provide flexible professional advice and support, with the ability to set up small ‘task and finish’ groups to assist on particular projects or events;

On an interim basis, provide any required advice to the Council and the Working Group as part of Phase 2 in its review and also in responding to the Henley review and delivery of the National Music Plan. When the Working Group’s work has finished, the Music Advisory Group would become the principal advisory body to the Council on the strategic direction of music within the Borough.



Widening Access

One of the central themes arising from Phase 1 of the review was the need for the Hillingdon Music Service to be more accessible and relevant to the local community and other age groups. It was also acknowledged that widening access would enable any future model of provision to become more sustainable.

To explore this topic further the Working Group heard from a number of witnesses. Building on the Equalities Impact Assessment, which had been completed during Phase 1, the Working Group heard from Vicky Trott, the Council's Equalities and Diversity Officer. It was noted that some of the barriers children in Hillingdon might face in accessing music included:

- **Cost** – music may be perceived by some as a 'luxury' and in the current economic climate with some families struggling to pay the mortgage and bills for example as a result of redundancy, paying for music lessons for their children may not be seen as a priority. Travel costs will also be a barrier if children have to be picked up and collected from locations other than that of their school.
- **Location** – linked to the previous point, the location of where lessons or ensembles take place may also be a barrier. For example, if a resident lived in Sipson and needed to travel to Northwood with their child on public transport, the time and cost involved in this might influence whether the child attended a lesson or group.
- **Cultural and socio-economic status** – there may be some cultural and 'class' barriers to children accessing and progressing in music. Some parents may not even consider music an option for their child, instead focussing on sport or religious activities.
- **Housing** – whilst not an obvious barrier, the size of the property where the child lives will have an impact on their ability to play some instruments and practice, for example, if a resident lived in a two bed flat, they may not have a large enough room for their child to play the cello or drums, however a flute or clarinet may be practical.
- **'Grey area'** children – those from struggling families, earn just above the level of income for concession rates but without enough money to pay for 'luxuries' such as music provision particularly when children show potential.

In discussing the National Plan for Music Education, the Working Group were pleased to learn that officers thought the core roles of the hub model would ensure that music provision would:

- Be wide and inclusive (**all** children from 5-18)
- Make music more accessible for children of all backgrounds to have the opportunity to learn a musical instrument;
- Enable children to make music with others;
- Enable children to learn to sing and have the opportunity to progress to the next level of excellence if they wish to.

Members were also encouraged by those provisions within the plan to promote whole class opportunities in partnerships with schools.

Since the completion of the Equalities Impact Assessment, the Music Service had worked hard to be more inclusive. Members were encouraged to learn that a variety of events aimed at taking music into the community had increased awareness of the service and raised additional interest from some non - traditional groups.

In terms of teaching provision, the Working Group heard that in planning whole class teaching with schools, the Co-ordinators had made sure that they had an equal number of schools being offered programmes in the north and south of the borough, and in fact had positively encouraged schools in areas of low representation.

Further successes for the service included the achievement of 3 music scholarships for children from the Mayor of London's fund and work which was currently ongoing to set up a bursary type system to support families in instrumental tuition which could be an effective use of the music and arts grant.

An area for further consideration may be the identification and engagement of business sponsors to support local bursaries for children in Hillingdon.

To track access and progression rates to ensure they remained fair and equal, it was suggested a simple pro-forma was developed. Further suggestions included setting this data against the equality protected characteristics as outlined in the Equality Act 2010 so that a comprehensive picture could be painted not only detailing successes but also highlighting those areas requiring further work. In terms of forthcoming monitoring, the Working Group noted that delivery against the NPME would be examined on a termly basis.

Members were pleased to learn that any under-representation or inequality issues would be addressed on a case by case basis.

Events and Heritage

Two of the core offers of the National Music Plan are to (1) increase access to music by providing opportunities to play in ensembles and to perform from an early age and (2) to provide access to large scale / high quality musical 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.

The Council Events Team explained they had been working hard to achieve this by providing local opportunities for musicians to perform and raising the profile of music across the borough through marketing activities, news stories and publicity materials.

Recent successes had included, the VIP opening of the Ice Rink and a Blue Plaque event as well as a number of other high profile events. Although the website for the Music Service was currently not active, the Working Group heard that it was currently under construction and would be operational soon through the Council's website and not as previously as a stand-alone site.

The Working Group were encouraged to hear the Music Service would be showcasing itself to all Head Teachers, School Governors by performing at the Festival of Education in April 2012. Further events included the Jubilee Garden opening at Swakeley's Park reinstating Band Stands and work to incorporate Music and Drama events into the Streets Ahead Programme, all of which were important so that pupils had the opportunity perform in different environments (apart from formal concert settings).

The Working Group heard that the Friends of the Hillingdon Music Service had been approached to see whether tops and fleeces could be produced to professionally publicise the Hillingdon Music Service (and at events) and as a result, discussions were underway with Corporate Communications about logo designs. The Working Group agreed that in addition to their anticipated involvement with MAG task and finish groups, merchandising was a good opportunity to provide the Friends with a clear role in promoting the Music Service.

Sponsorship opportunities through these performances were another area which warranted further investigation. However, it was agreed that great care would need to be taken about how funds arising from children's performances were managed and it was essential that there was complete transparency and parents understood how the finances could be used.

Widening Access with Schools

To consider how access could be widened from a schools perspective, the Working Group heard from Mike Cassidy. Support for music staff, a wide variety of musicians / instruments and achieving savings through economies of scale were all listed as important factors of the council having a music service which worked in partnership with schools. In terms of the National Plan for Music Education and the onus on all Local Authorities to develop music hubs, it was acknowledged that the Council had an important role to play providing guidance as well as implementing the plan.

The Working Group heard that schools valued a number of activities, including:

- Whole class teaching,
- Group and individual lessons,

- Opportunities for projects with other schools, - possibly singing
The progression opportunities for pupils through the Saturday and Evening ensembles
- After school groups or ensembles based at specific schools
- Projects with other schools - (choirs from special schools practising and performing with other schools at each other's schools)
- Giving music the same high profile as sport

Looking at development opportunities, the Working Group heard that Orchestra visits were always popular and were successful in widening children's opportunities to hear different types of music, CPD for teachers, further engagement with parents and holding taster sessions for different types of instruments were all activities which were currently not offered by the Music Service which could be explored in the future.

Further themes to emerge from the meeting included:

- Widening Councillors experiences of children learning/performing music by visiting evening and Saturday performances and seeing the Music Service in action in schools.
- The need to address the paucity of instrumental skills in staff at some schools, hence the need for specialists who are performers as well as teachers.
- Keeping an overall vision of music provision in Hillingdon which firmly includes schools
- Clusters of schools for some activities such as choir concerts

Exploring the Benefits of Music therapy and Sound Beam

Under pinning the review, the Working Group were of course, well aware of the positive influence of music and the general effects this could have on an individuals well-being and psyche. As part of the widening access (to music) meeting, the Working Group also looked at the beneficial effects of music, music therapy and the Council's recent acquisition of Sound Beam and how this had helped children with additional needs. Further details about this can be found in Appendix 5.

Better Use of Council Facilities

As part of the review, the Working Group also looked at the Council's fixed assets.

This was particularly valuable as it highlighted that the Authority had 24 music and performing arts facilities in total and showed the majority (18 out of 24) were located in the North of the Borough. To redress the balance the Working Group agreed that relocating the Saturday Music School from the Abbotsfield and Swakeleys site, south, to Uxbridge High School which is located centrally in the Borough was a positive move which would provide greater opportunities to students living in the south of the borough.

As well as ensuring the Council took advantage of existing facilities, the Working Group felt it was desirable for the Council to possess a flexible performing arts and concert venue and a number of possibilities were mooted. Ideas ranged from using Section 106 monies to develop a new theatre on the RAF Uxbridge site to pooling resources with several neighbouring Authorities and sharing a purpose built facility.

Music in Partnership

The Working Group's final meeting looked at music in partnership. This sought to develop the themes which arose during the previous 'Widening Access' meeting and dovetail these with ongoing work to meet the objectives of the National Plan for Music Education and bid to the Arts Council England.

To explore how partnerships might operate going forward and in the future, the Working Group heard from a variety of sources including:

- Wing Commander Duncan Stubbs, Royal Air Force Principal Director of Music RAF Northolt
- Tim Seward, Compass Theatre Manager, Arts Service
- Tom Murphy, Youth Service
- Written submission from the Libraries Service

From the outset it was clear the RAF had a good understanding the National Plan for Musical Education and were aware of the Council's anticipated lead role as the hub. When asked how the RAF might assist the Council, it was suggested that promising young musicians could be invited to spend an away day at RAF Northolt to experience music making in a totally different environment.

It was felt that a range of activities including listening to lectures / talks, participating in a music making session and being shown and possibly even using the on site recording facilities under close supervision would be both inspiring and a key learning experience. It was suggested that this type of visit could be timetabled for early 2013.

In the meantime, the RAF offered to look into the possibility of arranging a "Big Band" Concert in partnership with the Mayor's Charity at the Winston Churchill Hall in Ruislip. The intention being to invite children and parents along to attend to hear world class performers and also to publicise the partnership between the RAF and the Music Service. The Working Group were very encouraged to hear that early January / February next year were likely timescales for this to happen.

Further ideas, in addition to the traditional route of work experience. included inviting some Hillingdon students to attend Friday Night is Music Night rehearsals in London. As a result of the this meeting, the Business Manager for the Music Service was encouraged to visit RAF Northolt in the near future to arrange a provisional timetable for these events. Officers confirmed that the RAF had been cited as one of the Council's key partners in the Authorities bid (for funding) to the Arts Council. Again these actions met with a core priority of the NPME.

In relation to Youth Services, the Working Group heard that Youth work programmes delivered in Young People's Centres and at other locations had

been devised in order to enable learning outcomes to be validated. These programmes were many and varied and could include music related learning.

The Youth Service welcomed the opportunity to work with the Music Service to develop a range of opportunities across a range of musical genres.

These would include accredited programmes. The strength of these would be that they would vary significantly from the very formal ABRSM, Guildhall and Trinity Examinations used currently by the Music Service for instrumental exams. Through their very nature these developments will widen access for non-traditional families in Hillingdon.

Listening to the thoughts of the Theatres Manager, the Working Group heard that previous partnership work with the Music Service had included the annual Christmas Event and an outside concert, which was held in the summer. New opportunities for partnership working included, scope for joint ventures featuring band nights, courses and workshops. Song writing workshops hosted in theatres around the borough was another possibility.

It was noted that the recent Hillingdon's Hidden Talent Competition had been well received and this had also unearthed some new musical talent from across the borough. Officers were encouraged to look at other existing resources, besides the Compass Theatre and explore how other performance spaces for example in libraries might be used in innovative ways.

It was noted that young people involved with amateur dramatics had a wide taste in music and in the past the Music Service had tended to concentrate on more traditional forms of music making. Not wishing to miss a trick, the Working Group suggested that more work should be conducted to encourage learners to explore other musical genres, like pop, electronica and World Music and to see how the Internet might be used to make these options universally available. This resonated well with what the Working Group had heard from the Youth Service.

Other development opportunities included:

- Greater opportunities to record and playback performances as learning tools
- Exploring the opportunities presented by the Internet
- Linking theatrical incidental music with theatre design
- Linking music to dance groups and the Dance Challenge at the Beck Theatre.
- Using the Sound Beam, music therapy suite with dance
- Exploring classes or workshops in musical composition.
- Looking at ways of linking and integrating musical performances with other events such as poetry readings and cultural evenings

As well as these new arenas, officers explained that they were aware of a number of potential new partners including:

- Blast B
- Singing for Fun,
- Numerous Drama organisations as well as performance opportunities in accompanying theatre productions.

and would be exploring these partnerships as an element of the NPME.

The Working Group also received a written submission from the Libraries Service. This note explained that it was envisaged the Music Service would act as both a catalyst and a conduit for new partnership working across the local authority with external partners.

While partnership working with the Libraries Service was currently limited, there was considerable scope for further work to be conducted. To take this forward, the Working Group were informed the Music Service could look at the current (Libraries) programme and identify further opportunities for activities to incorporate a musical element. Another idea included Libraries being an outlet for providing public performance opportunities across the borough in any of the 17 libraries and the universal appeal of Libraries to attract both adult and child audiences.

On a final note, it was highlighted that as the Libraries and Arts services had been joined into one service for the last year; it was now easier than ever for Libraries to promote Music activities that the Arts Service were participating and promoting music making in a cohesive way.

Conclusions

As a result of an extensive Phase 2 review and having taken a number of themes into consideration, the Working Group's Members reached the following key conclusions:

The music service is now one year on, operating to a robust Business model and is effective in using the resources available to widening musical experiences for all children in Hillingdon.

- Retaining an in-house model of provision was the preferred option, at least in the next three years and the life of the current NPME grant
- The National Plan for Music Education has identified the Local Authority as the lead partner for the Hillingdon Music Education Hub through which it will be essential for the Council to establish and develop partnerships going forward
- New Governance Arrangements, stakeholders, the Friends and partners have a key role to play in supporting the Music Advisory Group (task and finish groups) and fund raising which will have a role in the music hub.
- Widening access is a complex task with a broad horizon. To do this effectively the Council will need to look at a variety of socio-economic and equality data as well as acknowledge the opportunities afforded by a wide spectrum of musical styles and genres.
- That Cabinet be requested to instruct officers to deliver the seven core priorities as set out in the NPME, resourced through the acquisition of the associated grant to ensure the provision of a wide range of progressive and diverse musical experiences for all of Hillingdon's children and young people
- The Music Service will need to seek opportunities where possible with the Council for suitable accommodation and finance support.

Recommendations to Cabinet

As part of Phase 2 of the Working Group's review, Members have reached the following recommendations to Cabinet for consideration:

Operation

- 1. That Cabinet be asked to retain the management of the provision of music offered by the council in-house, within the education division to ensure that the service has effective strategic and operational management which enables it to deliver council priorities and the National Plan for Musical Education (NPME)**
- 2. That Cabinet be requested to ask Officers to develop and lead the Hillingdon Music Education Hub, engaging a wide range of partners as required by the NPME.**
- 3. That Cabinet be requested to instruct officers to deliver the seven core priorities as set out in the NPME, resourced through the acquisition of the associated grant to ensure the provision of a wide range of progressive and diverse musical experiences for all of Hillingdon's children and young people.**
- 4. That officers be instructed to develop an effective and efficient management and staffing structure that supports and develops all the core priorities and is flexible to meet the developments of the Hillingdon Music Education Hub and the widening of the community and partner performing opportunities for all children in Hillingdon.**
- 5. That Cabinet be requested to instruct Officers to complete the installation of a new data system to ensure that the required quality monitoring and reporting of activity against the NPME Grant is robust and achieved. In addition, providing easy access and on-line communication for parents, maximising the use of google.**

Governance

- 6. That officers implement the governance model as agreed by the Leader in early 2012, developing it to meet the needs of the Hillingdon Music Education Hub as it develops over the next 3 years**

Value for Money

- 7. That Cabinet be requested to instruct officers to seek opportunities where possible with the Council for suitable accommodation and financial resources**
- 8. That Cabinet be asked to agree a bursary system to support children to engage and progress in musical experiences even when family income is limited.**
- 9. That Cabinet be requested to agree to apply an out of borough fee for children not living or attending a Hillingdon school, in line with the Councils 'Hillingdon First' Policy, reporting back on the proposed fees in the next budget monitoring report to Cabinet**
- 10. That Cabinet be asked to hold the current fees for 2012-13, following the 20% rise in 2011/12, which brings Hillingdon fees into line with other councils including the concessionary rate and then review fees in line with the Council's priorities in 2012/13.**
- 11. That Officers be requested to review the resources held by the Music Service and expand the Rental scheme for instruments to include rent to buy in line with the core priority of the NPME**
- 12. That Officers be requested to review the procurement and maintenance of musical instruments, in addition to maintaining a current inventory of all musical instruments, music and associated equipment held by the Council.**

Marketing and Publicity

- 13. That Cabinet instructs the Head of Corporate Communications to ensure marketing and publicity are fully embedded within the Council's communications strategy.**

Widening Access

- 14. To promote full opportunities for all, that Officers be requested to identify suitable venues and musical opportunities throughout the Borough in order to maximise and support access for all children.**

Summary of progress made since Phase 1

Following the Working Group's Phase 1 review which was presented to Cabinet in May 2011, the new management of the Music Service has been working hard to implement the 12 recommendations and support the Working Group during the Phase 2 review.

Along side these operational improvements in respect of the implementation of the recommendations, the Service has both strategically and operationally been aligning itself to meet the new requirements of the National Plan for Music Education which was finally published in late November 2011.

As a result of the developments the Service the Council is now in a strong position, with the foundations in place, to bid to the Arts Council England on behalf of the council to be a lead of the Hillingdon Music Education Hub and in so doing draw down the grant funding to sustain the Service for Hillingdon's children.

A summary of the operational improvements made to date is provided below:

Management, staff structures and contractual arrangements.

During the summer term the staffing of the Music Service was successfully restructured. The interim structure gives an overall Head of Adult and Community Learning who undertakes the role of Head of the Music Service and a Business Manager as the senior Managers.

This has given the service immediate management resources as both staff have a proven track record and experience in delivering high quality front line services in performing arts and events.

This has enabled both strategic and operational developments to move at a pace, which was essential if the service was to be in a position to respond to the new challenges of the National Plan for Music Education and enable the council to draw down the associated grant.

There are then 3 music co-ordinators responsible for the curriculum and quality specialising in brass and percussion, strings and woodwind. They are assisted by just 2 permanent Music Teachers, one of whom has in addition to his main role undertaken the administration of the Groups and Ensembles run at the Saturday Music School.

11 permanent staff were made redundant through this process, however 5 have remained as sessional Music Teachers. The rest of the teaching structure was also restructured and after additional consultation with staff, all sessional staff are now employed on new sessional

contracts at a reduced hourly rate £22.39 as agreed within the recommendations. As per the recommendations staff were invited to apply for advanced practitioner status if they met the following criteria:

- Hold a PGCE or international equivalent
- Have a Licentiate level music qualification, or international equivalent **or are**
- Nationally and internationally recognised in relation to Music Teaching
- Have experience of mentoring and supporting other music professionals
- Are engaged in teaching Advanced Students (grade 6 and above)
- Direct or conduct large (50 plus) Ensembles and Orchestra's

Just over 50% of staff now hold AP status and are entitled to a higher rate of pay of £29.72 per hour.

Recruitment has commenced to widen the specialism of the team and enable the service to offer more diverse opportunities. To date 86 applications have been received, many of whom are from highly qualified and experienced Musicians.

It is envisaged that as a result of the NPME additional Co-ordinators will be required in order for the service to be in a position to meet the needs of the grant, in particular a Singing Co-ordinator to develop the required strategy and associated offers.

Governance of the Hillingdon Music Service

One of the key recommendations of Phase 1 of the review was that a review of governance was required – (See Appendix 2)

Accommodation

The service's administrative office is located in the Compass Theatre, Ickenham and is paid for at a commercial rate of £27k per annum. The Saturday music provision and after school ensembles are held at Abbotsfield and Swakeleys joint site paid for through a rental agreement, with individual after school lessons happening at the Compass Theatre, when space is available.

During the autumn term, officers have been negotiating a move for the Saturday School as there were serious concerns regarding safeguarding across the very spread out site and have had agreement from Uxbridge High School to relocate to their new cultural building and music facilities from

Easter 2012. This keeps the provision in the centre of the Borough, and opens up many culturally diverse opportunities with both the school and Brunel University who are in close proximity.

The use of Adult Learning Centre accommodation has enabled more after school individual lessons to take place and centres have been used for CPD and other staff activities. These attract no additional cost to the service.

Decisions regarding the location of the administrative office are still being considered, however there is an opportunity to locate the music office to the North Hillingdon Adult and Community learning site, which would achieve a significant financial saving and would simplify the installation of the new data system required. Whilst keeping the access for parents central in the borough. It would also align the Music Service with the other cultural service which share the site.

Partnerships

There has been significant work undertaken in extending and formalising the partners the service works with.

Data monitoring and instrument tracking

In order to meet the requirements of the National Plan for Music Education and the associated grant, the service will need to be able to record data in relation to each child accurately and have robust reporting mechanisms. The current in-house developed system home grown system will not meet these requirements and a new system has been sourced from the major supplier of Music Service data systems

Paritor Ensemble – Enterprise Version

Officers have undertaken a review of the four bespoke Music Service software systems that are currently available in the market place. The key service objective is to reduce administrative costs by eliminating time consuming and mundane tasks. The system will also be required to produce detailed financial and management information to enable accurate business planning to take place.

Other required features include an electronic instrument inventory to control the stock and administer instrument loan agreements and a payment link to enable tuition payments to be undertaken on-line.

Mayor of London Young Musicians Scholarship Programme

Three talented Music Service students have been awarded scholarships under this new initiative. Each scholarship is worth £750 per year for four years and includes music tuition, instrument hire, a personal mentor, extra lessons and performance opportunities. Further scholarships will be available during 2012 for Hillingdon students.

Performances and events

Students from the Music Service have been extremely active during the Autumn Term and have performed at the following Borough events:-

Oct 2011 – Unveiling Ceremony Michael Steers Blue Plaque where the Brass Band played a selection of music from the James Bond and Star Wars films.

Nov 2011 – Two trumpeters played the Last Post and Reveille at the Polish War Memorial, Northolt as part of the Remembrance Day ceremony.

Dec 2011 – Three public concerts were held at the Sacred Heart School in Ruislip where the Orchestra's, Band's, Choir's and Group's performed a variety of music.

Dec 2011 - The Sax Group attended the Ruislip Manor Chamber of Commerce Christmas lights switch on.

Dec 2001 – The Sax Group also performed at the Harefield Village Christmas Tree lights switch on ceremony.

Dec 2011 – VIP opening night of the Uxbridge Ice Rink. Brass Band played a selection of Christmas music.

The service has been working closely with the Borough Events team and has developed the following programme of performances for 2012:-

14 March 2012 – Charity Public concert at Sacred Heart School involving the Brass Band and three Primary School Choir's.

20 March 2012 – String concert at Sacred Heart School.

21 March 2012 - Concert at Sacred Heart School

24 March 2012 – Public concert featuring the Orchestra's and Choirs at Abbotsfield School in the presence of the Mayor.

22 April 2012 – Clarinet Choir with Capital Connection at Winston Churchill Hall.

26 April 2012 – The String Quartet will perform at the Festival of Education at Brunel University.

28 April 2012 – The Saxophone Quartet will be performing at the Mayor's Civic Dinner at the Officers' Mess RAF Northolt.

2 May 2012 – The Brass Band and String and Sinfonia will play at the Mayor's Charity Concert at the Civic Centre.

5 May 2012 – Jazz Band in concert.

12 May 2012 – Concert Band will perform at the Adult Learners Week official launch.

26 May 2012 – The String Quartet will be attending the Swakeleys Garden Diamond Jubilee gardens event.

24 June 2012 - Symphony Orchestra, Symphony Strings and Brass Band in concert. Venue to be confirmed.

1 July 2012 – Jazz and Concert Bands will perform at the Compass Theatre Garden Party.

15 July 2012 – Music Centre Summer concerts. Elliot Hall, Harrow

19 – 23 July 2012 – Concert Band tour to France.

Publicity

The Music Service has recently featured in a number of Borough publications including Hillingdon People. Events that have been featured include the Brass Band performance at the Blue Plaque Unveiling Ceremony, the award of London Mayor's Scholarships to three of our most gifted students.

The service is working closely with Corporate Communications to develop new web pages which will promote the opportunities available through the Music Service and show case previous events. The web pages will also be used to communicate details of planned public concerts and events.



Review of the governance arrangements of the Music Service

Background to existing arrangements

In October 1992, the Community Services Sub-Committee considered the future development and organisation of the Hillingdon Music Service and resolved:

“That a management committee working to the constitution set out in the report be formed to manage the Hillingdon Music Service”

The purpose of the Management Committee at that time was to manage the service on behalf of the Council, including ensuring business planning, financial and audit compliance. The reason for an independent committee at that time was to enable the Music Service to explore limited company status and ‘trust’ options, which in the end never materialised.

In 1996, the Management Committee’s constitution was updated following some concerns over membership and the responsibilities of the Committee. The Management Committee still exists today with purpose of overseeing the Hillingdon Music Service. Its constitution has never since been updated to reflect the move to the Leader/Cabinet operating model of local democracy in 2002. Now, somewhat comparable to a school governing body, it has representatives from various fields of experience. The Council appoints a member to the Management Committee as an outside body representative.

As acknowledged in Phase 1 of the Working Group review, the Management Committee’s orientation has never allowed it to connect well with the line management and accountability structure of the Council. This poor link was most apparent during the difficulty in establishing the service’s budget in early 2011 - a prime driver for the Working Group review.

The Committee’s constitution is set out in **Appendix 1**, as shown in an old Education Committee report in 1996. It is rather cumbersome in comparison to the lighter-touch terms of reference of similar bodies today.

A related body, the ‘Friends of Hillingdon Music Service’ is run by supporters as a registered charity. Whilst they do not get involved in the management of the service, similar to a school’s Parent Teachers Association, members put much effort into supporting musical events and fund raising, e.g. for instruments. The ‘Friends’ is currently represented by one person on the Management Committee. Their Terms of Reference are set out in **Appendix 2**.

More information about these two bodies can be found in the Working Group’s Phase 1 review report to Cabinet in May 2011.

Working Group's recommendation

One of the key recommendations of Phase 1 of the Working Group review to Cabinet in May 2011 was a review of the governance arrangements and the effectiveness of the Music Service Management Committee. Cabinet agreed that:

'Officers review the Terms of Reference of the Management Committee to ensure its powers and responsibilities are consistent with the Council's Constitution, consulting the Working Group and Management Committee and that delegated approval be given to the Deputy Chief Executive and Director of Planning, Environment, Education and Community Service in consultation with the Leader of the Council, to approve any changes'

Since then, Officers have undertaken a thorough review, taking into account best practice, constitutional requirements, the need to reach out more to Hillingdon's residents and partners as well as the future direction of music tuition locally and nationally.

Recommendation:

It is recommended that:

- 1. The existing Management Committee ceases, with effect from 1 February 2012;**
- 2. It is re-established as a 'Music Advisory Group' with an updated and flexible membership to provide ongoing professional advice and support to the Council and the Music Service.**
- 3. Its proposed Terms of Reference set out in Appendix 3 are agreed.**

Reason for recommendation:

The new Music Advisory Group will:

- 1) Allow for clear delineation between the management and non-management (advisory / support) roles within the wider Music Service community. The Music Service is not governed by any committee but is managed by the Council, within the Adult and Community Learning Service. This includes all staffing matters, training and development of the service. It reports to senior management within the Planning, Environment, Education and Community Service Directorate and is accountable to the Cabinet Member for Education and Children's Services.

The existing "Friends" Group, which the Phase 1 review cited as "greatly valued", will be able to focus on its essential support role, including fundraising functions for the Music Service and its activities;

- 2) Bring about far greater partnership working between the Council and the widest possible range of individuals and organisations that represent the diverse music and performing arts culture and history in Hillingdon. In particular, the Council has excellent links with the

Royal Air Force locally and this would help to formalise strong musical links, along with the principles in the Armed Forces Community Covenant to be agreed by Cabinet.

- 3) Give clarity to responsibility for policy and budgetary decisions within the Music Service. Constitutionally, the development and approval of policy and the budget falls under the auspices of the Cabinet. The Music Advisory Group will therefore have a purely consultative role to play in any such decisions;
- 4) Provide flexible professional advice and support, with the ability to set up small 'task and finish' groups to assist on particular projects or events;
- 5) On an interim basis, provide any required advice to the Council and the Working Group as part of Phase 2 if its review and also in responding to the Henley review and delivery of the National Music Plan. When the Working Group's work has finished, the Music Advisory Group would become the principle advisory body to the Council on the strategic direction of music within the Borough.

Proposed Vision

The first meeting of the Music Advisory Group will be asked to give its views on a refreshed vision and mission for the Music Service. Their views will feed into Phase 2 of the Working Group review, which will report to Cabinet in 2012.

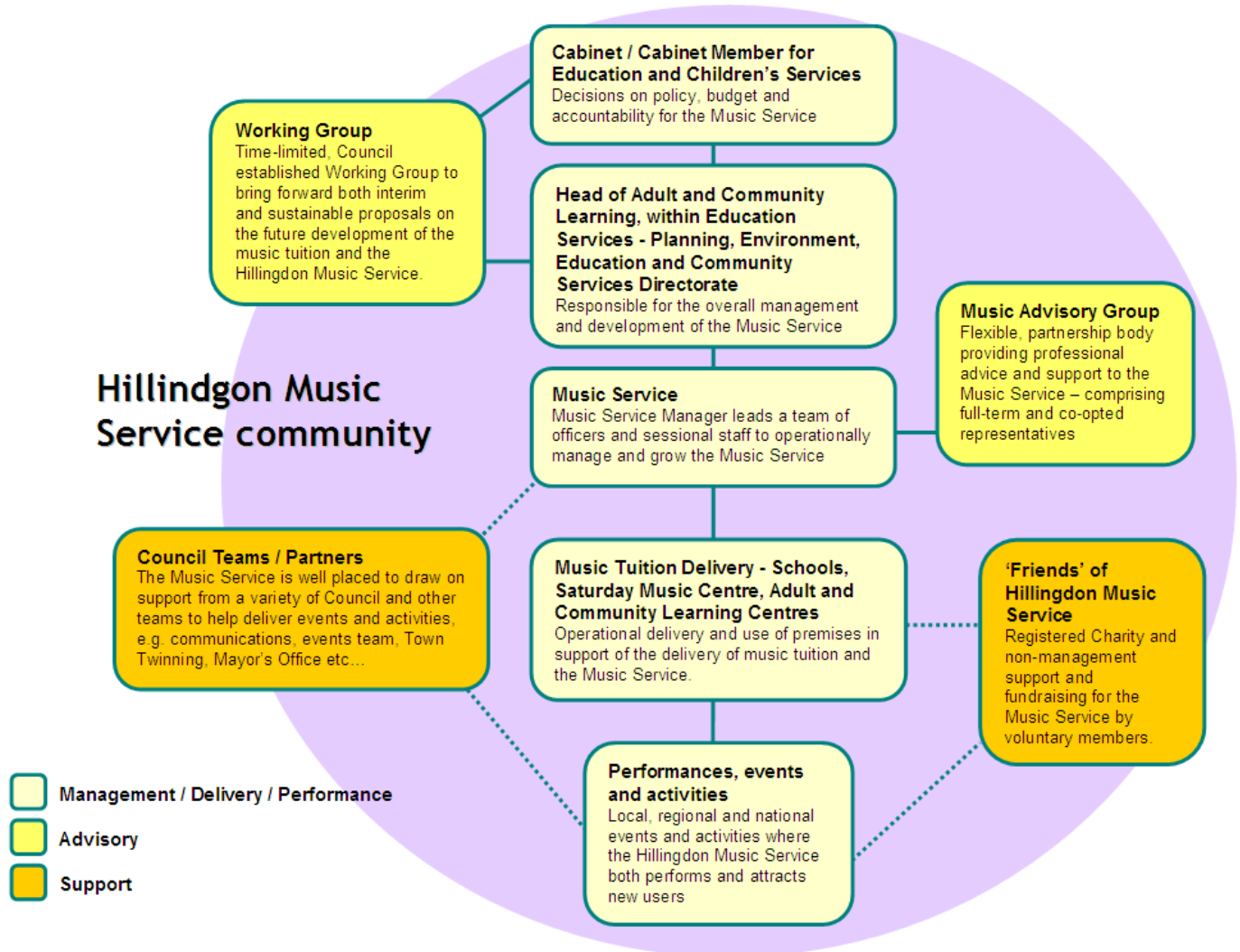
Proposed Partners & Membership

The Council considers the following organisations as its key partners in relation to the Music Service, which it would wish to involve in the Music Advisory Group to varying degrees. These will include new organisations and individuals that represent a much wider range of Hillingdon's community life:

- Young People / Students
- Parents / Carers / Guardians / 'Friends' Group
- Schools / head-teachers / music teachers
- Adult Learning Service
- Youth Service
- Arts Service
- Performing Arts Groups
- Local musicians and artists
- Local residents with expertise
- External partners
- The Royal Air Force
- Brunel University

The Music Service Community

Below shows the proposed management, advisory and support roles within the wider Music Service community:



Next steps

Consultation will take place with the Working Group and key Members of the Management Committee on the proposal following informal approval from the Deputy Chief Executive and Leader of the Council.

Final approval will then be sought thereafter, as per Cabinet's decision.

HILLINGDON MUSIC SERVICE MANAGEMENT COMMITTEE - REVISED CONSTITUTION

ITEM 28

Contact Officer: Graham Moss
Telephone: 01895-250789

SUMMARY

This report contains details of modifications made to the revised constitution for the Hillingdon Music Service Management Committee which take account of concerns expressed at the Education Committee meeting on 7 November 1995.

RECOMMENDATION

That Members now agree the revised constitution for the Hillingdon Music Service Management Committee.

INFORMATION

28.1 Education Committee received a report on 7 November 1995 setting out proposals for amending the present constitution of the Hillingdon Music Service Management Committee. However, following discussion when a number of concerns were expressed, it was agreed to withdraw the original proposals for further work and that it should be considered again at a future meeting.

28.2 The main concerns expressed related to:

- the number of representatives for particular interest groups
- how representatives were to be nominated
- voting arrangements at the annual general meeting
- responsibilities of the management committee

28.3 These have been addressed and discussed further by the Management Committee at its meetings on 23 November 1995 and 5 February 1996. A revised constitution has now been drawn up and is attached as Appendix A to this report. Changes made since the report in November 1995 are shown in bold italic.

Director of Finance's comments

28.4 This is not a financial report.

BACKGROUND DOCUMENTS

Education Committee 7 November 1995: report entitled "Hillingdon Music Service Management Committee - Revised Constitution".

HILLINGDON MUSIC SERVICE

AIMS OF THE HILLINGDON MUSIC SERVICE

The Hillingdon Music Service is committed to helping people enjoy and appreciate music by providing Musical opportunities of the highest standard to students of all ages in addition to catering for the widest musical needs.

OBJECTIVES OF THE HILLINGDON MUSIC SERVICE

- To provide high quality tuition and music-making opportunities to as many as possible, within the agreed budget set by the Council.
- To provide a programme of concerts, workshops and other musical events catering both for students as performers and for the broader client group as listeners.
- To maintain and develop good relationships with students, parents, schools and the community in order to be aware of and responsive to client needs.
- To ensure that all Music Service staff are well trained and able to play their part in delivering a high quality of service.
- To manage the service within agreed financial targets.

MANAGEMENT OF THE HILLINGDON MUSIC SERVICE

The responsibility for the Hillingdon Music Service is vested in :

- (a) ***The London Borough of Hillingdon through the Council and Education Committee***

The Education Committee is responsible on behalf of the London Borough of Hillingdon for determining the policies and the level of funding (including fees and charges) for the Music Service. Generally, the Council sets the priorities, policies and framework within which all services provided by the Council operate. These will apply, as appropriate, to the Hillingdon Music Service. The Council is also the employer of all persons employed by the Hillingdon Music Service and as such all employees in the Music Service are subject to the pay and terms and conditions of employment agreed by the Council. The management of the Music Service has been delegated to the Group Director : Education Services.

(b) ***The Group Director : Education Services***

The Head of Services to Schools is responsible through The Group Director: Education Services to the Education Committee for ensuring that all Council policies and standing orders are fully observed by the Hillingdon Music Service

The Head of Services to Schools is the line manager for the Joint Heads of the Music Service who are responsible for the day to day management of the service. Support to the Group Director : Education Services and the Council is provided by the Hillingdon Music Service Management Committee.

(c) ***The Hillingdon Music Service Management Committee***

The Hillingdon Music Service Management Committee is responsible for ensuring that the Music Service is high quality and client-focused. The Management Committee brings together in partnership both the providers and the clients of the Music Service and will offer advice and guidance and make recommendations to the Group Director: Education Services and to the Education Committee on the direction of the service. This includes the range of clients served and the level of funding (including fees and charges) for the Music Service.

THE COMPOSITION OF THE HMS MANAGEMENT COMMITTEE

The Committee shall comprise a maximum of 20 representatives from the following:

- *Headteachers of all phases of schools in Hillingdon* (TWO)
- *Heads of Department / Music Co-ordinators from*
- *Primary and Secondary Schools* (TWO)
- *Parents* (TWO)
- *Local business and industry* (ONE)
- *Other similar and associated committees e.g. Compass* (ONE)
- *School Governors and community committees* (TWO)
- *London Borough of Hillingdon Council* (ONE)
- *Hillingdon Arts Association* (ONE)
- *Senior students* (TWO)
- *Arts/Music Inspector* (ONE)
- *Teachers employed by the Hillingdon Music Service* (TWO)
- *Joint Heads of Hillingdon Music Service* (TWO)
- *Head of Services to Schools* (ONE)

THE TERMS OF REFERENCE OF THE HMS MANAGEMENT COMMITTEE

Policy

- To undertake policy decisions and devise strategies to ensure that the HMS is properly funded and staffed.
- To interpret with staff and the Head of Services to Schools, the appropriate legislation, locally and nationally, as it affects the HMS, ensuring that policy decisions are taken to affect changes in structure, organisation and practice to reflect that legislation.
- To maintain a dialogue with the Education Committee to ensure the correct interpretation of Council policy on various issues.

Service Delivery

- To work closely with the Authority, through the Head of Services to Schools, to ensure good quality accommodation, equipment and resources for the HMS.
- To work with parents, staff, students and schools in their work with HMS, including involvement with staff appointment as appropriate.
- To produce reports, reviews, and service and development plans for the HMS.
- To work with the Friends of HMS who continue to provide a valuable support, fund raising and publicity role to the service.

Finance

- To manage the budget as determined by the Education Committee.
- To ensure that the standards of financial management are high and that the financial procedure conform to financial regulations, Council standing orders and other instructions as issued by the Director of Finance from time to time.
- To be responsible for the management of any special fund accounts (or equivalent) and to appoint annually an auditor who will audit the fund annually and prepare a report for the Annual General Meeting.
- To ensure that inventories, stock records etc., are maintained.

THE CONSTITUTION OF THE HMS MANAGEMENT COMMITTEE

GENERAL MEETINGS

1. The Management Committee shall convene and the Hillingdon Music Service shall hold general meetings as annual general meetings at such times but at least once a year or no more than 15 months from the last AGM and at such places as the Management Committee shall appoint. Any general meeting of the Hillingdon Music Service other than an annual general meeting shall be called an extraordinary general meeting.
2. The Management Committee may, whenever it thinks fit, convene an extraordinary general meeting.

NOTICE OF GENERAL MEETINGS

3. An annual general meeting shall be called by not less than twenty-one days' notice in writing and a meeting other than an annual general meeting shall be called by not less than fourteen days' notice in writing. The notice shall be exclusive of the day on which it is served or deemed to be served and of the day for which it is given, and shall specify the place, day and time of meeting, and, the general nature of that business.

Notice of every general meeting shall be given in such manner as determined by the Management Committee to all Members of those bodies who have elected representatives on the Management Committee.

Notwithstanding that a meeting of the Hillingdon Music Service is called by shorter notice than that specified in this paragraph, it shall be deemed to have been duly called if it is so agreed:-

- (a) in the case of a meeting called as an annual general meeting, by all the Members entitled to attend and vote thereat; and
 - (b) in the case of any other meeting, by a majority in number of the Members having a right to attend and vote at the meeting.
4. The accidental omission to give notice of a meeting to, or the non-receipt of notice of a meeting by any person entitled to receive such notice shall not invalidate the proceedings at that meeting.

PROCEEDINGS AT GENERAL MEETINGS

5. All business shall be deemed special that is transacted at a general meeting and also all business that is transacted at an annual general meeting with the exception of:-
 - (a) the consideration and adoption of the accounts;

- (b) the consideration of reports of Members of the Management Committee.
6. No business shall be transacted at any general meeting unless a quorum is present when the meeting proceeds to business, but the absence of a quorum shall not preclude the appointment, choice or election of a chairman which shall not be treated as part of the business of the meeting. Save as otherwise provided by these paragraphs, at least six Members present in person and entitled to vote shall be a quorum for all purposes.
 7. If within five minutes (or such longer time but not exceeding one hour as the chairman of the meeting may determine to wait) after the time appointed for the meeting a quorum is not present, the meeting, if convened on the requisition of Members, shall be dissolved. In any other case it shall stand adjourned to such other day (not being less than fourteen nor more than twenty-eight days thereafter) and at such other time or place as the chairman of the meeting may determine and at such adjourned meeting two Members present in person shall be a quorum. The Hillingdon Music Service shall give not less than seven days' notice in writing of any meeting adjourned through want of a quorum and such notice shall state that two Members present in person shall be a quorum.
 8. Each Management Committee Member shall be entitled to attend and speak at any general meeting of the Hillingdon Music Service.
 9. The Chair (if any) of the Management Committee or, in his/her absence, a Deputy Chair (if any) shall preside as chair at every general meeting. If there is no such Chair or Deputy Chair, or if at any meeting neither the Chair nor a Deputy Chair is present within five minutes after the time appointed for holding the meeting, or if neither of them is willing to act as chair, the Members present shall choose one of their number to act, or if one Member only is present he/she shall preside as chair if willing to act.
 10. The Chair may with the consent of any meeting at which a quorum is present (and shall if so directed by the meeting), adjourn the meeting from time to time and from place to place, but no business shall be transacted at any adjourned meeting except business which might lawfully have been transacted at the meeting from which the adjournment took place. When a meeting is adjourned for three months or more, notice of the adjourned meeting shall be given as in the case of an original meeting.
 11. Save as expressly provided by these paragraphs, it shall not be necessary to give any notice of an adjournment or of the business to be transacted at an adjourned meeting.

VOTING

12. At any general meeting a resolution put to the vote of the meeting shall be decided on a show of hands.

13. In the case of an equality of votes at a general meeting the chairman of such meeting shall be entitled to a second or casting vote.

APPOINTMENT OF MEMBERS OF THE MANAGEMENT COMMITTEE

14. *Subject to the provisions of these paragraphs, the Management Committee may elect any person to be a Member. Members of the Management Committee will be elected from the 13 groups listed under the heading "Composition of the HMS Management Committee". Nominations for vacancies will be sought as follows:*

- *Headteachers of all phases of schools in Hillingdon : by seeking nominations from the Primary Heads Forum and the Hillingdon Association of Secondary Headteachers (HASH);*
- *Heads of Department / Music Co-ordinators from Primary and Secondary Schools: by seeking nominations from the Hillingdon Music Education Forum;*
- *Parents:
by seeking nominations from the Friends of the Music Service*
- *Local business and industry:
by writing to the Education / Business Partnership and Local Chambers of Commerce*
- *Other similar and associated committees:
by writing to the Compass Management Committee and other local community associations*
- *School Governors and Community Committees:
by writing to the Forum of Hillingdon Governors*
- *London Borough of Hillingdon Council:
by writing to the Head of Committee Services London Borough of Hillingdon*
- *Hillingdon Arts Association:
by writing to the Secretary of the Hillingdon Arts Association*
- *Senior students:
by writing to all students aged 16 and over*
- *Arts/Music Inspector:
Postholder is an ex-officio member of the Management Committee*
- *Teachers employed by the Hillingdon Music Service:
by seeking nominations from all music teaching staff employed by Hillingdon Music Service*

- *Joint Heads of Hillingdon Music Service:
Postholders are ex-officio members of the Management Committee*
- *Head of Services to Schools:
Postholder is an ex-officio member of the Management Committee*

Where the individuals/organisations listed above have not been able to nominate a representative, the Management Committee may approach individuals to serve as members of the Management Committee.

Election of nominees will be by a simple majority of the Management Committee.

REMOVAL OR DISQUALIFICATION OF MEMBERS

15. *Without prejudice to the provisions set out under paragraphs 16 - 18 below, the office of a Member shall be vacated in any of the events following, namely:-*
- (a) if he/she resigns his/her office by notice in writing delivered to the Office of the Hillingdon Music Service or tendered at a meeting of the Management Committee;*
 - (b) if, without leave, he/she is absent from meetings of the Management Committee for six consecutive months, and the Management Committee resolves that his/her office is vacated.*

LENGTH OF SERVICE OF MEMBERS

16. *Elected Members of the Management Committee term of office shall be for a maximum of three years. At the end of the three year period, the Management Committee shall seek a new nomination from the individuals/organisation whom the Member represents.*
17. A retiring Member shall be eligible for re-election.
18. Ex-officio Members may serve on the Management Committee for as long as they remain in their post.

POWERS AND DUTIES OF THE MANAGEMENT COMMITTEE

19. The business of the Hillingdon Music Service, shall be managed by the Management Committee in accordance with its' terms of reference. The Management Committee, may exercise all powers of the Hillingdon Music Service which are not by the constitution required to be exercised by the Hillingdon Music Service in general meeting.
20. The Management Committee may entrust to and confer upon any Member of the Management Committee any of the powers exercisable by it upon such terms and

conditions and with such restrictions as it thinks fit, and either collaterally with, or to the exclusion of, its own powers, and may from time to time revoke or vary all or any of such powers but no person dealing in good faith and without notice of such revocation or variation shall be affected thereby.

PROCEEDINGS OF THE MANAGEMENT COMMITTEE

21. The Management Committee will meet for the despatch of business at least four times a year, adjourn and otherwise regulate its meetings as it thinks fit. Questions arising at any meeting shall be determined by a majority of votes. In the case of any equality of votes the chairman of the meeting shall have an additional or casting vote. A Member may at any time summon a Management Committee meeting.
22. Notice of a Management Committee meeting shall be deemed to be duly given to a Member if it is given to him/her personally or by word of mouth or sent in writing to him/her at his last known address or any other address given by him/her to the Management Committee for this purpose.
23. The quorum necessary for the transaction of the business of the Management Committee may be fixed by the Management Committee and, unless so fixed at any other number, shall be one third of the membership of the Management Committee. Any Member who ceases to be a Member at a Management Committee meeting may continue to be present and to act as a Member and be counted in the quorum until the termination of the Management Committee meeting if no other Member objects and if otherwise a quorum of Members would not be present.
24. The continuing Members may act notwithstanding any vacancy in the Management Committee but, if and so long as the number of Members is reduced below the minimum number fixed by or in accordance with these paragraphs, the continuing Members or Member, notwithstanding that the number of Members is below the number fixed by or in accordance with these paragraphs as the quorum or that there is only one continuing Member, may act for the purpose of filling vacancies on the Management Committee or of summoning general meetings of the Hillingdon Music Service but not for any other purpose.
25. The Management Committee may elect a Chair and one or more Deputy Chair of its meetings and determine the period for which they are respectively to hold such office. If no such Chair or Deputy Chair is elected, or if at any meeting neither the Chair nor any Deputy Chair is present within five minutes after the time appointed for holding the same, the Members present may choose one of their number to be chair of the meeting.
26. A meeting of the Management Committee at which a quorum is present shall be competent to exercise all the powers, authorities and discretion for the time being vested in or exercisable by the Management Committee.
27. The Management Committee may delegate any of its powers, authorities and discretion to committees, consisting of such person or persons (whether a member or members of its body or not) as it thinks fit. Any committee so formed shall, in the

exercise of the powers, authorities and discretion so delegated, conform to any regulations which may be imposed on it by the Management Committee.

28. The meetings and proceedings of any committee consisting of two or more members shall be governed by the provisions contained in these paragraphs for regulating the meetings and proceedings of the Management Committee so far as the same are applicable and are not superseded by any regulations imposed by the Management Committee under the last preceding paragraph.
29. A resolution in writing signed by the Members for the time being entitled to receive notice of a meeting of the Management Committee (provided that number is sufficient to constitute a quorum) or by all the members of a committee for the time being shall be as valid and effectual as a resolution passed at a meeting of the Management Committee or, as the case may be, of such committee duly called and constituted. Such resolution may be contained in one document or in several documents in like form each signed by one or more of the Members or members of the committee concerned.
30. All acts done by the Management Committee or by any committee or by any person acting as a Member or member of a committee, shall, notwithstanding that it is afterwards discovered that there was some defect in the appointment of any member of the Management Committee or such committee or person acting as aforesaid or that they or any of them were disqualified or had vacated office, be as valid as if every such person had been duly appointed and was qualified and had continued to be a Member or member of such committee.

SECRETARY

31. The Secretary shall be appointed by the Management Committee for such term and upon such conditions as it may think fit; and any Secretary so appointed may be removed by the Management Committee.

AMENDMENTS TO THE CONSTITUTION

32. The Constitution may be added to or altered by passing a resolution at a General Meeting by a minimum of those voting in favour representing at least three quarters of those present in person and entitled to vote. A meeting of the Committee shall recommend to the Members that part or all of the constitution shall be added to or altered and that a general meeting be convened to consider such recommendation(s). The period of notice for such a meeting shall be 21 days. The new provisions shall be circulated with the notice convening the meeting explaining the purpose of such additions or alterations.
33. *Any amendment agreed by Management Committee through the process described above will be subject to endorsement by the Education Committee before it is implemented.*

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12. The Annual General Meeting shall receive the report of the work of the preceding year together with the financial report.
13. The Executive Committee may call a Special Meeting of the Society at any time.
14. No less than ten members may call a Special Meeting by giving seven days notice to the Executive Committee.
15. Not less than seven days notice of the holding Annual General Meeting, or Special Meeting shall be given to members in writing by post, or personal delivery to their last known address.
16. With agreement of the Executive Committee not more than four other members may be co-opted to the Committee. The co-opted members shall retire at the Annual General Meeting.
17. Co-opted members and persons under the age of 18 shall not have the power to vote.
18. ***Powers*** For furtherance of the Objects of the Society the Executive Committee may:
 - a) purchase, take on lease, or in a exchange, hire or otherwise acquire, any real or personal property considered necessary for the needs of the Society;
 - b) provide equipment
 - c) invest the moneys of the Society not immediately required for its purposes in or upon such investments, securities or property as may be thought fit;
 - d) expand moneys received from any source;
 - e) raise moneys by organising events, charging entrance fees or other levies considered necessary, provided that the Society shall not undertake any permanent trading activities in raising funds for it charitable objects.
 - f) receive donations from any source;
 - g) subject to such consents as may be required by law, sell, let, mortgage, dispose of or turn to account all or any of the property or assets of the Society as may be thought expedient, with a view to the promotion of any all of its Objects.
 - h) do all such other lawful things as appear to the Committee to be necessary in the persuance of the Objects.

Music Advisory Group

Terms of Reference

Purpose

The Music Advisory Group will provide ongoing professional advice and support to the Council and the Music Service Management Team from a wide range of partners and people involved within the Borough's diverse music, cultural, educational and performing arts communities. It should be noted that this group does not have an operational remit. It will help ensure that the tuition planning developed by the Music Service Management Team offers a wide and balanced curriculum, which extends access and opportunities to all of Hillingdon's young people and residents.

Objectives

- 1) To provide ongoing professional advice and support to the Council and the Music Service Management Team valuing the expertise and experience within the Group;
- 2) To advise on new initiatives to widen access, participation and engagement with non-traditional young musicians;
- 3) To advise on greater partnership and community engagement links between the Music Service Management Team, local organisations, businesses, educational institutions and overseas;
- 4) To share good practice and provide advice on furthering links between music tuition and the wider performing arts and cultural offer in Hillingdon;
- 5) To provide professional insight into identified service needs and provision gaps and advice on instrumental tuition and curriculum development;
- 6) To provide advice to the Council and the Member Working Group in Phase 2 of their review, in particular in responding to the Henley review and delivery of the National Music Plan; *(An interim term of reference which expires when the Working Group ceases to exist)*
- 7) When required by the Cabinet Member for Education and Children's Service, to advise the Council on the strategic direction of music tuition within the Borough *(to become a term of reference after the Member Working Group ceases to exist)*.
- 8) To provide advice to the Music Service Manager in shaping the Music Service Plan;
- 9) To work with the Music Service Manager to help bring to fruition creative ideas, musical projects, performances and bespoke activities by working together and engaging in 'task & finish' working groups to deliver them.

Membership of the Group

The Music Advisory Group will consist of 5 full-term representatives and up to 10 co-opted representatives as follows:

Full-term representatives:

- Council appointed representative - as an outside body (x1)
- Schools / head-teachers / music teachers (x2)
- Parent / Carer / Guardian or 'Friends' Group (x1)
- Royal Air Force representative (x1)

A maximum of 10 co-opted representatives from the following indicative groups:

- Young people / students
- Parent / Carer / Guardian or 'Friends' Group
- Arts Service
- Youth Service
- External partners / businesses
- Experienced or distinguished local, national or international musicians and artists, e.g. Brunel Arts and Artists in residence
- Local Performing Artists or Groups
- Members of the local community with relevant experience
- Other relevant Council Officers, as required.

Ex-officio:

- The Music Service Manager, Head of Adult and Community Learning and Chief Education Officer (or their representatives) will be ex-officio representatives of the Music Advisory Group, with no formal appointment required.

Full-term representatives

Full-term representatives will be sought by notification of the positions to the various services, organisations or groups – or alternatively upon a particular recommendation of expertise or experience to the Head of Adult and Community Learning or Chief Education Officer.

The approval of the appointment of any full-term representative will be determined by the Cabinet Member for Education and Children's Services (or the Leader of the Council if there is a conflict of interest) by way of a formal notification and letter. The Cabinet Member will also determine the de-selection of any full-term representative at any time.

The Chairman of the Group shall automatically be the Council appointed representative, which will require full Council approval and need not be an Elected Member. Alternatively, the Chairman can be appointed where 3 or more of the full-term representatives agree otherwise. A Vice-Chairman shall be appointed by majority agreement of the full-term representatives

The first term of office of the Group will last until the end of May 2014. However, the term of office, chairmanship and vice-chairmanship thereafter shall be for a full 3 years. Representatives may cease their membership by written resignation at any time.

Co-opted representatives

A maximum of 10 co-opted representatives can be chosen to supplement the full-term membership. This will provide a very high degree of flexibility, enabling the Music Advisory Group (and most importantly the Music Service) to draw upon the best expertise possible whilst allowing for regular membership turnover to foster fresh-thinking and creativity. The co-optees will be particularly useful when undertaking project 'task & finish' groups.

The appointment of any co-opted representatives can be for up to a maximum of 12 months and will be agreed by the Head of Adult and Community Learning or Chief Education Officer, in consultation with the Chairman of the Group and, if required, the Cabinet Member for Education and Children's Services. The Head of Adult and Community Learning or Chief Education Officer can de-select a co-optee from the Group at any time.

Frequency

The Group (including both full-term and co-opted representatives) will meet a minimum of 3 times each year, normally during school-term time. However, individual representatives will meet much more frequently together to assist in 'task & finish' working groups to deliver musical projects.

Administrative

Administrative support to the Music Advisory Group will be provided by the Music Service Manager, who will also agree the agenda for meetings with the Chairman in advance.

The Music Advisory Group, as an advisory body, is not governed by the Local Government Acts and Access to Information legislation. It is therefore not required to meet in public session and can be flexible in terms of arranging meeting dates, agendum, minutes and other paperwork. Brief minutes or action notes of the meetings (not 'task & finish' groups) are good practice and these will be circulated to the Head of Adult and Community Learning, Chief Education Officer and Cabinet Member for Education and Children's Services for information.

The Music Service Manager and Head of Adult and Community Learning will co-ordinate the work of any "task & finish" group, comprising the wider Group membership.

The Council will make available free of charge any Council owned meeting rooms or venues in the borough to support the Music Advisory Group in its work.

This is a valued voluntary role within the local community and no travel or other expenses will normally be made available to reimburse representatives. However, in exceptional cases, the Deputy Chief Executive & Corporate Director of Planning, Environment, Education and Community Services may determine if expenses can be paid.

Any amendments to these Terms of Reference must be agreed by the Deputy Chief Executive & Corporate Director of Planning, Environment, Education and Community Services in consultation with the Leader of the Council.

Henley Report Summary of Recommendations

Recommendation 1: Schools should provide children with a broad Music Education, which includes performing, composing, listening, reviewing and evaluating

Recommendation 2: Singing should be an important part of every child's school life from Early Years through until at least Key Stage 3.

Recommendation 3: All children at Key Stage 2 should have the opportunity to learn an instrument through whole class ensemble teaching. Ideally, this would be for a period of one year, but at the barest minimum, one term of weekly tuition should be offered.

Recommendation 4: There should be a clear progression route for children after the initial free opportunity for instrumental tuition is made available. This route would be means tested, with parents above an agreed income level expected to fund, or part fund, tuition.

Recommendation 5: Music should continue to be offered by schools at Key Stage 4 and beyond, allowing pupils to gain GCSE, BTEC and A level qualifications in the subject.

Recommendation 6: Schools should facilitate live music making opportunities and performances for children and young people. Arts Council England funded organisations and other recognised Music Education organisations should be encouraged to play a meaningful role in providing these opportunities, however they should link more closely to curriculum objectives

Recommendation 7: Beyond the classroom, children should have the opportunity to take part in vocal and instrumental ensembles. These should either be offered in schools or by bringing pupils together from schools in a wider locality.

Recommendation 8: The best model for Music Education includes a combination of classroom teaching, instrumental and vocal music tuition and input from professional musicians. Partnership between organisations is the key to success.

Recommendation 9: The provision of Music Education should remain a statutory requirement as part of the National Curriculum.

Recommendation 10: The Department for Education and the Department for Culture, Media and Sport should work together to develop a national plan for Music Education in England (The National Music Plan).

Recommendation 11: Ofsted's remit should be expanded to include the reviewing of standards in Music Education provided in schools by Local Authority Music Services, Arts Council England client organisations or other recognised music delivery organisations. The focus for Ofsted's work in this area should be on the quality of teaching, leadership and management, with the aim of raising standards and increasing levels of achievement among pupils.

Recommendation 12: Arts Council England should fund its client organisations to deliver Music Education programmes in accordance with the National Music Plan. All of these programmes should operate under the same quality framework, inspected by Ofsted.

Recommendation 13: Music Education in school and out of school should continue to be funded through a mixed economic model. This should include ring-fenced funding from central government, funding from Arts Council England, funding from Local Authorities, funding from the National Lottery and through fees from parents. In addition, it is anticipated that funding will also come for national and local projects from private sources, including charities and foundations and through sponsorship from industry and from philanthropists.

Recommendation 14: Schools, Local Authority Music Services, Arts Council England client organisations and other recognised delivery organisations should work together to create Music Education Hubs in each Local Authority area. These Hubs should receive ring-fenced central government funding to deliver Music Education in each 33 area following an open, advertised bidding process. It is anticipated that there would be a lead organisation (which is likely to be a Local Authority Music Service in almost all cases, but in some cases could also be an Arts Council England client organisation or other recognised delivery organisation). This lead organisation would be directly funded to undertake the leading role in each Hub. The Department for Education should ensure that public funds are invested to provide the highest quality Music Education for children and young people efficiently and with the greatest accountability for the money spent.

Recommendation 15: All partner organisations working together in Music Education Hubs should be encouraged to make back office cost savings. It may also be possible to make savings across a number of local areas through the development of wider partnerships. This could include the merger of senior management and support functions over a number of Local Authority areas. It may also be appropriate for particularly successful Local Authority Music Services to undertake to offer Music Education provision in neighbouring areas.

Recommendation 16: Currently, musical instruments are purchased on an ad hoc basis by music services and schools. This should be replaced by one centralised national purchasing system, building on the recommendations of Sir Philip Green in his recent report to the Cabinet Office about government procurement.

Recommendation 17: Youth Music should operate under a set of tightly targeted objectives, defined and monitored by the Department for Education, the Department for Culture, Media and Sport and Arts Council England. Its administration costs should be in line with other lottery distributors and, like these other bodies, Youth Music should be prevented from spending any government or lottery funds on lobbying and public affairs activities.

Recommendation 18: Youth Music should be required to maintain the central resources of the Sing Up programme (the Song Bank and website), which should be made available to schools to use on an on-going basis. Funding for the four year Sing Up initiative has always been scheduled to end in March 2011. However, as part of the transition funding in the 2011-12 financial year, a slimmed-down Sing Up should receive some funding to help it to ensure that the 34 legacy of the initial four years of investment remains in place.

Recommendation 19: Both Arts Council England and Youth Music may wish to examine the possibility of supporting an In Harmony style model moving forwards, perhaps through the development of a standalone charitable trust. Although In Harmony is an expensive initiative, early evidence suggests that whole school provision in a single school with a single lead cultural organisation creates radical improvements in educational attainment for the children involved. It is recommended that existing projects be funded for a further transition year against the membership criteria currently being developed by the Department for Education and the Department for Culture, Media and Sport. If these projects fail to meet the minimum criteria, they should not receive further public funds.

Recommendation 20: The Music and Dance Scheme and the National Youth Music Organisations should continue to receive funding from the Department for Education, from Arts Council England and from Youth Music. We should acknowledge their role in showcasing the high level of talent that our Music Education system can foster. The public funding for these organisations from the Department for Education, Arts Council England and Youth Music should be directed towards developing young people's musical performance to the highest level. Gaining a place in one of our National Youth Music ensembles is a considerable achievement both for the young person concerned and for the teachers who have helped them to get there. It should be celebrated as such. Given the considerable investment in the Music and Dance Scheme, the Department for Education should ensure that this continues to offer the best possible value for money.

Recommendation 21: Much primary school classroom teaching of music is provided by non-specialist teachers. The amount of time dedicated to music in most Initial Teacher Training courses is inadequate to create a workforce that is confident in its own ability to teach the subject in the classroom. It is recommended that a new minimum number of hours of ITT for primary music teachers be spent on the delivery of Music Education.

Recommendation 22: All primary schools should have access to a specialist music teacher.

Recommendation 23: Secondary school music teachers should be allowed the time to work closely with their local Music Education Hubs and feeder primaries.

Recommendation 24: A new qualification should be developed for music educators, which would professionalise and acknowledge their role in and out of school. Primarily delivered through in-post training and continuous professional development, musicians who gain this new qualification would be regarded as Qualified Music Educators. It would be as applicable to peripatetic music teachers as it would be to orchestral musicians who carry out Music Education as part of their working lives.

Recommendation 25: Conservatoires should be recognised as playing a greater part in the development of a performance-led Music Education workforce of the future. All graduates from Conservatoires should study the necessary components within their undergraduate courses to enable them to leave with the Qualified Music Educator award.

Recommendation 26: The Conservatoires should work with Teach First to create a Teach Music First programme, which enables our best musicians to spend two years teaching in schools before they move onto their performance career.

Recommendation 27: Leadership training among the Music Education workforce is at best patchy. It is recommended that a credible and experienced management training provider be commissioned to provide a nationwide management development scheme targeted specifically at music educators.

Recommendation 28: All music teachers should be encouraged to register on a national database, which allows them to use a kite mark. This would provide parents with a base-level of quality assurance.

Recommendation 29: The existing place of graded examinations in school performance tables should be better communicated to pupils, parents, schools, Further and Higher Education providers and employers.

Recommendation 30: To make it easier for parents to understand the full breadth of music-making opportunities for their children, schools should be encouraged to use their websites to communicate to parents and carers the totality of Music Education opportunities in their local area.

Recommendation 31: Arts Council England's Take It Away scheme, which provides loans for the purchase of instruments, should continue. However, it should be focused on providing loans for those in full-time education of any age.

Recommendation 32: It is recommended that the Department for Education examines how learning from the Sing Up and In Harmony projects might be developed as a model for narrowing the gap in attainment through the use of the pupil premium.

Recommendation 33: As part of the National Music Plan, further work should be undertaken to develop a national plan for the use of technology in the delivery of Music Education – and to ensure that the workforce is up-to-date with latest developments. This review should examine how technology could enable better teaching of music (particularly in rural communities) as well as ways in which new methods of creating music that embrace technological innovation are taught in the classroom.

Recommendation 34: The Music Education world is fragmented and uncoordinated. There are too many organisations that have overlapping areas of interest. These organisations need to join together to create one single body.

Recommendation 35: A review of charitable organisations working in the Music Education sector should be undertaken with the aim of ensuring that money donated to these charities is being spent in the most efficient and effective way.

Recommendation 36: As suggested in the recent White Paper, 'The Importance of Teaching', it is recommended that the lessons from this Review be applied to other areas of Cultural Education including Dance, Drama, Film, the Visual Arts, Museums, the Built Environment and Heritage.

London Borough of Hillingdon

Adult and Community Learning

Music and Performing Arts Facilities



HILLINGDON
LONDON

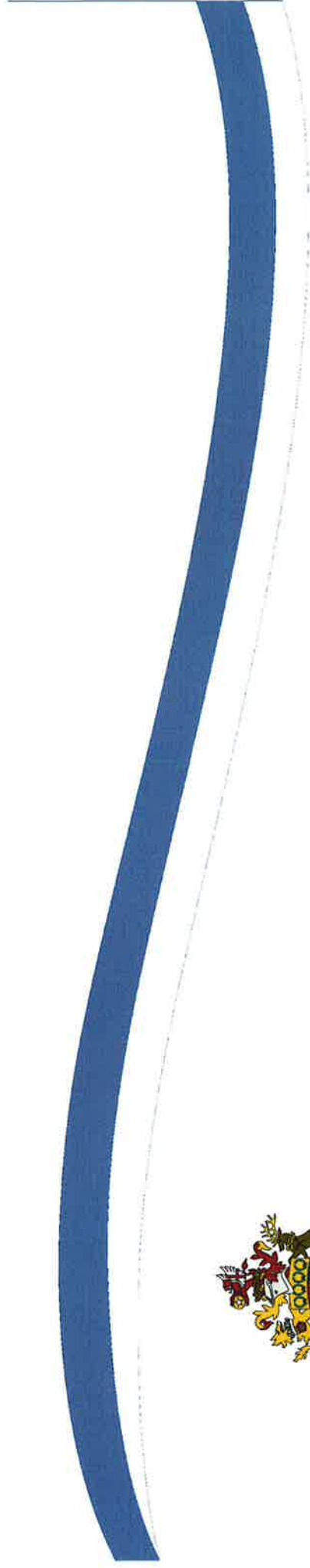
London Borough of Hillingdon

Adult and Community Learning

**Council Owned Music and
Performing Arts Facilities**



HILLINGDON
LONDON



Name of Venue	Service Description	Location of Service Venue
Manor Farm - Which Includes	Hosts public and private classes, concerts, theatre, conferences and lectures, the Winston Churchill Hall is a 350 seat theatre and community hall	Ruislip
Great Barn	Great Barn has a capacity of up to 200 people and is a social and concert venue. It is also the venue for Ruislip's Duckpond Market.	Ruislip
Manor Farm House	Manor Farm House is a Grade II listed building, which attracts many visitors each year. It is now a Museum and holds office space	Ruislip
Stables	Manor Farm Stables is a small community venue hire, and it has a capacity of up to 40 people. Manor Farm Stables caters for small Children's Parties and meetings.	Ruislip

Manor Farm Hall	This is a small community venue hire situated on the grounds of Manor Farm. It has a capacity for 30 people, so is beneficial for small meetings	Ruislip
Guide Hut	This is a small community venue for hire.	Ruislip
Cow Byre Art Gallery	This is a small community venue for hire, which has Disabled parking access and has play and display parking at St Martin's Car Park	Ruislip
Beck Theatre	The Beck Theatre seats 600 people, has a Foyer for 200 people seated, 120 standing and has available a Coffee Shop that serves pre-show meals.	Hayes
Compass Theatre & Ickenham Hall	This is a 150 seat theatre, has the Long Room, containing 40 seated rows and a Studio of 40 seated rows.	Ickenham

<p>Southlands Art Centre</p>	<p>The centre has 7 rooms available, the smallest room seating 20 people and the largest room seating 36. There is parking available for approximately 30 people.</p>	<p>West Drayton and Yiewsley</p>
<p>Waters Edge Bar and Restaurant</p>	<p>This has a Function Suite with 120 standing, 70 seats theatre style and up to 80 seated at tables. There is also the Conservatory with around 5-60 standing, 40 seated theatre style and 35/40 seated at tables. This room is ideal for sit down dinners, Confe</p>	<p>Cowley</p>
<p>The Cavendish</p>	<p>This is a multi-purpose venue, with a garden, and caters for 250 standing, 120 seated theatre style and 110 seated at tables in one room.</p>	<p>Eastcote</p>
<p>Bishopshalt Secondary School</p>	<p>Bishopshalt Secondary School specialises in Music and Performing Arts.</p>	<p>Hillingdon</p>

<p>Bishop Ramsey Church of England School</p>	<p>Suitable for Private Functions and Concerts.</p>	<p>Ruislip</p>
<p>Laurie Lane Primary School</p>	<p>Caters for 120 standing, 150 seated theatre style or for 100 catering style around tables. Suitable for business and social functions, and also for dramatic productions and presentations.</p>	<p>West Drayton</p>
<p>Swakeleys School</p>	<p>Swakeleys School specialises in English and Drama.</p>	<p>Hillingdon</p>
<p>Vyners School</p>	<p>Main Hall holds 500 standing, 300 seated theatre style and 150 seated at tables. The hall is a great venue for Concerts.</p>	<p>Ickenham</p>

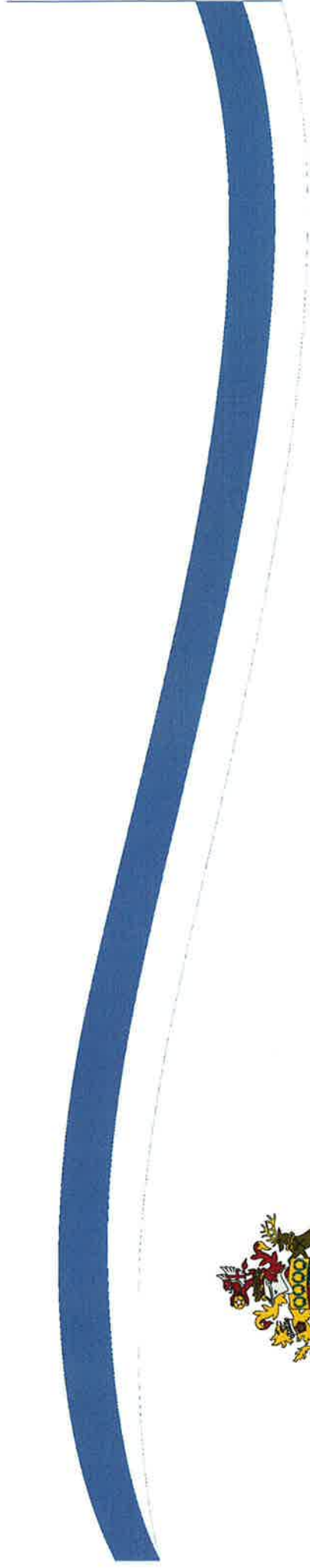
London Borough of Hillingdon

Adult and Community Learning

**Community Music and Performing
Arts Facilities**



HILLINGDON
LONDON



Name of Venue	Service Description	Location of Service Venue
ST Mary's Church Hall	St Mary's Church Hall consists of a large stage, with 200+ standing and 140 seated at tables and chairs.	Harefield
Hayes End Methodist Church	Main Hall holds 80-100 people, Small Hall holds 25-50 and a Room can hold between 10-25.	Hayes
All Saints Church	There are large and small halls available for hire at reasonable hourly rates, They are attractive venues for social activities such as dance classes and theatrical or choir rehearsals.	Hillingdon
St Johns Church Hall	Main Hall holds 100 people. It is suitable for drama classes, exercise classes and dance classes.	Hillingdon
Ickenham United Reformed Church	The large hall can hold 170 seated, and the Parlour 30 seated. It is a great venue for rehearsals.	Ickenham

<p>Northwood Methodist Church</p>	<p>The Church Auditorium can hold 175 seated. It caters for Concerts, Public Meetings and Business Meetings.</p>	<p>Northwood</p>
<p>Brunel University Conference Services</p>	<p>Brunel University Conference Services offer a year round dedicated Conference Suite consisting of five seminar rooms and a 98 seat theatre. There are also a further 29 seminar rooms, 22 theatres and exhibition spaces are available for daily use from June-September, as well as for evenings and weekends during term times.</p>	<p>Uxbridge</p>

Halls for Hire

Halls, Meeting rooms, Conference facilities

- | | | | |
|---|-----------------------|----|---------------|
| 1 | COWLEY | 9 | ICKENHAM |
| 2 | EASTCOTE | 10 | NORTHWOOD |
| 3 | HAREFIELD | 11 | RUISLIP |
| 4 | HARLINGTON | 12 | SOUTH RUISLIP |
| 5 | HARMONDSWORTH/ SIPSON | 13 | UXBRIDGE |
| 6 | HAYES | 14 | WEST DRAYTON |
| 7 | HEATHROW | 15 | YEADING |
| 8 | HILLINGDON | | |

BOOKINGS- for further information, and to make a hall booking, please get in touch with the contact named below:

1 COWLEY

WATERS EDGE BAR AND RESTAURANT

www.the-watersedge.co.uk

Canal Cottages, Packet Boat Lane
Cowley Peachey, Middx

[UB8 2JS](#)

Tel: 01895 440550

E: info@the-watersedge.co.uk

Function Suite. 120 Standing, 70 Theatre Style, up to 80 seated at tables (depending on layout). Self contained, toilet facilities, Licensed Bar with late license, Television/DVD, Overhead projector, VGA/DVI projector, presentation aids, FREE wireless internet, Large balcony area and smoking area, Air conditioning. Business, Conferences, Meetings, Parties, Christenings, Wedding Packages Available. **The Conservatory**, 50/60 Standing, 40 seated theatre style, 35/40 seated at tables). Private sit down dinners, Conferences, Meetings, Seminars, Parties, Receptions, Weddings, Childrens' Parties, Christenings, Leaving Parties.

ST LAURENCE CHURCH HALL

www.stlaurencecowley.org.uk

Shepherds Close
Cowley, Middx

[UB8 2EZ](#)

Contact Rector:

Fr. Steve Hardwicke

Tel: 01895 232728

Hall (80 approx).

Kitchen, Tables, Chairs, Ample Parking, Full Disabled Access, Non-licensed facility. Perfect easy to find venue - no adult parties.

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Uxbridge Library, 14 High Street, Uxbridge, UB8 1HD.

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HALLS for HIRE

2 EASTCOTE

BASEPOINT BUSINESS CENTRE - EASTCOTE

www.basepoint.co.uk

Canada House, 272 Field End Road
Eastcote, Middx

HA4 9NA

Tracey Griggs (Centre Manager)

Tel: 020 8866 4400

Fax: 020 8866 3725

E: eastcote@basepoint.co.uk

Board Room (40 seated theatre style, 32 seated at tables). **Conference Room** (12 seated)
Kitchen, Car Parking, Air Conditioning.

Conference & Presentation Aids.

Conferences, Seminars, Meetings, Receptions.

Available weekday business hours only.

A small informal **meeting room** is also available, that is suitable for 4 people - casual style with easy chairs and a low table - valuable for people meeting with one or two clients.

THE CAVENDISH (Lido Catering Ltd)

www.lido.co.uk

Field End Road, Eastcote, Middx

HA4 9PG

Office Manager.

Tel: 020 8429 1331

Fax: 020 8866 9591

E: sales@lido.co.uk

Multi-Purpose Venue, with Garden (250 standing, 120 seated theatre style, 110 seated at tables in one room).

Kitchen, Licensed Bar, Parking, Disabled Access & Toilet.

Conferences, Seminars, Meetings, Receptions, Weddings (Civil License), Parties, Children's Parties.

Vacate by Midnight.

EASTCOTE COMMUNITY CENTRE

Southbourne Gardens

Eastcote, Middx

HA4 9SQ

Mrs. Janet Bishop (Administrator)

Tel: 020 8866 2050

E: office@eastcoteca.org.uk

Hall (150 seated at tables). **3 Rooms** (50, 30, 15 seated at tables).

Kitchen, Car Parking, Garden.

Disabled Access & Toilet

Meetings, Receptions.

Music must cease by 10.30pm. Vacate by 11.00pm

ROYAL BRITISH LEGION - EASTCOTE BRANCH

www.eastcoterbl.co.uk

Southbourne Gardens, Eastcote,

Middx HA4 9SQ

Tel: 020 8868 1763

E: info@eastcoterbl.co.uk

Hall (125 seated). - A donation for hire is requested. Licensed bar for over 18's. Disabled access and toilets. Parking. **Small Meeting Room** also for hire, see website for details or phone for further information.

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HALLS for HIRE

ST LAWRENCE CHURCH HALL

www.st-lawrence-eastcote.org.uk

Bridle Road, Pinner, Middx

[HA5 2SJ](#)

Tessa Maude

Tel: 020 8429 1131

E: eastcoteparishoffice@tiscali.co.uk

Main Hall (110 maximum seated, or 150 standing). **2 Rooms** (25-35 seated).

Kitchen, Car Park, Disabled Access & Toilet.

Meetings, Receptions, Weddings, Parties,

Children's Parties, Classes.

Vacate by 11.00pm.

Quiet Meeting Rooms also available in the St Lawrence Centre for up to 30 people.

3 HAREFIELD

HAREFIELD BAPTIST CHURCH

www.harefieldbaptistchurch.org.uk

Rickmansworth Road, Harefield

Middx [UB9 6JX](#)

Tel: 01895 824095

E:enquiries@harefieldbaptistchurch.org.uk

Chapel (seating or used as open space) wood floor. **Hall** (chairs/tables or open space), fully carpeted. Church Hall & Chapel available for Fitness; Dance Classes; Children's Parties etc. Full Disabled Access, Baby Changing Facilities, New Kitchen.

HAREFIELD COMMUNITY CENTRE

Priory Avenue, Harefield, Middx

[UB9 6AP](#)

Mrs. L Mogge (Secretary)

Tel: 01895 824621 Office Hours:

Tues & Thurs: 8.30 - 2pm

E: harefieldcommunitycentre@btconnect.com

Hall (100 standing or 80 seated).

Kitchen, Licensed Bar, Car Parking.

Disabled Access.

Meetings, Receptions, Weddings, Parties,

Children's Parties.

Vacate by Midnight.

PARK LANE VILLAGE CENTRE

Park Lane, Harefield, Middx

[UB9 6BJ](#)

Library Manager, Harefield Library

Tel: 01895 558184

E: Harefield-library@hillington.gov.uk

Hall (50 standing, 40 seated).

Small Meeting Room. No Licence for bar.

Kitchen, Car Parking, Disabled Access & Toilet.

Meetings, Children's Parties (not teenage),

Family Gatherings, Retirement, Anniversaries.

Children's Discos - but no loud music or weddings, or engagement parties. Vacate by 11.30pm.

ST MARY'S CHURCH HALL

High St, Harefield, Middx [UB9 6BX](#)

Des Malton

01895 822015

E: dmalton@btinternet.com

Hall with large stage{200+ standing, 140 seated at tables-chairs and tables included}. Wood floor, fitted kitchen with large gas cooker. Disabled access and toilet. Ideal for meetings, children's parties, wedding receptions, keep fit, playgroups, dances, concerts.

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HALLS for HIRE

4 HARLINGTON

HARLINGTON SPORTS CENTRE

www.harlingtonsportscentre.co.uk
Pinkwell Lane, Harlington, Middx
[UB3 1PB](#)

Simon Ready or Andrew Wood
Tel: 020 8569 3211
E: hsc@harlingtonsportscentre.co.uk

Main Hall with Stage (250 max seated at tables).
Kitchen. Car parking. Toilets.
Weddings, Parties, Children's Parties, Receptions.
(Not for hire to the under 25s. No 18th or 21st
birthday parties.)
Classrooms also available in conjunction with
Harlington School. Suitable for up to 30 people,
projector and board, ideal for any presentations.

5 HARMONDSWORTH/ SIPSON

SIPSON COMMUNITY HALL

Sipson Way
Sipson, West Drayton, Middx
[UB7 0DP](#)

Jan Mead 01895 449363 or
07717761745

Hall with Stage (85 seated, with dance area).
Kitchen, Car Parking, Disabled Access & Toilet.
Meetings, Receptions, Weddings, Parties,
Children's Parties.
No music after 11.00pm. Vacate by 11.30pm.

6 HAYES

BARNHILL COMMUNITY CENTRE

www.barnhillcommunitycentre.com
Ayles Road, Hayes, Middx [UB4 9HG](#)
T: 020 8845 6900
E: barnhillcommunitycentre@yahoo.co.uk

The Centre has **3 Halls and 2 Meeting rooms**
which can be hired for business or leisure
purposes. Capacity ranges from 12-200. Main Hall
(250, 200 seated comfortably). Parking, Bar,
disabled access & toilets. In-house or self-
catering. Weddings, Birthdays, Seminars,
Meetings, Shows...

THE BECK THEATRE

www.becktheatre.org.uk
Grange Road, Hayes, Middx
[UB3 2UE](#)

Louise Clifford
Tel: 020 8561 7506
Fax: 020 8569 1072
Email: louise@becktheatre.org.uk

Auditorium (600 seated theatre style), **The
Foyer** (200 standing, 120 seated at tables), **Board
Room** (50), **Green Room** (30). Licensed bar,
Coffee Shop serves pre-show meals, Car Parking,
Disabled Access & Toilet.
A/V & Presentation Aids, Sound & Lighting
Systems, In-house Catering only.
Conferences, Seminars, Meetings, Receptions,
Weddings, Exhibitions, Parties, Children's Parties.

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Uxbridge Library, 14 High Street, Uxbridge, UB8 1HD.

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HALLS for HIRE

BOTWELL GREEN LIBRARY

www.hillingdon.gov.uk/libraries

Leisure Centre

East Avenue, Hayes, Middx

[UB3 3HW](#)

Library Manager: 01895 55 86 33

Meeting Room has seating for 30 with flexible table layout. White board, projector and screen (no laptop available), flip chart board.

Catering available on site from Leisure centre cafe (ask for more details).

Available during normal library opening hours.

CHARVILLE COMMUNITY CENTRE

www.charvilleca.co.uk

(Charville Community Association)

Bury Avenue, Hayes, Middx

[UB4 8LF](#)

Mrs. P Potter (Admin/Secretary)

Tel: 020 8841 7067

E: patricia.potter@btconnect.com

Hall (max 100). (Holds regular activities: Senior citizens club, salsa, ballet/tap, line dance, bingo, junior club). Available for Children's Parties on Saturday afternoons. Bar available for Saturday evening hall hire. Disabled Access.

Please phone for details of times available for hire. 195+U7 buses stop outside.

CHARVILLE LIBRARY

www.hillingdon.gov.uk/libraries

Bury Avenue

Hayes Middx [UB4 8LF](#)

Library Manager T:01895 558296

E:charville-library@hillington.gov.uk

Meeting Room (60 standing, 30 seated).

Disabled Access & Toilet.

Meetings and Classes. Meeting room is not suitable for parties.

Key to be collected during library opening hours.

HAYES BUSINESS STUDIOS MEETING ROOM

www.hayesbusinessstudios.co.uk

Hayes Campus, College Way off
Coldharbour Lane, Hayes, Middx

[UB3 3BB](#)

Martin Blandy

T: 01895 471010

E: info@hayesbusinessstudios.co.uk

Meeting Room/Board Room: 14 people seated; 12 classroom style; 14 U-shaped or up to 20 with just chairs. Internet access and Smart board. Car parking. Catering to suit your requirements (teas & coffees; light forked lunches & silver service or bistro-style restaurant.) Disabled access, parking & toilet facilities. Available weekdays only.

Ideal for brief meetings or full day. Seminars, workshops and meetings. See website for further information, or phone for details & availability.

HAYES CAMPUS - Uxbridge College

www.uxbridge.ac.uk

College Way, Coldharbour Lane

Hayes, Middx [UB3 3BB](#)

Rachel Terry - Team Leader

Phone: 01895 853631

Fax: 01895 853636

E: lettings@uxbridgecollege.ac.uk

Meeting rooms, Conference facilities, Refectory, Dance Studio & Theatre.

Car Park, Disabled Access & Toilet

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Uxbridge Library, 14 High Street, Uxbridge, UB8 1HD.

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HALLS for HIRE

HAYES END COMMUNITY CENTRE
off the Kingsway Hayes Middx
[UB3 2TY](#)
Chairman Ray Gough
07984 041311(9.00- 3.30 Mon-Sat).
E: rjpmgough@yahoo.co.uk

Hall holds 100.
Kitchen (for prepared food only).
No bar - bring your own.
Parking and disabled facilities available.

HAYES END METHODIST CHURCH
www.hemc.org.uk
Church Close, Hayes Middx
[UB4 8JW](#)
Church Letting Officer:
Ms Prima Mendonca
T: 020 8561 3061
E: hahemcoffice@btinternet.com

Main Hall (80-100), Small Hall (25-50), Room (10-25) Kitchen, on site Car Parking, Disabled Access and Toilets. Good public transport link. Available for all types of Meetings, community based groups, regular or one off bookings, but NO parties or birthday parties. No alcohol, Vacate by 10.30pm. Not available on Sundays.

MORE ENERGY FITNESS CENTRE HAYES
College Way, Coldharbour Lane, Hayes, Middx [UB3 3BB](#)
Oliver Songhurst (Club Manager)
Keeley Keane (Deputy Manager)
Tel:01895 853753
Fax:01895 853636
E: moreenergy-hayes@uxbridgecollege.ac.uk

Hall/Studio Room (20 Max). Music System. Parking. **Dance Studio** (tables and chairs not available). Toilets & Changing Facilities available including Disabled Access. Full Functions & Events for Weddings, Parties, Meetings and Lunches. Open: Mon-Thurs 7am-9.00pm
Friday 7am-9pm, Sat & Sun 9.00am-4.00pm
For Kitchen and Restaurant Facilities contact: Robert Bernard 01895 853 730.

NAVAT CENTRE
NAVAT VANIK ASSOCIATION (UK)
www.navnat.com
Printing House Lane, Hayes, Middx
[UB3 1AR](#)
T: 0208 848 3909
E: bookings@navnat.com

HALL: The main hall facilitates a capacity of 600 theatre style seating or 350 seating with Round tables. A large stage to accommodate a wedding Mandap or a music group and artistes. The Centre has a full Audio & Visual facilities consisting of 2 large projector screens and sound system. Dressing rooms with shower facilities. The Centre also has an additional **Dining Room** to accommodate up to 180 seating with a plasma screen. The Centre's car park accommodates up to 480 Cars.

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HALLS for HIRE

TOWNFIELD COMMUNITY CENTRE

Townfield Road, Hayes Middx

[UB3 2EL](#)

T: 020 8756 4390

Administrator: Helen Gibson

Office Manager: Julie Clifford

Internet café with free internet service 8.30am - 4.30pm Mon-Frid. Café can be hired for private functions, meetings/workshops or group sessions (25 seated and 30 standing). Disabled access, toilet, lift and parking. Car park 11 vehicles.
Meeting room (1st floor) 12 seated: (Flip chart; TV and Video/DVD player, Laptop; Projector; Conference calls; Photocopying; Faxing; Laminating & scanning, all by arrangement).
Small room - suitable for one to one meeting/interview/counselling. Therapy Room.

THE WARREN SUITE

www.thewarrensuite.co.uk

Hayes and Yeading United FC
Beaconsfield Road, Hayes Middx

[UB4 OSL](#)

Tel: 020 8756 1200

250 seated capacity, 300 standing. Purpose built **banqueting complex** with in-house Catering. Large Car Park. Disabled Access & Toilet. Conferences, Seminars, Meetings, Receptions, Parties (Not 18 or 21 yr olds), Sales. Licensed until 1am on Fridays & Saturdays.

7 HEATHROW

HILTON LONDON HEATHROW

www.hilton.co.uk/heathrow

Terminal 4, Heathrow Airport
Hounslow, Middx

[TW6 3AF](#)

Tel: 020 8750 0607

Fax: 020 8759 7781

E: events.heathrow@hilton.com

30 Meeting Rooms, 15 Interview Rooms perfect for meetings of 2-4 people.

The Heathrow and Concorde Suites are the largest rooms and have capacity for 200 people. Fully equipped Business Centre.

3 Restaurants, Licensed Bar, Car Parking, Disabled Access and a Marriage License for on property weddings.

HOLIDAY INN LONDON HEATHROW (M4 Junction 4)

www.holidayinn.co.uk

Sipson Road, West Drayton, Middx

[UB7 OJU](#)

Phone : 0871-9429095

Fax : 020 88978659

Email : reservations-heathrowm4@ihg.com

The Academy Conference and Training Suites.
15 Meeting Rooms (2-170 seated).

Licensed Bar, Car Park, Disabled Access & Toilet. Air Conditioning, A/V & Presentation Aids, Business Centre.

Conferences, Seminars, Meetings, Training Courses, Presentations. Wired and wireless internet access.

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HALLS for HIRE

HOLIDAY INN LONDON HEATHROW ARIEL

www.hiheathrowairporthotelariel.co.uk

118 Bath Road, Hayes, Middx

[UB3 5AJ](#)

General Manager

Hotel Sales at 0871-9429040,

Fax: 020 8564 9265

E: reservations-heathrow@ihg.com

The Academy Conference and Training Suites, 6 Suites (6-50).

Licensed Bar, Car Parking.

A/V & Presentation aids, Air conditioning, WiFi access, Business Centre.

Conferences, Seminars, Meetings, Training Courses and Private wedding functions.

PARK INN HEATHROW

www.heathrow.parkinn.co.uk

Bath Road, West Drayton, Middx

[UB7 0DU](#)

Alison Kimbel

Tel: 020 8759 6611

E: meetings.heathrow@rezidorparkinn.com

A total of 41 modern conference and meeting rooms. Accommodation for 2 to 700 delegates

Car park for delegates and 650 cars

Dedicated hosts, Free high-speed, wireless

Internet access and HSIA available. In-house

audiovisual support. Large breakout area and

separate conference centre entrance. Specialist

catering suppliers. Two full-service business

centres. The 26 purpose-built syndicate rooms

feature natural daylight.

RENAISSANCE LONDON HEATHROW HOTEL

www.renaissancehotels.com/LHRBR

Bath Road, Hounslow, Middx

[TW6 2AQ](#)

Manager Event Booking Centre

Tel: 020 8897 6363

Fax: 020 8897 1113

Largest meeting room: **Renaissance Suite**: seats up to 500 theatre style or 360 banquet.

6 Master, 7 Host and 5 Studio **Meeting rooms** situated on our first floor.

Spacious lobby for breakouts & exhibitions; tiered **York Auditorium** seats up to 262

Large groups easily accommodated; Group Check in at 5pm and subject to availability

WiFi available throughout the hotel, meeting

rooms and are subject to charge as per applicable

Wessex Ballroom and Renaissance Suite is great

for themed dinner events.

8 HILLINGDON

ALL SAINTS CHURCH HALL

306 Long Lane, Hillingdon, Middx

[UB10 9PE](#)

Contact:

Mrs A Hillier 01895 253815.

Large & Small halls available for hire at reasonable hourly rates, to include the use of tables, chairs and kitchens. Attractive venues for sporting activities (eg keep fit, karate), social activities (eg dance classes, choir or theatrical rehearsals), meetings (eg language groups, chess or bridge clubs) and children's birthday and other parties. The halls are not available for wedding receptions or adult parties.

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HILLINGDON
LONDON

HALLS for HIRE

HILLINGDON PARK BAPTIST CHURCH

www.hillypark.org.uk

and Dovetail Community Outreach
25 Hercies Road, Hillingdon, Middx
[UB10 9LS](#)

Contact: The Office Tel: 01895 814424
(24 hrs) E: dovetail@hillypark.org.uk

OAK FARM LIBRARY

www.hillingdon.gov.uk/libraries

Sutton Court Road, Hillingdon, Middx
[UB10 9PB](#)

Library Manager

E: oakfarm-library@hillington.gov.uk
Tel: 01895 234690

SALEM BAPTIST CHURCH

907 Uxbridge Road

Hillingdon, Middx [UB10 0NH](#)

Val Davis

020 8569 2746 or 020 8573 0163

E: salemad@live.co.uk

ST JOHNS CHURCH HALL

www.stjohnshillingdon.org.uk

Royal Lane, Hillingdon, Middx

[UB8 3QR](#)

T: 01895 461945

E: admin@stjohnshillingdon.org.uk

Main Hall (max 200), **Back Hall** (50), **Upstairs Hall** (30). Kitchen, **3 Small Upstairs Rooms** (8-10). Suitable for Counselling/Committees. Car Park for 15 cars, Disabled Silver Access Award. Conferences, Meetings, Children's Parties. No alcohol. Catering/Buffets can be provided. Dining Centre in operation during week Lunch served at 12noon. New diners are always welcome. Community Cafe is open 9am -1pm. No bookings taken for Sundays. Please contact us for more information.

Meeting Room (60 standing, 30 seated).

Disabled Access & Toilet.

Meetings and Classes. Meeting room is not suitable for parties.

Key to be collected during library opening hours.

Hall (100 seated, 120 standing). Fully equipped kitchen. Parking for 12+ cars.

No alcohol, no smoking. No loud music.

Tues 9am-5pm; Wed 9am-5pm; Thurs 9am-5pm;

(occasional Saturdays for use during the day only)

MAIN HALL (100 people).

Raised stage, wooden floor, suitable for exercise, classes, drama classes.

Not available for parties.

©Hillingdon Libraries Tel: 01895 250600 E: Communityinformation@hillington.gov.uk
Uxbridge Library, 14 High Street, Uxbridge, UB8 1HD.

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HILLINGDON
LONDON

HALLS for HIRE

9 ICKENHAM

COMPASS THEATRE

www.compasstheatre.co.uk

Glebe Avenue

Ickenham, Middx

[UB10 8PD](#)

Tel: 01895 632488

Fax: 01895 623724

E: compasstheatre@hillingdongrid.org

Auditorium / Cinema 158 raked seats / 300 standing / 80 cabaret

Long Room 40 seated in rows / 25 boardroom

Studio 40 seated in rows / 50 standing

Oak Room 20 seated in rows / 15 boardroom

Coffee Bar, Licensed Wine Bar, Wi-Fi, Pianos, Car Park, Access Toilet & Parking, PA System, A/V & Presentation Aids. Suitable spaces for Shows, Events, Film Screenings, Rehearsals, Workshops, Conferences, Seminars, Meetings, Exhibitions, Training Courses, Classes, Tuition, Training and Social Occasions.

GLEBE PRIMARY SCHOOL

www.glebe.hillingdon.sch.uk

Sussex Road, Ickenham Middx

[UB10 8PH](#)

(Secretary) or Mr A Budden

(Schoolkeeper)

Tel: 01895 671951

Fax: 01895 674143

E: abudden@hillingdongrid.org

Hall (up to 120 people).

Available term time only.

Suitable for meetings, clubs. No parties.

Car Park, Disabled Access & Toilet.

ICKENHAM UNITED REFORMED CHURCH

www.ickenhamurc.org.uk

Swakeleys Road, Ickenham, Middx.

[UB10 8BE](#)

Shellie D'Arcy - Lettings Officer

T: 01895 634280

or Mob: 07554 275036

E: lckurc@aol.com

Large Hall (170 seated). **Parlour** (30 seated).

Kitchen, Car Parking, Disabled Access & Toilet.

Meetings, Classes, Rehearsals, Children's Parties (under 11 years of age).

No alcohol, no smoking or public sales.

Vacate by 11.00pm.

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HALLS for HIRE

ICKENHAM VILLAGE HALL

www.ickenhamvillagehall.co.uk

33, Swakeleys Road

Ickenham, Middx

[UB10 8DG](http://www.ickenhamvillagehall.co.uk)

Lettings Secretary

Tel: 0845 3927949

Hall with Large Stage (200 seated theatre style or 100 seated at tables). PA & Lighting System, Loop Hearing.

Kitchen, Disabled Access & Toilet.

Used extensively for Toddler Groups and Parties (not teen discos), Classes, Jumble Sales, WI, TWG, Badminton Clubs, Dances, Concerts, AGMs.

ST GILES CHURCH HALL

www.stgileschurch.co.uk

1, High Road, Ickenham, Middx

[UB10 8LE](http://www.stgileschurch.co.uk)

Lettings Secretary

Tel: 01895 635514

Large Hall (100), Rear Hall (50).

Meeting room (35).

Kitchen, Disabled Access & Toilet.

Meetings, Classes, Community Group use.

Vacate by 11pm.

VYNER'S SCHOOL

www.vyners.hillingdon.sch.uk

Warren Road, Ickenham, Middx

[UB10 8AB](http://www.vyners.hillingdon.sch.uk)

Mrs. Jane Leese

Tel: 01895 234342

Fax: 01895 237955

E: jleese@hillingdongrid.org

Main Hall (500 standing, 300 seated theatre style, 150 seated at tables).

Conferences, Seminars, Meetings, Concerts (not available for private functions)

Sports Hall - Badminton, netball, football etc

Gym - keep fit classes etc

Classrooms

Car Parking, Disabled Toilet. Vacate by Midnight.

WAYFARERS Lawn Tennis Club

www.wayfarers-tennis-club.co.uk

Club House, Swakeleys Drive

Ickenham Middx [UB10 8QE](http://www.wayfarers-tennis-club.co.uk)

Contact Kay Stockford

T: 01895 834088

E: wayfarersltc@hotmail.com

Clubhouse: 50 Seated. Use of Kitchen & Toilets.

Ample car park. Bar available .

Suitable for Small Meetings, Keep Fit Classes,

Adult Education Classes and Children's Parties.

(All subject to club matches & fixtures).

10 NORTHWOOD

THE GRANGE COUNTRY HOUSE

www.lido.co.uk

Rickmansworth Road

Northwood , Middx [HA6 2RB](http://www.lido.co.uk)

Mr Richard Charles

Tel: 020 8429 1331

Fax: 020 8866 9591

E: sales@lido.co.uk

Multi-Purpose Venue. Private Garden. (180 people standing, Facility can hold up to 180 people for a Sit-Down meal.)

Kitchen, Licensed Bar, Parking.

Exclusive use for hirer of the day.

Excellent caterers or organise your own in off peak season.

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HILLINGDON
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HALLS for HIRE

HOLY TRINITY CHURCH HALL

www.htnorthwood.co.uk

Gateway Close

Northwood, Middx [HA6 2RP](#)

Sue Boulton (Parish administrator)

Tel: 01923 822990

E: office@htnorthwood.co.uk

Hall (up to 120).

Kitchen, Car Parking, Disabled Access & Toilet.

Meetings, Classes, Children's Parties, Parties.

Vacate by 11.00pm.

No loud music.

NORTHWOOD METHODIST CHURCH

Oaklands Gate, Northwood, Middx

[HA6 3AA](#)

Mrs S Lunson (Lettings Officer)

Tel: 01923 840633

E: admin@nmc.totalise.co.uk

Church Auditorium (carpeted, and with warm décor) for Concerts, Public Meetings, Business Meetings etc (175 seated). **Main Hall** with very good wood floor (100 seated theatre style, 60 seated at tables). **Smaller hall** with very good wood floor (60 seated). Vestibule (20 seated, bright carpeted pleasing décor). **Family room** (warm and colourful furnishings -20 seated). Coffee Lounge, Kitchen, Disabled Access & Toilet, Piano. Meetings, Classes, No alcohol, discos or jumble sales. Vacate by 10.00pm. Not available Sunday mornings. No parties.

11 RUISLIP

THE BARN HOTEL

www.thebarnhotel.co.uk

West End Road

Ruislip, Middx

[HA4 6SB](#)

The Manager

T: 01895 636057

Fax: 01895 638379

E: info@thebarnhotel.co.uk

The Windsor (100 seated reception & theatre style, 50 seated classroom style, 40 seated boardroom style). **Leaning Barn** (80 seated reception & theatre style, 40 seated classroom style, 36 seated boardroom style).

Tudor Rose (25 seated reception style, 35 seated theatre style, 18 seated classroom style, 22 seated boardroom style). **Oak Room** (15 seated reception style, 20 seated theatre style, 8 seated classroom style, 12 seated boardroom style).

Bar/Licensed, Car Parking, Disabled Access.

A/V & Presentation Aids, Gardens.

Conferences, Seminars, Meetings, Receptions, Weddings (Civil Licence), Parties, Children's Parties.

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HALLS for HIRE

BISHOP RAMSEY C E SCHOOL

www.bishopramsey.hillingdon.sch.uk

Hume Way, Ruislip, Middx

[HA4 8EE](#)

Mrs. Rachel Jerham (Lettings Coordinator)

Telephone: 01895 671041

Fax: 01895 622429

Email: rjerham.312@lgflmail.org

KINGS CAFE

Kings College Road, Ruislip Middx

[HA4 7JZ](#)

Kings Cafe T: 079 4077 4521

MANOR FARM SITE

Winston Churchill Hall

Pinn Way, Ruislip, Middx

[HA4 7QL](#)

T: 01895 678800

E: ManorFarmSite@hillington.gov.uk

Hume Way Site: Main Hall: Private Functions etc. Kitchen, Disabled Access & Toilet.

Sports Hall: Badminton, 5-a-side Football etc.

Field: Football, Cricket. Drama Barn. Muga Pitch.

Conference Room: projector, large conference table for up to 20 people. **Classrooms:** 30-35 people, projectors. Teaching.

2 Halls, 1 large, 1 small

Kings Café on site, which offers catering for parties. Small car park. Disabled access.

Stables: Capacity 40

Children's parties/ meetings. No disabled access
Parking in St Martins Approach Car Park - Pay & Display

Manor Farm House

Capacity 25 - Meetings. Parking St Martins Approach Car Park - Pay & Display

Manor Farm Hall

Capacity 30 - Meetings

Disabled access. Parking St Martins Approach Car Park - Pay & Display

Cow Byre Exhibition Gallery

Disabled Access. Parking St Martins Approach Car Park - Pay & Display

Winston Churchill Hall

(300 standing, 351 seated theatre style, 200 seated at tables, 150 seated at tables with dance floor). PA system; Stage lighting; Kitchen; Car park; Disabled access & toilet. Available for: Conferences; Seminars; Meetings; Receptions; Weddings; Parties; Dances; Concerts.

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HALLS for HIRE

RUISLIP HIGH SCHOOL

www.ruisliphigh.com

Sidmouth Drive, Ruislip Middx
HA4 0BY

T: 01895 464065 Fax: 01895 675331

Contact: Tony Bryan (Facilities
Manager)

E: tbryan5@ruisliphigh.com

Main Hall; Sports Hall; Atrium & Dining Area;
Astro Turf Pitch

RUISLIP MANOR SPORTS & SOCIAL CLUB

www.ruislipsocialclub.co.uk

Grosvenor Vale, Ruislip Manor,
Middx [HA4 6JQ](#)

Leo Morris & Tracey Jones

01895 637487 (Leo)

or 07919 892000 (Tracey)

E: ruislipmanorssc@aol.com

Main Hall (300, 120 Seated). Private Bar and Staff. On-site catering, DJ contact details available. **Lounge Bar** (80) available for Christenings, Private Functions, After funeral gatherings, staff training, meetings etc. Parking for 70 cars. Bar open until 23.00hrs Sun-Weds and 24.00hrs Thu-Sat. Disabled Access. Hall available for Weddings, Birthdays, Meetings, Conferences, Exhibitions, Auctions, Keep Fit Classes, Bingo, Live Music, Presentations etc...

RUISLIP MANOR METHODIST CHURCH

www.rmmc.org.uk

Torrington Road, Ruislip Manor
Middx [HA4 0AS](#)

Bookings contact: Jess and Graham

T: 020 8868 7852

E: RmMChBookings@aol.com

Main Hall (capacity 100 theatre-style, 75 at tables), Piano tuned regularly; **Small hall** (capacity 30), **Lounge/meeting rooms** (up to 25), Kitchen, Coffee **Lounge with kitchenette**. Small Car park. Wheelchair accessible. Fully accessible toilet. Meetings; Classes (vacate by 10pm); Children's Parties (max age 12 yrs, vacate by 8pm). No alcohol, betting or gambling, no political meetings. Not available on Sundays.

RUISLIP METHODIST CHURCH

www.ruislipmc.org.uk

Ickenham Road, Ruislip, Middx
[HA4 7BZ](#)

Mrs. D Ryan (Lettings Secretary)

T: 01895 673874

Main Hall (80- 100). **Smaller Hall** (40-50). **Small Rooms** also available.

Kitchen, Car Parking, Disabled Access & Parking. Meetings, Classes, Children's Parties.

No alcohol or discos.

Vacate by 10.30pm. Not available Sundays.

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HILLINGDON
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HALLS for HIRE

RUISLIP- NORTHWOOD GUIDE ASSOCIATION HEADQUARTERS
Manor Farm Complex
Bury Street, Ruislip Middx [HA4 7SU](#)
Mrs. G Guy (Chairperson)
T: 01895 632171

Hall: Maximum 40 (seated or standing).
Kitchen - 2 Electric Ovens, Fridge, Microwave.
Meetings, Children's Parties on Saturdays (under 5 years, max 25 children). Also on some Sundays except in July and August.
Parking in Road, St Martin's Car Park.
May be available at other times, please enquire.
Alcohol allowed only if no charge is made. No smoking. Not for any commercial use.

ST MARTIN'S CHURCH HALL
www.stmartins-ruislip.org
Parish Office, Eastcote Road,
Ruislip, Middx [HA4 8DG](#)
Mrs. Jackie Woodruff
Parish Administrator
Tel/ Fax: 01895 625456 (9am-noon)
E: stmartinsruislip@btconnect.com

Large Hall and Small Hall
Kitchen, Disabled Access & Toilet
Meetings, Receptions, Weddings, Parties,
Children's Parties.
Vacate by 11pm Mon-Fri, 11.30pm Sat & Sun.

12 SOUTH RUISLIP

C & L COUNTRY CLUB
www.candlcountryclub.co.uk
West End Road
Northolt, Middx [UB5 6RD](#)
T: 020 8845 5662
F: 020 8841 5515

Lounge Suite, Crystals Suite and New Hall Suite.
3 Halls of varying capacities (50-450 seated at tables).
Bar/Licensed, Car Parking, Disabled Access.
Conferences, Receptions, Weddings, Parties.

SOUTH RUISLIP COMMUNITY CENTRE
Deane Park, Long Drive
South Ruislip, Middx
[HA4 0HS](#)
Tel/Fax: 020 8842 0547
Email:

Hall with Stage and Kitchen (capacity 150), Hall with Stage, Kitchen plus Lounge and Private Garden (capacity 175).
Free Car Park, Disabled Access & Toilet. Available to Hire for all your functions: Meetings, Weddings, Parties, Children's Parties. Saturdays until 11pm, Sundays until 10pm. No bar facilities.

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HALLS for HIRE

SOUTH RUISLIP METHODIST CHURCH

Queen's Walk
South Ruislip, Middx [HA4 0NL](#)
Mr. R Scully
Tel: 020 8582 0789

Downstairs Hall (50 seated at tables). Upstairs Hall (50 seated at tables). Small Lounge. Kitchen, Car Parking, Disabled Access & Toilet. Meetings, Classes. No alcohol. No smoking. Vacate by 10.30pm. Children's Parties: age limit 12yrs, vacate by 8pm.

13 UXBRIDGE

THE BARN - Hall & Gardens

www.the-barn-uxbridge.co.uk
Martyn Lodge
Kingston Lane, Uxbridge Middx
[UB8 3PN](#)
Sonya Clynes
01895 239800 or 07912 075584
E: sonyacylnes@hotmail.com

Hall (seats 60, standing 80). Parking for 15 Cars. Mon - Sun 7am - 12 midnight. Ideal for Kids & Adult parties (Teenage parties considered) Yoga, Dance, Exercise Classes, Playgroups Workshops, Group Meetings, Band Practice, etc. Newly fitted kitchen. Centrally heated. Wooden dance floor. **Therapy room** attached also for hire. Gardens, secluded, ideal for wedding parties, anniversaries. Holds marquee (up to 200 people), also ideal for bouncy castles.

BRUNEL UNIVERSITY CONFERENCE SERVICES

www.brunelconferenceservices.co.uk
Kingston Lane
Uxbridge Middx
[UB8 3PH](#)
Conference Team
Tel: 01895 238353
Fax: 01895 269745
E: Conference@brunel.ac.uk

LECTURE CENTRE: year round dedicated Conference Suite consisting of five seminar rooms and a 98 seat theatre. A further 29 seminar rooms, 22 theatres and exhibition spaces are available for daily use from June to mid September, and for evening and weekends during term times.

HOWELL CENTRE: 425 seat auditorium, fully air conditioned and housing state-of-the-art audio visual equipment plus 3 further seminar rooms. Available evenings and weekends, term time and all day from June to mid September.

HAMILTON CENTRE: Newly refurbished Hospitality Suite offering a 300 seat, multi-purpose, flat floored function room suitable for lectures and exhibitions. Five breakout rooms.

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HALLS for HIRE

CHRIST CHURCH & COMMUNICARE

www.christchurchuxbridge.org.uk

Redford Way (Off Belmont Road)

Uxbridge Middx

[UB8 1SZ](#)

Church Administrator

Tel/Fax: 01895 258956

E: office@christchurch2001.fsnet.co.uk

Christ Church Halls: **Watts Hall** (120 seated theatre style), **Bailey Hall** (60 seated theatre style), *adjoins Wesley Room* (20 seated theatre style).

Christ Church & Communicare: Several **Meeting Rooms** of varying sizes (45 max).

Kitchen, Disabled Access & Toilet.

A/V and Presentation Aids.

Meetings, Training Sessions, Clubs.

No alcohol. We are unable to let rooms or halls for private parties. Monday - Friday 9am - 10pm.

CIVIC CENTRE - COMMITTEE ROOMS

Civic Centre, High Street, Uxbridge,

Middx [UB8 1UW](#)

Facilities Helpdesk T: 01895 250333

E: hillington.helpdesk@mitie.com

9 **Committee Rooms** (12-26 boardroom style; 120 cinema style in rooms 5 & 6).

Car Park, Disabled Access & Toilet.

A/V & presentation aids.

In-house dining. Seminars, Meetings, Training.

No alcohol. *See also: Middlesex Suite.*

COLNE VALLEY PARK VISITOR CENTRE - 'The Garden Room'

www.colnevalleypark.org.uk

Denham Court Drive, Denham,

Uxbridge, Middx [UB9 5PG](#)

T: 01895 833375

E: colnevalley@groundwork.org.uk

The **Garden Room** seats up to 25 people, and is ideal for seminars, meetings, school or training groups. Flexible layout, presentation aids. Refreshments & buffet menu available. Excellent access to M40, M25 & M4. Open during office hours (variable). Competitive prices & charity rates apply.

FRIENDS MEETING HOUSE

York Road

Uxbridge, Middx [UB8 1QW](#)

Glennis Burnell (Lettings Clerk)

Tel: 01923 822817

E: glennis@burnell31.demon.co.uk

Meeting House (45 max seated in rows).

Smaller Meeting House (40 max seated in rows).

Committee Room (10 seated).

Kitchen, Disabled Access & Toilet. Meetings.

Available Evenings and Saturdays.

No children's or social parties.

No alcohol. No smoking. Vacate by 10.00pm.

MIDDLESEX SUITE

Civic Centre, High Street

Uxbridge, Middx [UB8 1UW](#)

Ruth Huslin - Yes Dining Contract

Manager T: 01895 277489 or

Mob: 07500 059530

E: ruth.huslin@yesdining.com

Hall: Maximum capacity 400. Seating for 250. In house Catering, Bar with 24 hour license, Limited Car Parking, Disabled Access. Available all year around, Seminars, Meetings, Parties, Events, Conferences, Weddings, Kids Parties. Competitive prices and menus to suit your needs.

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HALLS for HIRE

ST ANDREW'S CHURCH HALL

www.uxbridgeparish.org

Hillingdon Road, Uxbridge Middx
Jane Hills Tel: 01895 258766
E: office@uxbridgeparish.org

Hall (100 standing, 80 seated theatre style, 60 seated at tables). Coffee Lounge. Kitchen, Car Parking, Disabled Access. Presentation Aids. Meetings, Children's parties. Vacate by 6pm.

ST MARGARET'S CHURCH

www.uxbridgeparish.org

Parish Office, Windsor Street
Uxbridge, Middx [UB8 1AB](#)
Jane Hills
Tel: 01895 258766
E office@uxbridgeparish.org

The **Upper Room** (80 standing, 60 seated theatre style, 40 seated at tables).
Kitchen, Presentation Aids & wireless broadband.
Conferences, Seminars, Meetings.
Available: Thu, Fri, Sat daytimes.
Coffee Bar (up to 12 tables) normally available after 2.30pm daily. Full kitchen with facilities for making refreshments and serving food.

THE UXBRIDGE CENTRE - Community Association

www.uxbridgecommunitycentre.btck.co.uk

32B The Greenway
Uxbridge, Middx
[UB8 2PJ](#)

Centre Administrator - Hazel Thomson

Tel: 01895 257163 (9.30am - 12.30pm)

E: uxbridgecentre@tiscali.co.uk

Large Hall (capacity 150), **Small Hall** (capacity 50).

Kitchen, Car Park, Disabled Access.
Meetings, Receptions, Weddings, Parties, Children's Parties, Classes.
Parties - music off by 10.30pm
Weekdays - vacate premises by 10.30pm.
Weekends - vacate premises by 11.00pm. During June, July and August the halls can only be hired out until 6pm on a Sunday.

UXBRIDGE COLLEGE - Uxbridge Campus

www.uxbridge.ac.uk

Park Rd, Uxbridge, Middx
[UB8 1NQ](#)

Rachel Terry - Team Leader

Phone: 01895 853631

Fax: 01895 853636

E: lettings@uxbridgecollege.ac.uk

Sports Hall, Meeting Rooms, Conference facilities & Hall hire.

Car park, Disabled access and toilet.

UXBRIDGE GOLF CLUB

www.uxbridgegolfclub.co.uk

The Drive
Uxbridge, Middx
[UB10 8AQ](#)

Tel: 01895 272457

Fax: 01895 813539

E: uxbridgegolfclub@btconnect.com

Function Room (holds up to 150 people) cater for birthday parties, christenings, wedding anniversaries, dinner and dances, Christmas dinner and discos. Patio area, barbeques in the summer. In-House Catering only.
Weddings, Parties, Conferences, Seminars.
Licensed Bar, Car Park.

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HALLS for HIRE

UXBRIDGE MASONIC HALL

www.uxbridge-masonic-centre.co.uk

Western House

4A Hercies Road

Uxbridge, Middx

UB10 9NA

Miss Becky Griggs

(Centre Manager)

Tel/Fax: 01895 235582

E: uxbridgemasonichall@live.co.uk

Banqueting rooms (combined 135 seated at tables). Room 1 (90 seated at tables). Room 2 (30 seated at tables). Private Car Park.

Bar/Licensed, In-House Catering only.

Social & Business use, Receptions, Parties, Weddings, Children's Parties, Funerals, Dinner Dances, Ladies Nights. No teenage parties.

14 WEST DRAYTON & YIEWSLEY

BELL FARM CHRISTIAN CENTRE

www.bfcc.org.uk

South Road, West Drayton, Middx

UB7 9LW

The Administrator

T: 01895 444406 Fax: 01895 438036

E: info@bfcc.org.uk

Large Hall (160 seated or 70 seated at tables). Kitchen, Disabled Access & Toilet.

Available for Conferences, Seminars, Meetings.

No alcohol. No smoking.

Vacate by 10.30pm.

THE FOX AND PHEASANT PH

www.foxandpheasant.com

223 Station Road, West Drayton,

Middx UB7 7JF

Tel: 01895 446033

E: foxandpheasant@aol.com

Drayton Suite: 160 standing, 100 seated.

Forge Cellar Bar: 75 standing, 40 seated.

Kitchen: 120 standing, 90 seated.

Buffet meals, Full Bar, Carvery, A La Carte.

Parking. Disabled Access and Toilet.

Baby Change. Non-Smoking. Air Conditioning.

Available for Clubs, Seminars, Birthdays,

Weddings, Christenings, Funerals, Conferences,

Training, Parties (Hall available free of charge).

Ample Parking. Accommodation available (special rates for parties), Self-Catering available. Open:

10am-1.30am Sun-Wed, 10am-3.30am Thurs-Sat.

LAUREL LANE PRIMARY SCHOOL ASSEMBLY HALL

Laurel Lane, West Drayton, Middx

UB7 7TX

Hazel Ryder (Facilities Manager)

Tel: 07833 600953

E: Hryder1@hillingdongrid.org

Assembly Hall: 180 standing, 150 seated theatre style or 100 catering style around tables. Disabled access: ground floor. No disabled toilet. No kitchen. Hall is available outside normal school hours, which are 7am-6pm Monday-Friday.

Business & social functions, also has stage area for dramatic productions, presentations.

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Uxbridge Library, 14 High Street, Uxbridge, UB8 1HD.

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HALLS for HIRE

SOUTHLANDS ARTS CENTRE

www.southlandsartscentre.co.uk
75 The Green, West Drayton, Middx
[UB7 7PW](http://www.southlandsartscentre.co.uk)

Mrs. J Buxton
01895 442910

7 Rooms available. (**NO HALL - ROOMS ONLY).
Smallest: 20 seated, Larger rooms: 36 seated
Small Kitchen. Parking for approx 30 cars (car
access only when centre is open). Disabled Access
via rear of building to Toilet, Kitchen and 2 of the
Larger rooms. Times by arrangement. Suitable for
Seminars/Classes and Social Events. Grade II
listed Farm House. Not suitable for children's
parties. Large public gardens & grounds.

ST MARTINS CHURCH HALL

Church Road, West Drayton, Middx
[UB7 7PT](http://www.stmartinschurch.co.uk)

Tina 01895 434949 or 07956 914534
E: stmartinschurch@live.co.uk

Hall: (up to 100) Ideal for children's birthday
parties or intimate gatherings of less than 100
people. Due to its proximity to nearby houses
loud music is not permitted but background
music is acceptable. The hall is available for
hire on Saturdays from 10.30am to 10.30pm and
Sundays from 12.30pm to 10.00pm. Some
weekdays are also available.

**YIEWSLEY & WEST DRAYTON
COMMUNITY CENTRE** (Yiewsley &
West Drayton Community Association)
Harmondsworth Road, West Drayton,
Middx [UB7 9JL](http://www.ywcc.co.uk)

Valerie Reynolds
(Secretary/Administrator)
Tel/Fax: 01895 443423
Email: Comcentre2007@btconnect.com

Large Hall: Oscar Frey (150 standing, 200 seated
theatre style, 100 seated at tables). **Medium
Hall:** Cyril Boatman (100 standing, 64 seated at
tables).

Kitchen, Licensed Bar, Car Parking,
Disabled Access & Toilet.
Conferences, Seminars, Meetings, Receptions,
Weddings, Parties. Daytime hire available for
clubs & groups.
Vacate by 12pm.

15 YEADING

GRAND UNION VILLAGE COMMUNITY DEVELOPMENT TRUST FACILITY

www.guvcommunity.org.uk
1st Floor, Weaver House
6 Higham Mews, Northolt, Middx
[UB5 6FP](http://www.guvcommunity.org.uk)

Cathy Bowyer
Tel: 020 8845 8518
Fax: 020 8845 8769
E: administrator@guvcommunity.org.uk

Multi purpose room (can be divided into 2 rooms)
144 at full capacity.
2 Carpeted Meeting/Training Rooms (45 seated
in each).
Kitchen, Bar/Counter, Toilet and Shower
Facilities.
2 Disabled Toilets. Wheelchair Access. Lift
access. Car Parking.

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HILLINGDON
LONDON

HALLS for HIRE

YEADING COMMUNITY CENTRE
(Yeading Community Association)
www.yeadingcommunityassociation.btik.com
2 Ditchfield Road, Yeading, Hayes,
Middx **UB4 9BH**
Administrator
Tel/Fax: 020 8845 1714
Office hours: Mon - Fri 9am to 3pm
E: yeadingcommunityassociation@yahoo.co.uk

Main Hall: 150 people seated or 200 people standing. Bar available on request and a service area will be made available for the purchase of alcohol, within the main hall at no extra charge. Kitchen facilities arranged if requested for re-heating food **ONLY**, no cooking is allowed. The main hall also has an adjoining garden, which is great for summer parties.

Small Hall: 50 people seated (Theatre style) or 70 people standing. Alcohol, beverages and sundries may be purchased from our bar to be consumed **ONLY** in the small hall and its adjoining garden. No alcohol is to be brought onto YCA premises, alcohol must be purchased from our bar only. Suitable for: Conferences, Seminars, Classes, Social events, Meetings, Receptions, Weddings, Parties and Children's parties. The premises are fully accessible for people with disabilities; we also have baby changing facilities, large car park and changing rooms.

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HILLINGDON
LONDON

London Borough of Hillingdon
Hillingdon Music Service

MUSIC & PERFORMING ARTS PROVIDERS IN HILLINGDON



HILLINGDON
LONDON

London Borough of Hillingdon

Adult and Community Learning

Music



HILLINGDON
LONDON

Music	Service Description	Contact Number	Emails
Capital Connections	West London Barbershop, over 30 members. Chorus is available to entertain at local and national events and concerts.	01895 634 438	chairman@capitalconnection.org.uk
Dave Zubraski Drum Tuition	Dave Zubraski has been playing and teaching the drums for over 25 years. In lessons, he covers Reading Rudiments, Rock, Hip Hop, Blues, R'n'B, Funk, Soul, Latin Rhythms and Fills.	01895 847 508	Email via website
Dorothy Lukins Accordion Centre	Piano, Guitar and Singing.	01895 237 402	
Eastcote Choral Society	The choir has a current membership of 50 singers and they give three concerts a year, locally, and has taken part in joint concerts with other choral societies in this country and abroad.	01895 904 556	info@eastcotechoralsociety.org.uk
GDB Guitar	At GDB Guitar Tuition, pupils learn to play their chosen instrument with Gary Brown, a professional musician. He teaches from age 8+ and he has taught the guitar for over 40 years.	07732 366188	gdbguitar@blueyonder.com
Hayes Recorded Music Club	Meets in Hayes	020 8573 7936	No Email Address
Hillingdon Choral Society	There are 100 voices in the choir. They rehearse on Monday evenings at the United Reformed Church and they perform 3 concerts a year.	01494 680 329	pms@xsco.net
Hillingdon Music Service	The aim of the Hillingdon Music Service is to give every child in the London Borough of Hillingdon the opportunity to make their music together, to enable the development of creative ideas and to discover the powerful form of musical expression, which is individual, unique and life enhancing.	01895 630 155	musicservice@hillingdongrid.net
Hillingdon Musical Society	An active group, who produce two musical productions a year, the first usually being in March the second in late September.	01628 471 284	hms@hillingdonmusicsociety.co.uk
Hillingdon Philharmonic Orchestra	Membership consists of local musicians over the age of 18. Orchestra holds 4 rehearsals before each concert, rather than weekly.	01628 788 044	HPChonsec@aol.com
Lets Make Music	Singing and movement to music.	01923 828 812	
Monkey Music Session	Music and movement for pre-school.	01894 674 587	info@monkeymusic.co.uk
Mrs Megan D'Souza	Musical teacher. Piano and Singing Lessons	01895 678 965	
Musical Minis	Classes aim to use music as a tool to develop children's social skills and parents are encouraged to join in with their children.	0208 868 0001	enquiries@musicalminis.co.uk

Music Under the Pyramid	This is a series of concerts which are hosted at the Christ Church, in Uxbridge, which performs from up and coming musicians. Range of music styles include Chamber/Jazz/Swing	01895 258 956	concerts@musicunderthepyramid.org.uk
Northwood Choral Society	Choir founded in 1973 as Trinity Music Society and changed its name to Northwood Choral Society in 2008. They rehearse and perform a variety of classical choral music in one of Northwood's Churches. Members regularly go on foreign concert tours e.g Bruges	01923 823 678	umbraviccism@gmail.com
Pro Music International	Pro Music International have Studio Builds in London Metropolitan University, as well as personal studios. It also provides local tutors for those learning an instrument.	01895 677 944	info@promusicinternational.co.uk
Ruislip Gramophone Society	The aim of the society will is to promote the appreciation of recorded music. They will meet on alternate Tuesday evenings at 8pm from 27th September 2011-15th May 2012	01895 637 740	michael.paddy@o2.co.uk
Singing4Fun	This is a singing club for adults who love to sing. The club sings and performs a wide variety of songs, and members get to choose what they sing, such as Jazz, Motown, Pop or Classical.	07843 253 302	info@singing4fun.com
Sire Nomine Singers	This is a small chamber choir, which consists of 20-25 singers, and was founded 50 years ago. They perform a wide range of secular and sacred music. Their concerts are at various venues in and around the Borough.	0208 933 7908	mail@sirenominer.org.uk
Uxbridge Folk Club	Normally meet on the last Thursday of every month. Their aim is to grow a folk following in the London Borough of Hillingdon, and to establish an annual folk festival in 2013	01895 675 932	archie.mcaulay@gmail.com
Uxbridge Choral Society	An amateur choir of around 80 voices. Rehearsals are on Wednesdays, 7.45pm-9.45pm. They give two principle concerts a year at St Margaret's Church, Uxbridge, and occasionally perform at the United Reformed Church, Ickenham.	01923 251 292	chair@tap46home.plus.com
Yiewsley and West Drayton Band	British brass band whose objectives are to promote and develop musical entertainment and the provision of live music performance. It is located in Yiewsley and was founded in 1890.	079339 865376	Email via website

London Borough of Hillingdon

Adult and Community Learning

Performing Arts



HILLINGDON
LONDON

Performing Arts	Service Description	Contact Number	Emails
After School Drama Club	Drama skills on route to performing a play.	01344 452789	tan.k.deb@talk21.com
Argosy Players	Promoting the development of dramatic art in the London Borough of Hillingdon.	01895 233 200	info@argosyplayers.org.uk
The Arts Centre at Brunel University	All activities are open to the members of the public, as well as staff and students of the University. There are weekly classes in Music, Acting and Technical Crew, Painting and Drawing, Photography, Pottery and Glass Jewellery.	01895 266074	artscentre@brunel.ac.uk
Azure Theatre School	They run several classes such as, Imperial Classic Ballet, Modern Theatre Dance, Tap Dance, Street Jazz, Boy's Street Jazz, Cheerleading, Musical Theatre and Theatre Stage School.	07789 264 639	info@azuretheatreschool.co.uk
Bearfoot School of Performing Arts	This is an academy specialising in dance, dram and musical theatre. They have built their reputation around providing a range of performing art classes designed to inspire, develop and train the future in UK performing talents.	0208 8428 9915	harrowartscentre@harrow.gov.uk
The Beck Youth Theatre	Objectives are to promote the education of young people in the appreciation and practise of drama and performing arts. Members take part in regular productions. Students have many performance opportunities, including professional panto, cabaret and West End	020 8841 3351	enquiries@becktheatre.org.uk
Harefield Amateur Dramatic Society	Meet on Tuesday evenings at Park Lane Village Centre, so that people can see what they do, or so they can enjoy their company.	01895 822 640	debsporter@hotmail.com
Harrow Arts Centre	HAC offers the community a terrific variety of entertainment from both professional and community companies. It is the only dedicated performing arts venue in the borough and works in close partnership with many local organisations and community groups to	020 8416 8989	harrowartscentre@harrow.gov.uk
Magic Hat Productions	Founded in June 2008 at the Winston Churchill Hall in Ruislip. The following year a production was held at the Compass Theatre in Ickenham.	0208 385 7664	General@MagicHat-Productions.com
Mohabbatein Dance Academy	Members learn Bhangra, Giddha, Modern Asian and Bollywood Dance to all ages.	020 8789 0944	No Email Address
The Movement Academy	The academy offers a wide range of classes from the age of 4+, in many styles of musical theatre and drama. They take part in shows, competitions, performances and events. The staff are all experienced, qualified and CRB checked.	07960 4922 98	Email via website

Outline Theatre	This is a community based drama group located at St Matthew's Church, Yiewsley, Middlesex, and it is open to all ages, from eight to eighty.	01895 462 841	information@outlinetheatre.co.uk
Pastiche Musical Theatre	Formed in 1997. With support of Barclays Bank plc and Camelot the lottery organisation, the theatre has been able to donate £49,065.00 to the Hillingdon area.	01753 650 927	No Email Address
Players 2	Performing musicals and plays since 1979. Present a varied and exciting programme. Were awarded a prestigious award for NODA in 2008.	0771 766 1947	players2mail@yahoo.co.uk
Proscenium	The aim of this group is to produce classic and contemporary plays to a wide audience. Since 1990, performances have been held at Harrow Arts Centre and the Compass Theatre.	020 8863 7291	harrowartscentre@harrow.gov.uk
The Purple Theatre Company	Shows are normally held at the Compass Theatre, in Ickenham. Most show rehearsals are held every Sunday from the audition date up to the day of the show.	07050 605081	Email via website
The Raglan Players	The Raglan Players were founded in 1972 in Northolt and are a welcoming local drama group, dedicated to putting on high quality plays. They produce to plays a year in May and November and they also have a full calendar of social events and drama workshops.	01895 255 794	james_brockett@hotmail.com
ROS Stage Works Summer School	Summer School opened in 2006. The school lasts for 8 days, when students meet daily at the Winston Churchill Theatre to rehearse and stage a musical show.	01923 267 604	enquiries@rosssummerschool.org
Ruislip Dramatic Society	The society performs two main productions a year at The Compass Theatre, as well as putting on several smaller studio productions.	01924 450 954	david@ruislipdramatic.org
Sharpe Academy of Theatre Arts	The Academy runs weekly classes in Dance Drama, Musical Theatre, LAMDA, Performance and Singing for students aged 3-21. During lessons, students learn a vast repertoire of songs, dance routines and drama pieces focussing on the world of Musical Theatre. Th	07500 569024	Infor@SharpeAcademy.co.uk
Stage Works	Drama Workshops.	0208 866 3110	
Shooting Starz	Drama for fun	01895 238 738	
Stars and Knight After School Drama Club	Drama.	0208 841 8940	
Theatretrain	Classes are held every Saturday, during term time from 10am-1pm	0800 612 8124	hillingdon@theatretrain.co.uk

Uxbridge Musical Theatre	Uxbridge Musical Theatre is a local amateur group, who perform a major musical each year, with lighter entertainment in the Spring. Members rehearse on Tuesday evenings at The Ruislip Conservative Club.	01895 236 432	No Email Address
The Biz Theatre School	Dance, drama and singing	01923 219 498	
Bishopshalt School an Arts College Specialising in Music and the Performing Arts	School specialises in Music and Performing Arts as part of their curriculum to have a strong emphasise on strong learning and teaching.	01895 233 909	bishopshalt@hillingdongrid.org
Northwood Festival Association - Ruislip	Venues include: Music - John Lyons School; Speech and Drama - Northwood College; Dance - Northwood College	020 8422 1145	chris_h_lee@hotmail.com
Ruislip Operatic Society	This is a society full of lively, enthusiastic and talented people. It encourages people to sing, dance and to practice their set designing, costume-making and tea-brewing skills.	01923 267 604	enquiry@ruislipos.org
Spotlight Musical Theatre Company	This is a new musical theatre group, which was formed in the summer of 2007. They perform on stage and socialise out of rehearsals.	01895 430 031	sarlawrence@hotmail.co.uk
Gymboree	Music and art: Gym classes, babies sign and children's birthday party centre. Offering a progression of developmentally appropriate gymn, music, infant singing, theatre arts and sport skills classes for children and their parents/carers.	01895 252 550	
Michael Sobell Hospice	Michael Sobell Hospice puts on a number of concerts on throughout the year, such as MSH Has Got Talent on Sunday 2nd October 2011, Clash of the Choirs on Saturday 22nd October 2011 and Light Up a Life Sunday 27th November 2011	01923 844 829	ochambers-henry@michaelsobellhouse.co.uk
Ruislip Lions Club Charitable Trust Fund	Members are men and women aged 18+, who are volunteers and have made a personal commitment to help those persons who are less fortunate. Meetings are held at 8pm on the 2nd and 4th Tuesdays of each month, and they organise and take part in community activities, fundraise and donate money to a variety of local causes. The hold charitable concerts, such as the Christmas Concert. The club also socialises by having picnics, dinners, charter anniversary banquets and dancing.	020 8868 5338	secretary@ruisliplions.org
Debutots Early Years	Interactive storytelling and dramatic play sessions.	0208 868 8774	enquires@debutots.co.uk
Perform	Songs, games, dance and improvisation	0845 400 4000	

Tiny Talk	A weekly one hour class, which incorporates singing and musical instruments with their babies before they can talk. The class also includes a play time for babies and social time with refreshments for parents/carers.	01895 824 935	sandrine-admin@tinytalk.co.uk
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London Borough of Hillingdon

Adult and Community Learning

Dance



HILLINGDON
LONDON

Dance	Service Description	Contact Number	Emails
Amanda's Action Kid Class	Sessions are interactive, physical and educational workouts. They include dancing, singing and learning through physical play.	0208 578 0234	
Barbara Milton School of Dance	Ballroom and Latin	01895 823318	
Barker-Lewis School of Dance	Ballet, Modern, Stage, Tap, Jazz and Contemporary.	01895 823318	
DanceWeb	Dance class with instructions, practice and social gatherings, for both beginners and intermediates for Tango, Waltz, Cha-Cha, Foxtrot, Rumba, Samba, Quickstep, Modern Ballroom, Latin American, Jive and Ballroom.	07841 820 071	No Email Address
Elizabeth School of Dance	Dance, Ballet and Tap	07040 401 167	
Footloose Boogie Babies	Fun dance classes. Developing co-ordination, rhythm and awareness of music in a social setting.	07854 848 807	
Fusion	Street dance, Jazz and Fitness.	07957 244 850	
Georgian School of Dance	Ballet, Tap and Modern. Wendy Brackley.	01753 650 008	
Hillingdon Theatre Dance Centre	Ballet, Tap and Jazz. Wendy Brackley.	07153 650 008	
Let's Perform	Ballet, Modern and Tap.	01923 761 111	
Maria School of Dance	All theatre subjects including ballet, tap, modern, singing, drama, street jazz and ballroom.	01895 672 301	
Pink Academy Incorporating Street Dance Inferno	Pre-School Ballet, IDTA/RAD Ballet, Point Work, Tap, Jazz, Modern, Disco, Street Dance, Drama and Vocal.	01895 252 230	
Rochelle School of Ballet	Ballet. Saturdays 9.30am-1.30pm.	01924 234 959	
Salsa Nites	The Premier Salsa Club in Uxbridge	07843 698 954	Info@salsanites-uxbridge.com
Stage Coach Theatre and Art School	Jazz/Modern Dance, Drama and Singing.	0208 357 0273	
Stage Craft Dance Studio	Ballet, Tap, Modern and Jazz.	0208 933 8368	

The Windmill Studio Centre	This is home to several activities to people of all ages. It is open 7 days a week, all year round, apart from Bank Holidays and Christmas. They have daytime and evening adult sessions.	01895 624 755	thewindmillstudio@gmail.com
Futinity Academy of Sports and Arts	Futinity UK was founded in 2004 and has continued to go from strength to strength. Futinity UK hopes children and young people will be able to find a healthy outlet for their spare time and inevitable keep children and teenagers off the streets.	01895 251 224	info@futinityuk.com
JAM 2000	Dance and Drama.	01895 624 755	
Magnetic North Youth Theatre	Drama, dance and film making.	01895 465 572	
Suzanne's School of Dance	Provides excellent tuition in all elements of performing arts to students of all ages. Students at the school have the opportunity to perform in their annual show in the Back Theatre. The school holds regular optional exam sessions and provides private tuition.	01895 631 855	No Email Address

London Borough of Hillingdon

Adult and Community Learning

Arts & Visual Arts



HILLINGDON
LONDON

Art	Service Description	Contact Number	Emails
Afternoon Leisure Painters	Group meets on Wednesday afternoons from 1.30pm-3.30pm. They are a relaxed group working on general drawing and painting projects. It is £30 for 10 sessions.	01735 654 012	paul@art2b.co.uk
Arbutus Groups of artists	Meets at Ickenham Village Hall.	02895 674 497	
Combined Painting Groups of Hillingdon U3A	Meet in Ickenham, Hillingdon and West Drayton.	01895 822 633	No Email Address
Eastcote Art Society	Meets in Eastcote.	020 8582 1522	webmaster@eastcotelocal.co.uk
Eastcote Art Groups	Meets in Eastcote.	01895 254 313	No Email Address
Family Art and Craft	Variety of craft activities.	01895 678 297	
Field End Photographic Society	The society meets from 7.45pm-10pm Wednesday nights from September-June at the Methodist Church Hall. It offers a varied programme of activities, including lectures and talks by visiting experts, the society's own members participation in their annual exhibition. They arrange social events and group outings from time to time, and competitions form the backbone of the Society's year.	01895 625 235	chair@feldendps.co.uk
Harrow Art Society	This is the oldest surviving art society in the area. From October until July there is a programme of lectures, demonstrations and practical sessions open to members and visitors for just £2. Members can participate in the two annual exhibitions plus any other exhibitions arranged in the district from time to time.	020 7063 1860	icwrightuk@yahoo.co.uk
Hillingdon Artists	Several of the organisation aims include: maintaining a database of artists across the borough, develop a website and provide online information about the artists and their work and promote initiatives such as establishing a Hillingdon Open Studio event and to seek support for the Open Studios.	01895 634 135	sheenanrosser@photosonthings.co.uk
Hillingdon Decorative and Fine Arts Society	Meets in Ruislip.	01895 637 993	enquiries@nafdas.org.uk

Ickenham Art Society	The Society has developed over 60 years. During the year from April-April people can expect a good selection for several Art Demonstrations established by the artist to take you through every stage of creating a painting from the very beginning.	01895 637 429	Email via website
Ickenham Society of Disabled Artists	SODA is an organisation for people with various disabilities who meet on Monday afternoons, to improve and enjoy their talents, together with outings, events and exhibitions.	01442 866 824	sodaweb@gmx.com
Photo Adventure Camera Club	Formed in May 1996. Members meet once or twice a month on a Thursday evening, 7.30pm-9.30pm to participate in various activities of photographic interest such as Still Life Photography.	07968 246 816	pacc@blueyonder.co.uk
Ruislip Group of London Independent Photography	This is a satellite group of LIP. This is a forum for both amateur and professional photographers with more than 400 members. They meet regularly in Ruislip to discuss photography and to share ideas.	No Number	ruislip_lip@jenny_burrows.co.uk
Society of Ruislip Artists	The Society has been running since 1945 and has between 30-35 members, who are all local. Their meetings are on the first Tuesday of every month. They are given demonstrations by professional artists and have two exhibitions every year at The Cow Byre, in Ruislip.	01895 636 135	joycecarpenter@hotmail.com
Southlands Art Centre	Creative and cultural centre for Yiewsley and West Drayton, hosting exhibitions, fayres, creative groups and more.	01895 442 784	paul@art2b.co.uk
St John's Northwood Community Art Group	The Northwood Community Arts Group seeks volunteer members to join an enthusiastic and committed local organisation dedicated to delivering high quality community arts activities. The group meets every two to three months, to plan and deliver a programme that includes circus skills for children, family theatre events, visual arts activity, participatory dance, arts programmes for older people and other creative initiatives. The group is a formally established voluntary organisation operating from a base at St John's United Reformed Church.	01923 825 090	northwoodarts@artreach.biz
Uxbridge Artists in Residence	Led by teacher Max Kader and experienced artist Phyllis Hall. They are a friendly group of painting enthusiasts.	01480 456 008	enquiries@uxbridge-craft-market.org

Harmondsworth Flower Guild	Five demonstrations per year. Occasional talks, workshops, outings, social events and festivals. Sessions are organised for juniors. The meet on the first Tuesday or Thursday of the month but not January/April, July, August or November.	020 8897 8803	secretary@bbando.org.uk
Northwood Craft Market	First opened on the 21st July 2007 and was established to encourage local artists and crafters of all ages to create, display and sell their crafts, thereby gaining exposure and recognition for their work. Markets are held monthly.	01923 450 928	northwoodcraftmarket@hotmail.co.uk
Northwood Flower Arrangement Society - Ruislip	In 1959, Flower Arranging clubs and societies banded together as the National Association of Flower Arrangement Societies and has since been a unifying and guiding mainstay for thousands of men, women and juniors, whose love of flowers has opened up a whole new world of creativity. With over 100,000 members, it ranks as one of the most notable specialised National Associations.	01923 829 621	flowers@nafas.org.uk
Uxbridge and Ickenham Floral Art Society	Meeting held at the Village Hall in Ickenham.	01895 676 912	jeannetebutt@blueyonder.co.uk
Womens Institute	There are a number of activities and opportunities open to WI members such as crafts, competitions, cookery and recipes.	01895 440 161	office@mfwi.co.uk
Little Saints Saturday Playclub	Variety of crafts and activities.	07858 764 555	
Makes 'n' Bakes	Cookery art and craft workshop.	07877 9844 01	
Middlesex Woodturners Association	This is a club made up of members from a wide range of occupations and professions, with a range of expertise, from the non-turner to the professional turner. The branch serves Middlesex but also draws members from other counties such as Buckinghamshire, Berkshire, Surrey and Herts. The MWA meets monthly on the second Thursday of the month at 7.30pm in the Gaelic Centre in Northolt.	01753 867 921	stuart@stuartking.co.uk

Hayes 91.8 FM	91.8FM is a community focused local radio station based in Hayes, Greater West London and it is a non-commercial station. The station's music output encompasses classic hits to the best new music, interspersed with the biggest hits from around the world.	020 8573 7992	<u>office@hayesfm.org</u>
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The Benefits of Music, Sound Beam & Kindermusik

The Benefits of Music,

Research has shown that music has a deep effect on your body and psyche. As a result, there is a growing field of health care known as music therapy which uses music to heal. Music therapy practitioners are finding that music can benefit cancer patients, children with ADD, and others, and even hospitals are beginning to use music and music therapy to help with pain management. Other uses of music include: helping ward off depression, promoting movement, helping to calm patients and easing muscle tension. The following are some of effects of music, which help to explain the effectiveness of music therapy:

Brain Waves: Music with a strong beat can stimulate brainwaves to resonate in sync with the beat, with faster beats bringing sharper concentration and more alert thinking, and a slower tempo promoting a calm or meditative state. In addition, studies have shown that the change in brainwave activity levels that music can bring can also enable the brain to shift speeds more easily on its own as needed, which means that music can bring lasting benefits to your state of mind, even after you've stopped listening.

Breathing and Heart Rate: Alterations in brainwaves also affects other bodily functions. Those governed by the autonomic nervous system, for example, such as breathing and heart rate can also be transformed by the changes music can bring. Essentially this can result in slower breathing, a slower heart rate, and an enhanced activation of the relaxation response. This is one of the key reasons music and music therapy can be used to counteract or prevent the damaging effects of chronic stress.

State of Mind: Research has shown that music can also be used to bring about a more positive state of mind and in doing so, help to keep depression and anxiety at bay.

Other Benefits: Include - lowering blood pressure (which can also reduce the risk of stroke and other health problems over time) and boosting immunity. With so many benefits it is therefore unsurprising that many people see music as an invaluable tool to assist the body to remain healthy.

Soundbeam

Soundbeam is an award winning device which uses sensor technology to translate body movement into digitally generated sound and image.

Soundbeam provides a medium through which even profoundly physically disabled or learning impaired individuals can become expressive and

communicative using music and sound. The sense of control and independence which this provides can be a powerful motivator, stimulating learning and interaction in other areas of development and independence.

Hillingdon's Music Service will work using Soundbeam and additional percussion instruments in a fully accessible way across a wide age range to enable young children, school age children and young adults with learning difficulties and physical disabilities to engage in music as a therapy and as a way of expressing themselves.

The use of Soundbeam will enable Special Schools with the borough to engage in the National Plan for Music Education's vision for all children between 5-18 years to have experience of whole class or small group musical experiences and will form the foundations of music engagement for children who otherwise would not be able to access this experience.

Soundbeam will also be used by adult learning staff with young adults with disabilities and difficulties who are on preparation for supported employment programmes as part of their personal and social development unit. They will use Soundbeam to facilitate group and team communication activities producing a single performance piece as a group project.

It will be further used as part the wider Family Learning offer working with Children's Centres to engage young children and their parents or carers with restricted movement to enjoy generating sound.

The purchase of percussion instruments, some specially adapted, will also enhance the programme and provide those children with greater physical abilities the opportunity to progress on to more traditional instruments where appropriate.

Costings

Soundbeam	
3x Soundbeam 5 complete Kit B.....£2990.00 (each)	£8970.00
2 additional sensor + stand£295.00 (each)	£590.00
4x low profile switch £45.00 (each)	£180
2x Training sessions for music service staff and Special school teachers £ 375+ (each)	£ 750
Additional teaching resources (books, CD's, DVD's's etc)	£ 200
Soundbeam Total (exclusive of 20% VAT)	£ 10,690
Accompanying Instruments	
Percussion kits	£500
Adaptable percussion kits	£1,000
Rhythm Drum Sets	£3,000
Grand Total (exclusive of VAT)	£14,690

Further information is available at www.soundbeam.co.uk

Kindermusik

In order to provide 0 – 8 years musical opportunities for families, one of the partners engaged by the Hillingdon Music Service is Kindermusik.

Further information can be found at the following link:

<http://www.kindermusik.com/>

Review of support to Music Tuition (PHASE 2)

Theme 3 – Possible Alternative means of music provision and approaches taken in other areas

Bromley Youth Music Trust – Mike Purton, Principal

How long have you been managing the Music Service?

I have been Principal since January 2007. Previously my children used the service, we live well outside the borough but there were no regular performance activities in our area available of a comparable standard.

The Bromley Youth Music Trust exists to help young people in Bromley to develop their musical abilities. Funded by Bromley Council, BYMT teaches between 5000 and 6000 children every year to sing or to play an instrument, and its bands, choirs and orchestras have a national reputation for excellence.

BYMT also seeks to assist primary schools in the delivery of the music curriculum, provides opportunities for children with special needs and Music Technology in partnership with Bromley MyTime.

In order to widen participation and develop enthusiasm for music, BYMT also runs a 'first access' whole class instrumental Wider Opportunities tuition project for all (c.) 3300 primary age children in Year 3 in the London Borough of Bromley plus similar opportunities for children with special needs, although most are educated within LBB's regular schools and participate in Wider Opportunities classes with their peers. Tuition on the more popular instruments is available in virtually all LBB schools and at BYMT's centre, and there are regular demonstrations by BYMT tutors to encourage children to take an interest. Tuition on the less common instruments is also provided, and there is a large stock of orchestral instruments available for hire.

As the Trust receives grant support from LBB, fees for lessons and instruments are set at a competitive rate, and the Trust operates a remission policy in certain circumstances via statutory and non-statutory hardship funds.

The Trust employs on full time contracts 14 full instrumental teachers and one vocal teacher, all with wide experience in performing and teaching, and there are also c.180 teachers selected and licensed by the Trust to teach part-time in Bromley Schools on a self employed basis, where parents/carers pay the teachers directly.

What changes have you seen in the delivery of local music services since then?

There have not been any significant changes to service delivery in the last 3 years apart from the Wider Opportunities Programme, which means that first access whole class instrumental tuition is provided to all Year 3 pupils in Bromley for 23 weeks per year (and an additional several weeks for instrumental taster sessions).

In the cases of a few schools who already have whole class instrumental tuition for Year 3 pupils, BYMT passports that school's share of the Wider Opportunities funding which must be spent by that school on musical activities. It is a requirement of this that BYMT be kept informed on what the money is spent.

The BYMT was formed in the 1990s out of the existing LA music service at a time when the local management of Schools came about. Having decided that the formation of a Trust was the best value for money and the best way to prevent its funding from being devolved, Bromley Council took a decision to create a separate budget to be formed within Council finances for Music provision which was separate from the Council's Education budget. With the recent formation of academies (a large percentage of schools in LBB have become Academies) BYMT's LA funding has been relatively protected.

What are the benefits of a Trust Model?

The major benefits of Trust status have been the ability of BYMT to control its own finances, develop its own curriculum and therefore its own destiny, creating outstandingly high quality musical standards at national and international levels. BYMT performing groups regularly win 'Outstanding' awards at the National Festival of Music for Youth and are invited to perform at the Schools Proms in the Royal Albert Hall.

Many children come from neighbouring boroughs to attend BYMT instrumental groups such as bands and orchestras.

How is BYMT currently financed?

BYMT has a number of funding streams. The Council and Government Grant account for 60% of its funding (2011/12 £380K Council and £360k Government Grant) the rest of the budget is derived from fees from parents, concert ticket sales, holiday course fees, some fees from schools, fundraising and other endeavours.

BYMT also receive donations from outside and therefore it is run as a charitable business. BYMT also has a number of patrons but these are not sponsors. BYMT now has a Fundraising Committee to help meet the challenges of the next few years.

The Key to a Successful Trust Model?

For the Trust to be a success it is very important to have a strong Board of Trustees. The Board has a Chairman (who used to be the Leader of Bromley Council), A Vice-Chair (a local solicitor and Chair of the Governors at a local primary school), a Finance and a Personnel Committee, a staff representative, together with Primary and Secondary School Heads' representatives. The Board also includes the Head of Youth Support Services from Bromley Council who is responsible for ensuring the Trust delivers music tuition in accordance with the Trusts Terms of Reference and a Bromley Councillor.

Having heard about different (to a Trust Model) approaches taken in other Local Authorities, the Working Group were aware the advantages of keeping a Music Service in-house included HR, Payroll, Legal and other back office functions being provided by the Local Authority. In BYMT, the HR function is also supported by the Council at a cost of £1200 per annum. The Payroll function of the Trust is outsourced to Capita. In this way, BYMT is not a totally self sufficient or completely independent Trust. BYMT have a service level agreement with the Council which is regulated by officers and regularly scrutinised by Elected Members who can derive a sense of 'ownership'.

Staff and Music Provision

Referring to the staff structure it was noted that there are 15 permanent staff and c.180 self employed staff members.

Music services in schools are provided through the c.180 licensed teachers who are self employed. Seven full time teachers are contracted to teach for 25 hours per week, Monday to Friday, plus 5 hours per week ensemble tuition and 95 hours per annum Directed Time. Saturday mornings, when most of BYMT's bands and orchestras rehearse is paid for additionally.

There are also three full time Assistant Heads of Department (Brass & Percussion, Strings and Woodwind) who are contracted to teach for 23 hours per week, 5 hours ensemble tuition and 95 hours per annum Directed Time, plus a 2 hour weekly admin allowance.

The four full time Heads of Department (Brass & Percussion, Strings, Vocal and Woodwind) are contracted to teach for 15 hours per week, 5 hours ensemble tuition and 95 hours per annum Directed Time, plus a 10 hour weekly admin allowance.

BYMT has an 0.6 full time Primary Schools Advisor, a 0.2 full time Head of Keyboard and a 0.2 full time Head of Guitar and Musical Outreach.

The Principal also teaches and conducts. The full time staff, lead by the principal and the Heads of Department provide a system geared to be both inclusive and of the highest quality. The full staff play a crucial role in recruiting children for BYMT groups.

The Trust has a full time Head of Administration, a part time Finance Officer and three part time administrative assistants. The Trust manages its own website.

The c.180 Licensed Teachers pay a fee of £75 per annum to the Trust. For this, they receive CRB and License certification and some limited administrative support after which they are largely autonomous. All Licensed Teachers are accountable to the Trust (via the Heads of Department) and Council officers. BYMT sets the hourly rate licensed teachers can charge for their lessons which is £28.20 per individual lesson (2011-2012) and which compares favourably with Bexley (£36) and Kent (£45). Lessons are provided across the Borough and to pupils based outside the Borough on request for the latter.

The Council provides BYMT with its own premises (formerly Southborough Infants School) at a peppercorn rent. BYMT shares Site Managers/Caretaking with the neighbouring Southborough Primary School. BYMT's Centre has 9 classrooms and a large performance space. The School is made available to BYMT on a regular basis without charge for rehearsals.

BYMT has a hardship fund. If financial disadvantage can be demonstrated free lessons and free instruments are provided. There is also a discretionary fund which can be used to assist pupils who may not technically qualify for hardship support, but whose families are experiencing difficulties.

Instrument Stock

BYMT has a large stock of instruments, which are stored centrally at BYMT's Centre. Instruments are hired out although many children choose to buy their own. If the instrument is 'endangered species', like for example a Tuba or French Horn BYMT can provide these. If an instrument is damaged the onus to repair it to full working order is on the parent, although all parents are required to insure said instruments. Routine maintenance is paid for by BYMT.

Customer Feedback

In response to a question about parental feedback and whether surveys were used, the Working Group heard that BYMT did have a parent on the Board of Trustees and that the Friends of BYMT had recently been disbanded. FBYM was a parental organisation administering the weekly Saturday morning Music school and its concert which had become obsolete. Customers are encouraged to give feedback via the website.

Performance Space

Langley Park School for Boys has a new 480 seat purpose built concert hall (designed by Arup Acoustics with space for an orchestra of 120) which is used for performances and for which the Trust pays a fee to use for weekly rehearsals (three orchestras) and now most of the Trust's larger concerts.

Bids to the Arts Council England and the Trust Model

At this stage, it is not known how bidding nationally for resources will work. However, it is envisaged that the hubs proposed in the National Plan for Musical Education will be led by the respective local Music Service. BYMT has submitted a bid to lead the proposed Bromley Education Hub.

Marketing and Widening Access

BYMT try and reach as many children as possible. Basic intake targets for the new academic year are agreed between the Board of Trustees and the Council and are always exceeded. Word of mouth is currently the main marketing vehicle (Teachers talking to parents, some leaflets and the marketing associated with Concerts) and at present BYMT do not have an officer responsible for marketing and publicity, although this is in hand. However, the website is very comprehensive and provides a lot of information and guidance. Parents can pay fees by: cheque, cash, credit and debit cards as well as by online payment. BYMT is working at the moment to develop public awareness and to recruit new pupils.

Hounslow Music Service - What changes have you seen in the delivery of local music services recently?

In the past 3 years Hounslow Music Service has undergone significant change; the quality of teaching and learning across the service has improved as a result of significant input into CPD and the development of a thorough monitoring and evaluation framework, based on the Federation of Music services model. The majority of lessons observed are now good or better, with support programmes being in place for teachers where no improvement is observed. Furthermore, additional teaching is offered to those who engage in INSET days. The MSEP process has identified the improvement in quality of T&L as being our most marked improvement.

1. Wider Opportunities

We have created a new Whole Class Instrumental teaching model. This required consultation with all headteachers, creating a new charging structure, developing new schemes of work based on technology to reduce the need for all models to need 2 teachers to deliver, and provide staff training. In addition we engaged with the Trinity/Open University training programme and insisted that only teachers who were *actively* engaged with the programme could be allowed to teach. Finally we did an instrument audit and committed significant resources to purchasing instruments to deliver. The first year saw an increase from 23% delivery to 86% delivery, complete with the logistical challenges that created. Last year we achieved 96% delivery.

2. Continuation after the first free year

In developing the new Wider Opportunities model we sought to reinforce the message that the vision was not for a one year programme, but rather a two or three year programme, and through both communication and the organisation of performance opportunities we have had some success in ensuring that our continuation levels in some schools are as high as 100%. We do still have schools who do not support continuation programmes, however this is now the exception rather than the norm, and we continue to see growth in this area

3. Access at Secondary level

Having consulted with secondary headteachers, we implemented group teaching at (nearly all) secondary schools. This has been shown to be the most effective method of teaching children to play an instrument, both by Ofsted and in all available research. This also required significant work with teachers, as they recognised that teaching the same number of children in their schools would mean they would be teaching for fewer hours and so would potentially earn less. On the other hand the cost of learning was also reduced and we hoped that teachers could potentially influence the number of children wanting to learn. It also built in an incentive for teachers to retain a greater proportion of their pupils. We monitored timetables and any teacher who lost significant hours was offered work to replace this.

4. Ensembles

Through engagement with the GLA Mayor's Music Education Fund, we are increasing the breadth and delivery of ensemble provision and performance opportunities in Hounslow and beyond

5. Summer Singing Festivals

We have increased the number of events from 1 night to three nights and we now involve more than 30 schools rather than 12 – 13

6. Saturday Specialist School

Having consulted with parents and carers we have created a more sustainable model of delivery. This necessitated a significant increase in fees and a change in what was included within the fee. After the initial consultation there was a request from parents to reconsider dropping the ensemble provision, and so a compromise was reached. The result was that no student left, and the centre is now more cost effective, and therefore more sustainable.

7. Development of a Gifted & Talented programme in schools

We have introduced an individual lesson 'merit award' for pupils who have reached grade 5 standard and demonstrated commitment to learning to play an instrument. This is significantly subsidised, however its availability in the child's school ensures that it is accessible, and not just for those who happen to be available on a Saturday morning

As a direct result of the above, the London Borough of Hounslow teaches more than 6000 pupils every week in schools across the borough. We are currently preparing our DfE survey, and we anticipate that this year the figure taught will actually be closer to 7000 pupils.

Delivery model and financing

Has Hounslow always had an in-house model?

Yes, Hounslow was one of the services created in the early 1980s, and was supported by the local authority through LMS. As a result it has always been an in house model.

Has in-house provision lived up to its expected benefits, e.g. financially?

Hounslow Music Service represents very good value for money, based on the number of pupils taught and the standards they reach. The Music service budget is carefully and responsibly managed, supported by the Council's own finance department, and our budget breaks even every year. The local authority is proud of its music service and members attend concerts, and even request items for council events.

How is Hounslow Music Service currently financed?

Hounslow Music Service receives just over £400,000 through the Music Education Grant; this represents a 10% reduction since 2010/11. It uses this funding to generate approximately £60000 additional funding in order to deliver the aspirations of the government and schools for the children and young people in the borough. While we receive no cash from the council we are supported through HR and Payroll. We pay for our premises and office services.

Have you considered alternative model at anytime of providing the service?

My personal opinion is the correct place for a Music Service to sit is within a local authority. We work with schools, children and families and in order to provide a holistic and joined up service, we must be having conversations with all others who work with those groups. Attending Children's Services meetings, school effectiveness events, and meeting regularly with other education professionals (eg Advisors) ensures that the work of the service is targeted and focussed on the needs of a school or a cluster of schools. Similarly as a service that delivers to all schools, we have a unique insight into schools and can provide useful intelligence to our department.

Currently our Music Service is working with Environment to help deliver elements of the regeneration of the High Streets in Hounslow and Brentford, funded by the GLA. Obviously bringing bands and groups onto our high streets will ensure their parents also come along, and so the objective to increase footfall, and therefore trade, on those high streets can be helped through the Music Service. In July the Music Service ran the first ever Mayor of Hounslow's Charity Concert at our Civic Centre. The funds raised (nearly £3000) was to support a local cancer charity, and it was a powerful example of how our elected members are supporting their community, while at the same time our pupils were able to perform in a lovely venue with significant support from elected members.

A Music Service within a council should be part of the community offer, both in terms of education and leisure. Music Services who have become companies limited by guarantee, other forms of charitable trust or co-operatives often lose this close link with their community. Furthermore they have to operate as independent businesses and so the decision making process has to be very different. Its quite clear that the underlying business model of the service has been significantly altered.

Have you changed any internal processes to make the service more efficient and customer focussed?

Hounslow Music Service now has a headteachers steering group in place, and they are consulted on all changes since they are our partners and staeholders.

We are working to develop our web presence as part of the Council's own corporate communications.

We are continually evaluating our internal systems to make these as transparent, efficient and customer focussed as possible.

How do parents pay fees and how easy is it?

For whole class models and for all primary teaching we simply use journal transfers from the schools. For the majority of Secondary Schools we bill pupils and use Sage to do this currently; however we are exploring alternative packages. Parents can pay using cheques or cash, they can pay in person. We are exploring credit card payments.

How do you see the future of Music Services in Hounslow with changes in national funding, national policy and the current financial climate?

We fully expect the National Music Plan to be in line with Henley's recommendations, and are pleased that the changes we have made over the past three years have moved us very well towards delivering all of what Darren Henley recommended a Music Service should do. We therefore expect that **what** we do should not have to change.

It is likely that there will be reduced funding in the coming years which, coupled with the ongoing downturn in the economy, will continue to be a challenge in terms of selling a service; however as long as what we are doing continues to be of high quality and is valued by schools and the community, I believe that we can sustain what we are doing. There is no doubt that delivering a service in partnership with 1 or 2 other local authorities could produce efficiencies, and I believe that this will happen in London. For example and model that included Richmond, Kingston and Hounslow under 1 head of service with 3 deputies, could be cheaper to run than three individual services. Obviously since Richmond is a trust this would not happen; however this has much more in common with a shire Music Service, and as well as efficiencies I could see better opportunities for pupils, eg on running one high level Youth Orchestra between the three Music Services.

Already Hounslow is delivering some programmes in partnership, and while both services retain their identities, this has enabled us to do more with less money!

Other

What links have you made with music tuition and the wider performing arts and cultural offer within your local communities?

- We have existing partnerships with; Kneller Hall for workshops for advanced brass and wind players, and also to help create career pathways for our pupils
- Feltham Arts a Feltham based Arts charity.

- University of West London for workforce development, pathways for pupils and performance opportunities
- The Philharmonia Orchestra PlayOn project in Cranford and Brentford
- Watermans Arts Centre
- Joint working for the Outer London fund
- Multi-cultural Centre we share staff with expertise in Bhangra & Dhol
- Sound Connctions London based community musicians charity; recently ran a project for our Looked After Children's service
- We also work with several authorities on different partnership projects; Sing Up Ealing, Hillingdon, Richmond, Kingston, Hammersmith, and Hounslow as the lead partner
- SWL FMS Hounslow, Hammersmith, Wandsworth, Merton, Richmond, Kingston, Sutton, Croydon; shared INSET etc
- PlayOn with Kingston & the Philharmonia Orchestra

And other partnerships

Where do you see music services in Hounslow in 1, 5 & 10 years time?

Obviously mostly answered in the question above.

Music services were created in England in 1935, and despite challenging times, have survived, evolved and thrived. I believe that authorities with vision and courage will continue to have thriving music services in 1, 5 or 10 years time.

Review of support to Music Tuition (PHASE 2)

Theme 4 – To hear from local stakeholders about their views on how the Music Service can be placed on a sustainable footing.

Commander Dyke and Mrs Angela St John, the Chairman and Vice-Chairman of the Friends of Hillingdon Music Service provided their views.

Introductory

1. What do you think the strengths of the Hillingdon Music Service are?

- After the implementation of the new structures (as part of Phase 1 of the review) it is difficult to say.
- In general terms, the successes include the quality of the teaching staff and the continuity of learning and teaching they provide to nurture young musicians.
- The Hillingdon Music Service (HMS) has a full orchestra, Brass Band, Wind Band and provides lots of other opportunities for musicians to play and participate in group activities which are essential to enable young players to improve and progress their skills.
- Singing has enhanced HMS. Teaching in relation to the oral part of examinations has been successful. Hillingdon is fortunate to have lots of young singers and full choirs. The Head of Singing has attracted more boys to become involved which has enhanced the vocal ranges of choirs.
- HMS has been able to provide opportunities in Orchestras, Singing and a full range of instrumental tuition to young musicians from the very early stages, right through to Grade 8.
- It is important to have an established and credible organisation, consisting of open and friendly staff.
- HMS has catered for Special Needs Groups and had provided strong inclusion in group sessions.
- The reputation of HMS and its established track record of success. There are further opportunities to market HMS and explore commercial opportunities in the future and how these can be used to promote Hillingdon nationally.

Models of provision

2. Have you or other stakeholders considered ideas about how the Music Service should be run over the next few years? If so, what are they?

- The Friends of HMS have listened to students' views as well as those of parents. Last year, the Management Committee examined the merits of HMS becoming a Trust. Discussions took place with an outside

agent who began to weigh up the pro's and con's of issues such as cost, its role and the cost of instruments as well as the role Trust status might play as an interim stage before a long term organisational structure was agreed.

- Through the outside agent, HMS had looked at the approach taken in the London Borough of Bromley and Devon and Cornwall.
- HMS had begun to assess different fee structures and looked at those in Berkshire which were significantly higher than those in Hillingdon as well as the fees charged in Slough.
- Alternatively (to a direct transition to a Trust Model), it was acknowledged that any future direction for HMS was difficult to discern at present without knowing what Government spending plans might be.
- A personal view expressed, was that it would be prudent to wait for the publication of the National Music Plan and to study what the funding implications were, before any decisions were made about how HMS might develop in the future.
- It was acknowledged that in-house provision (and HMS remaining within the Council) might be the best way forward if the Council could provide adequate financial support. It was agreed that a perfect solution did not exist in the current financial climate.
- In response to a Member question about the perceived advantages of the Bromley Trust Model, the witnesses explained they had not spoken Bromley themselves but had instead taken advice from the Federation of Music Services and received anecdotal evidence from (HMS) staff who had worked in Bromley previously.
- On balance, it was agreed that before any decision could be taken about how HMS might be run in the future, all the possible options would need to be considered.
- It was acknowledged that the present Government had encouraged schools to become autonomous and to procure music services directly. In this regard, the Friends did not have any cultural issues about services being purchased externally as Schools were doing this already.
- If a Trust option were pursued it would be very important to ensure this was done in consultation with Schools.
- Members agreed that in those circumstances where there were sufficient funds, Trust Models could work well. However, given the current fear there might be significant cuts in Government funding to music services nationally there were high levels of uncertainty about how these changes would impact upon Trusts.
- Members explained that since the Phase 1 review had been completed in the spring, the uptake of music services had improved. HMS was in a position of strength, there was increased confidence in the corporate brand and the Council had a good (music) service which it was taking forward. Members were confident that if uptake continued to improve, the unit cost of provision would decrease.
- To highlight the good work which had been accomplished since the Phase 1 review had been completed, Members agreed there was scope to improve communications output. Officers agreed that more

work needed to be done on corporate newsletters to highlighting forthcoming events and publicising that a full-time Business Manager had been appointed.

3. Have you any proposals you would like to present to the Working Group as part of our deliberations in Phase 2 of the review?

- Given the current economic climate and ongoing uncertainty created by the imminent publication of the National Music Plan, no proposals were put forward.

4. What are your thoughts about current and proposed changes in national Music funding and national Music policy?

- Members agreed that in light of Government uncertainty, one of the things, which HMS needed to do, was ensure the services it currently provided were communicated to parents as effectively as possible.
- The witnesses enquired whether music as part of the current Bacculerate would cease. Officers explained that the School Improvements Service had been tasked with investigating this.
- The witnesses agreed it was important to ensure a mix of individual and group tuition was provided in the future.

Governance / Stakeholders

5. Phase 1 of the review agreed that the way the Management Committee operated would be reviewed - and this work is currently being undertaken. As a related organisation, how do you see the "Friends" Group role changing / developing over the next few years?

- The witnesses explained the role of the Friends had changed in early 2011 but would now concentrate on charitable fund raising activities
- Cdr Dyke explained it was his intention to resign as Chairman of the Friends of Hillingdon Music Service and for a new chairman to be appointed to reinvigorate the organisation
- It was suggested that a student committee could be constituted so this could contribute to HMS.
- The witnesses explained there was a proposal to create a fund raising and events manger position within the Friends so that direct communication with the Council could be improved and events could be publicised more effectively across both organisations to the mutual benefit of the Friends and Council.

Widening access

6. One of the findings in relation to the Music Service from our Phase 1 review was that much more needed to be done to widen access and participation amongst our young people and hard to reach groups - and even adult population. Do you have any thoughts on how best to deliver this?

- The witnesses explained in their view, the best way to widen access and participation was to ensure whole class provision was provided.
- It was also important to consider the types of instruments which were taught across the board and the perception that some types of instruments had.
- Singing could be developed further

7. What are your views on how the Music Service should work and integrate with the wider performing arts and cultural offer in Hillingdon?

- There were lots of ways the Music Service could work and integrate with the wider performing arts and cultural offer in Hillingdon but there would be significant resource implications.
- Suggestions included using HMS to support local dance groups
- Using HMS in the production of Musicals
- Developing new bands
- Ensuring HMS had a more prominent role in Council sponsored events such as Big Fest
- Acknowledging the ethnic diversity across the Borough and looking at ways to develop ethnic music and then looking at further opportunities to become more involved through cultural festivals / festivities.

8. Have you any ideas on further improvements the Music Service can make to become more customer-focussed? e.g. the way parents pay fees and how easy is it?

- Enabling parents to pay fees on-line was important
- By the same token, it was important to realise that not everyone had convenient access to a computer, and so it was essential that tickets to HMS concerts and productions were paper based to ensure universal access.
- It was highlighted that tickets could be used to publicise future fund raising opportunities.
- A clear and newsletter distributed on a regular basis was required.
- The absence of a large designated concert / performing space within the Borough was highlighted as an important issue.
- It was highlighted that there were opportunities to develop the website further to ensure parents were aware of forthcoming events

- It was acknowledged that a ‘chicken and egg syndrome existed’ whereby a balance needed to be struck between the need to hold events and off setting this against the publicity required

9. Where do you see Music Services in Hillingdon in say 5 and 10 years time?

- The witness explained that they would like to see HMS engaging with a full range of groups, staying as it had been (in an organisational sense) but doing more to reach, hard to reach groups. It would be sad if HMS only conducted inexpensive activities and had no orchestra.
- There was a hope that the Friends of HMS would have a fund raising role in the future.
- It was suggested that a Music Plan would be helpful in developing the service in the future
- Access and inclusion were key issues which required further work.
- Members thought it had been a particularly useful session and asked the witnesses to relay the message that HMS was here, was up and running successfully and was taking the aspirations of young people forward.
- Members agreed that music had the ability to unite groups but also present challenges and provide healthy rivalries (which were important in moving forward and developing the service).
- Members noted that musical activities appeared to be weighted towards the north of the Borough and requested officers to look at opportunities to develop music further, south of the A40.
- It was noted that the next 3 months would be key to the development of HMS when sessional staff contracts were to be renewed
- Officers explained this was the only occasion stakeholders had to address the Working Group owing to the reporting cycle to Cabinet but stakeholder groups were very welcome to provide a written submission for consideration following the publication of the National Music Plan.

Review of support to Music Tuition (PHASE 2)

Theme 4

Written submission from the Friends of Hillingdon Music Service following the witness session

Commander Dyke and Mrs Angela St John, the Chairman and Vice-Chairman of the Friends of Hillingdon Music Service provided their views.

Introductory

What do you think the strengths of the Hillingdon Music Service are?

- A new, and reduced, HMS management and operational structure was implemented in September 2011 and, it was still too early to identify the strengths of the new regime.
- Historically, HMS had a reputation for high quality stable teaching staff and the continuity of learning and teaching they provided to nurture young musicians.
- HMS has historically provided the opportunity to play in a full Symphony orchestra, Concert Band, Brass Band, Jazz Band and many other ensembles where all instrumentation is covered. This opportunity to play in a group where all of the parts are available to make up the whole is essential to improve and develop the skills of young players.
- Singing is a strength of HMS and has helped to develop musicianship for all young players. For example, all instrumental exams have an aural element which involves singing. The singing training at HMS has enabled students to do well in this part of instrumental exams, GCSEs and A Level Music. Hillingdon is fortunate to have lots of young singers and full choirs. The Head of Singing has attracted more boys in particular to become involved which has enhanced the vocal ranges of the choirs.
- A strength of HMS has been the nurturing and continuity provided from beginners through to Grade 8.
- HMS has been a successful and credible organisation which has therefore been able to attract and retain good staff.
- HMS has also done well by individual students who have Special Educational Needs. Both Commander Dyke and Mrs St John have Statemented children whose lives have been transformed by music education. The Friends would like to see HMS build on this success to serve a wider group of young people with SEN.
- The fact that HMS has a reputation for quality music provision and a record of success should enable the organisation to exploit opportunities in the market place both locally and further afield.

Models of provision

Have you or other stakeholders considered ideas about how the Music Service should be run over the next few years? If so, what are they?

- CD advised the Management Committee of HMS had for some time recognised the need for change arising from a number of factors including: the promotion of Academies by central government and the implications for local authority education services; reductions in local government funding and, the wider economic position. The Management Committee had begun to consider organisational change and a revised charging structure. These evaluations were overtaken by the Council's announcement re closure of the service.
- The Friends of HMS were approached at that time by parents and students anxious to preserve a music service. The Friends discussed the pros and cons of establishing a Charitable Trust with advice from a solicitor working in this field. There are many factors to be considered including capital and revenue costs and the involvement of schools as well as the complexity of transition arrangements. These investigations were overtaken by the Council's welcome decision to retain the Music Service.
- The Friends had received advice on the approach taken in the London Borough of Bromley and Devon and Cornwall, for example.
- The Management Committee, in its work on charging structures had looked at a number of services, including Berkshire where charges were significantly higher than those in Hillingdon.
- The Friends consider that the most advantageous future model for the service cannot be finally determined before the publication of the National Music Plan. Without the Plan there is no certainty on the government's future funding intentions. However, CD felt that a Charitable Trust would be a good option for the future.
- ASJs view was that HMS would be better to remain within the Council provided the Council was willing to provide additional funding from its own resources to supplement the central government grant and parental contributions. If the Council was unwilling to support the service financially she could see no reason for the Council to be involved in the management or delivery of the service. In those circumstances, ASJ also believed that a Charitable Trust would provide the most secure future for the service.
- In response to a Member question about the perceived advantages of the Bromley Trust Model, the witnesses explained they had not personally spoken to Bromley but believed the Management Committee had received information from the Federation of Music Services and anecdotal evidence from (HMS) staff who had worked in Bromley previously.
- The Friends believe that a move to an alternative model of delivery would require careful consideration of all the options available.
- Central government funding arrangements for schools facilitate the independent purchase of most services. The services sold by HMS

would be no different and would have to compete in the market for school business.

- If a Trust option were pursued it would be very important to ensure this was done in consultation with Schools.
- Members considered that where there were sufficient funds, Trust Models could work well. However, given the current fear there might be significant cuts in Government funding to music services nationally there were high levels of uncertainty about how these changes would impact upon Trusts.
- Members explained that it was their understanding that, since the Phase 1 review had been completed in the spring, the uptake of music services had improved. Members consider HMS to be in a position of strength, there was increased confidence in the corporate brand and the Council had a good (music) service which it was taking forward. Members were confident that if uptake continued to improve, the unit cost of provision would decrease.
- ASJ said she was surprised to hear this as anecdotal evidence suggested that many students had left the service, either because their teacher had left and the students followed to have private lessons, the service had stopped teaching children whose families found it difficult to pay and staff were not paid to go into schools to recruit, only to teach. Other families had withdrawn due to the current lack of confidence in the service following the Council's announcement of its closure.
- ASJ asked if the increased number of students reported by members were individual instrumentalists or whole classes of 30. It was confirmed that the increase in the number of students taught by HMS arises from whole class teaching of 30+ students.
- The Friends felt that communication between the Council and parents, and the Council and the Friends, was worse now than it had ever been. The regular meetings with the Friends had stopped, the website was not updated, newsletters were no longer emailed directly to parents and, the Saturday Music Centre notice board was no longer in use. Officers said that a newsletter had been sent home to parents via students. Members felt there was scope to improve communications. Officers agreed that more work needed to be done on corporate newsletters to highlight forthcoming events and publicise that a full-time Business Manager had been appointed in place of the previous musical director.

Have you any proposals you would like to present to the Working Group as part of our deliberations in Phase 2 of the review?

- The Friends reiterated their view that the future of the service could not be determined prior to the publication of the National Music Plan. If central government funding were to be made available the service could continue under the management of the Council provided the Council was sufficiently committed to invest its own funds. Otherwise, the Friends believe the future of the service lies with a Charitable Trust. Whilst the service remains under the management of the Council, parents would like to see the introduction of electronic payment of fees, a monthly payment option, a reduction in fees for payment in advance,

an instrument purchase scheme and more support for families without the means to pay.

What are your thoughts about current and proposed changes in national Music funding and national Music policy?

- Members agreed that in light of Government uncertainty, one of the things, which HMS needed to do, was ensure the services it currently provided were communicated to parents as effectively as possible.
- The Friends advised members that Music GCSE had not been included as a subject which contributes to the English Bacculerate. This puts schools in the position of being forced to encourage the study of subjects other than music. The Friends asked if the Council had written to the Government to protest. Officers explained that the School Improvements Service had been tasked with investigating this.
- The Friends feel that parents are anxious to preserve the opportunity their children have to play in ensembles where all instruments are represented such as the symphony orchestra. In order for this to be possible, HMS must pursue a strategy that ensures all instruments are taught and encouraged at every level of ability. The easy option is to teach whole classes the guitar , for example, which enables the service to 'tick the box' in terms of numbers taught but does noting to ensure the quality of the opportunities made available. The witnesses agreed it was important to ensure a mix of individual and group tuition was provided in the future.

Governance / Stakeholders

Phase 1 of the review agreed that the way the Management Committee operated would be reviewed - and this work is currently being undertaken. As a related organisation, how do you see the "Friends" Group role changing / developing over the next few years?

- The witnesses explained the role of the Friends had changed in early 2011 to undertake campaigning activities in order to save the service. However, the Friends now intended to concentrate on charitable fund raising activities and the support of the reduced service.
- Cdr Dyke explained it was his intention to resign as Chairman of the Friends of Hillingdon Music Service and for a new chairman to be appointed to reinvigorate the organisation
- It was suggested that a student committee could be constituted so this could contribute to HMS.
- The witnesses explained there was a proposal to create a number of new roles on the Friends Committee including that of: Fund Raising Co-ordinator; Events Manger; Safeguarding Officer and, members without portfolio. A larger committee would facilitate more fundraising and more effective support for the service.

Widening access

One of the findings in relation to the Music Service from our Phase 1 review was that much more needed to be done to widen access and participation amongst our young people and hard to reach groups - and even adult population. Do you have any thoughts on how best to deliver this?

- The witnesses would like to see; more direct provision to children with Special Educational Needs; the expansion of the instruments taught to include more popular instruments; the expansion of singing with the introduction of individual singing lessons and, the continued development of whole class teaching to young children in order to engage them in music.
- The Friends felt there was scope to work with community groups to encourage the playing of ethnic instruments.
- The Friends consider that working with adults might be problematic in terms of safeguarding. However, the Head of Singing had successfully engaged parents to participate in choral singing with a performance at the Summer Sounds concert in 2010. This was a trial to assess take up and was well received by parents.

What are your views on how the Music Service should work and integrate with the wider performing arts and cultural offer in Hillingdon?

- There were lots of ways the Music Service could work and integrate with the wider performing arts and cultural offer in Hillingdon but there would be significant resource implications.
- Suggestions included using HMS to support local dance groups
- Using HMS to provide the orchestra in the production of Musicals in both schools and local amateur dramatic societies
- Developing new bands such as rock bands or ethnic music groups
- Ensuring HMS had a more prominent role in Council sponsored events such as Big Fest
- Acknowledging the ethnic diversity across the Borough and looking at ways to develop ethnic music and then looking at further opportunities to become more involved through cultural festivals / festivities.

Have you any ideas on further improvements the Music Service can make to become more customer-focussed? e.g. the way parents pay fees and how easy is it?

- Good communication with parents via electronic means
- On line payments
- By the same token, it was important to realise that not everyone had convenient access to a computer, and so it was essential that tickets to HMS concerts and productions were paper based to ensure universal access.

- A newsletter emailed directly to parents on a regular basis was required.
- The absence of a large designated concert / performing space within the Borough was highlighted as an important issue.
- It was highlighted that there were opportunities to develop the website further to ensure parents were aware of forthcoming events
- It was acknowledged that a balance needed to be struck between the need for the young people to perform at events and the resources required to facilitate that ie paying staff and chaperones, paying for instruments to be transported and so on.
- Similarly there is a balance required between performance and development. Frequent performance puts pressure on conductors to play familiar pieces instead of spending time working on new material which is challenging and aids development and musical education.

Where do you see Music Services in Hillingdon in say 5 and 10 years time?

- The witness explained that they would like to see HMS continue to offer a wide range of musical experiences including still having a full symphony orchestra. The Friends would like to see children from all schools and areas of the Borough participating in quality musical activities. The Friends do not want to see a service which only teaches guitar to classes of thirty children with little progression.
- There was a hope that the Friends of HMS would have a fund raising role in the future.
- It was suggested that a Music Plan would be helpful in developing the service in the future
- Access and inclusion were key issues which required further work.
- Members thought it had been a particularly useful session and asked the witnesses to relay the message that HMS was here, was up and running successfully and was taking the aspirations of young people forward.
- Members agreed that music had the ability to unite groups but also present challenges and provide healthy rivalries (which were important in moving forward and developing the service).
- Members noted that musical activities appeared to be weighted towards the north of the Borough and requested officers to look at opportunities to develop music further, south of the A40.
- It was noted that the next 3 months would be key to the development of HMS when sessional staff contracts were to be renewed
- Officers explained this was the only occasion stakeholders had to address the Working Group owing to the reporting cycle to Cabinet.

Review of support to Music Tuition (PHASE 2)

Theme 5 – To hear from other local authorities about possible alternative means of music provision and approaches in other areas.

Mr Chris Cull from Richmond Music Trust and Mr Nigel Hiscock, London Chairman of the Federation of Music Services provided their views.

Chris Cull, Richmond Music Trust

Introductory

1. How long have you been managing Richmond Music Trust

- 4 years, since 2007.
- Previously worked for Bolton LA Music Service and Wigan LA Music Service (Head of Service).

2. What changes have you seen in the delivery of local music services since then?

- The emphasis placed on greater participation. This has been a key part of the agenda, especially from Key Stage 2.
- In general terms, there has been a greater breadth of service and a larger number of genres taught.
- The change away from every child should have an opportunity to participate to every child participating during Key Stage 2 through the Wider Opportunities Programme.
- There is now a WO music programme in every school.
- The main changes have occurred in the last 5 to 6 years.

Trust model and financing

3. How did the “Trust” model come about in Richmond?

- In 1994 the Local Authority music service became quite vulnerable. It was taken out of LA control to protect it and was made an independent service.

4. Did the “Trust” model live up to its expected benefits, e.g. financially?

- Initially, there were close links and support from the LA as the music service moved from LA to Trust status. At this time, the service received

financial support of 50 to 60% from the LA. Today, the Trust receives about 8% from the LA.

5. What is the financial model used at Richmond, e.g. Council funding, self-financing from fees + external grant? What proportion / ratio? Do you expect the Council to continue funding?

- A mix of Parental income (70%) Central Government Funding (15%) Council grant funding (8%) Schools (4%) donations (3%)
- As the Trust's business model has become more robust, LA funding has decreased.
- From 1999 the music service received Standards Funding.
- In response to a Member question about whether additional assistance was available when there were financial pressures, the Working Group were told that none was available as the Trust received a grant.
- From 2012/2013 the Trust would be adopting a Commissioning Model and would have to bid for services as open tender exercises. (Update (Apr 2012): LA has agreed that RMT remains grant funded at current levels until 2015)

6. What overheads do you have, e.g. do you have your own finance, payroll function etc...?

- The Music Service has a dedicated building over three floors.
- The building is rented commercially at a cost of £48k per annum. This is not a purpose built building but includes office space, music therapy studio and rehearsal space.
- Payroll is contracted out to Surrey Payroll
- Human Resources are kept in house
- Other overheads include insurance and legal costs.

7. Have you changed any internal processes to make the service more efficient and customer focussed?

- Users are often referred to and regarded as stakeholders.
- We have a £1.4 m budget, of which £820K comes from tuition fees
- We have 3000 students (private individuals) and an additional 2000 through the WOPs Programme
- Although the Trust receives £50k income from schools mostly from supporting/directing school ensemble rehearsals and concerts, schools are regarded as strategic stakeholders because of their importance in facilitating the delivery of instrumental lessons..
- Significant effort is put into ensuring small group and individual instrumental tuition is a self-financing area of provision. Parents are our major financial stakeholder and will pay a realistic fee for quality provision.

- The remission scheme (70% remitted fees for those on benefits) and other financial support mechanisms, run alongside this core provision and help parents to enable their children to gain access.
- The Music Therapy Department is also a self financing area of provision.

8. How do parents pay fees and how easy is it?

- There is an Online payment facility
- Most parents pay fees by cheque
- Some pay by on-line transfers
- Richmond are considering using Sage Pay and also constantly look for administrative efficiencies.
- In terms of the mechanics of fee collection, initially prospective students have to fill in an application form to the music service. Children are then placed on a waiting list and are then taken off the waiting list and placed onto a teachers' timetable. Managing a waiting list mitigates the risk as the Trust is aware there is always a demand for music provision.
- Problems can arise when there is a popular school which makes a high number of applications for music services or where there is a particularly popular teacher as they only have a finite amount of teaching time.

9. Do you see Richmond still as a Trust in 5 years time?

- Yes. The model works well. Work is continuing to embed the Trust as part of the local community.
- As a personal opinion, it was considered this was easier to achieve (embedding the Trust as part of the community) if the music service was not in Local Authority control as the Trust was forced to become more outward looking.
- However, it was noted that if music services were independent (and followed the Trust approach) the organisation did not have an automatic seal of public approval and so ensuring that provision was of high quality and responsive was very important.

Trust in operation

10. In your experience, what are the advantages and disadvantages of being a Trust, particularly in the light of changes nationally to the funding of music

- Richmond is already well aligned with the Henley report.
- Richmond has a Trustee Board – comprising of Councillors, Headteachers, LA officers, parents and business people. The Trustees are very supportive and provide more direct feedback than might be the case in a LA environment.

- Having direct business expertise and experience from Trustees is very helpful.
- Being a Trust and therefore being independent, there is not the political pressure to keep fees low. Indeed, Board members with a business background have often asked why fees are so low and would prefer to raise them.
- Two local charities provide funding for the remission scheme (£35,000)
- 200 children have 70% of their fees paid for by the remission scheme.

11. How is the service managed and what is the staff structure?

- There is a Board of Trustees, under which there is a Senior Management Team.
- The Senior Management Team consists of a Finance Director, Curriculum Director, Head of Music Therapy, Finance and Administration Manager and Communications Manager.
- The Administration Team (of 4) (including Comms Manager and Finance and admin Manager).
- There are 80 part time teaching staff – these are divided into instrumental teams (brass, strings, percussions, vocal and guitar). Each instrumental team is managed by a p/t Team Leader.
- There are 6 part-time music therapists

12. How is the service governed and is it effective?

- See 11.

13. What performance and activity venues and spaces do you use locally to deliver services?

- Performance and Venues – There are 4 Music Centres based at secondary schools including a Saturday Centre. All 4 Music Centres provide teaching and support Ensembles.

14. How do you work with local schools work in the delivery of music tuition?

- Because there are close and direct links with parents, maintaining excellent relations with schools becomes vital. Large scale events such as the Singing Festival, the Instrumental Day, the Big Racket and additional curriculum support are vital in developing strong relationships with school staff and Headteachers.
- As Richmond does not have a dedicated performance venue, apart from using schools, the Trust works closely with the Rose Theatre in Kingston, with other local venues and occasionally with Independent Schools.

15. What has Richmond done to reach out to hard to reach groups?

- It identifies those schools which find it difficult to sustain an ongoing programme of instrumental tuition.
 1. May extend some free lessons to the school (eg as part of the WO Programme).
 2. May send in a specialist teacher to work with smaller groups of children
 3. May provide different types of whole class activities
 4. Enter into a dialogue with schools to see how best the Trust might assist them

16. What links have you made with music tuition and the wider performing arts and cultural offer within your local communities?

- The Trust works closely with the LA and the Chief Executive is on the Cultural Services Management Committee
- The Trust works on time limited projects, such as, Olympic Dreams for 2012 and also on a variety of literary, visual arts projects. The Trust is currently working with an Art Gallery and looks for opportunities at Poetry recitals, literary events and other independent musical events to see how it might become involved.

17. Where do you see music services in Richmond in 1, 5 & 10 years time?

- Continuing to work closely with the LA in an advisory capacity.
- Further improving participation.
- Doing more work around KS3.
- Providing clearer pathways for talented musicians to progress.

Additional Questions from the Working Group

Q – Is it a subsidised building for the Music Service?

A – *The building is not subsidised*

Q – Are staff on variable or nominal contracts?

A – *They are on variable hours, permanent contracts*

Q - Are there fee discounts for family groups?

A – *No*

Q- Do you have an instrument bank?

A – *Relatively small number of instruments for general hire. Instruments are however made available to those pupils using the remission scheme.*

Q – Do you have a discount facility with regards to the purchase of instruments?

A – No

Q – You have explained that the Trust targets schools. Is this a specific catchment area or is this targeting specific pockets or is it uniformly represented?

A - *There are pockets of relative deprivation in Richmond Borough which are targeted. We know these schools very well and are able to provide appropriate and ongoing help to enable all children to participate and receive similar levels of entitlement.*

Q – Have you found interest wanes after KS2?

A – *No. We have ensembles for all age groups which ensures interest is maintained*

Q – How long do children stay on your waiting lists?

A – *The waiting time is typically up to 6 to 9 months.*

Q – Do you think a Trust Model would have worked in Wigan for example?

A – *This would be heavily dependent upon the assistance which was received from the LA. We have received considerable help in Richmond particularly in the early stages.*

Q – Does the Trust have a number of supporting organisations, for example, like the Friends of Richmond?

A – *No. There is no parents group. Parents get together for individual concerts. Usually the concerts we provide are free of charge.*

Review of support to Music Tuition (PHASE 2)

Theme 5 – To hear from other local authorities about possible alternative means of music provision and approaches in other areas.

Mr Nigel Hiscock, London Chairman of the Federation of Music Services

- 1. What effect do you (or FMS) think that the Henley Review and National Music Education Plan will have on local authority Music Services.**
 - The Henley Review could be a red herring. At present, nobody knows the result of the National Music Plan.
 - I. History of FMS – Golden Age of LA funding of music services was in the 1970s. There were no spending reviews and LA had lots of money to spend (relative to today).
 - II. In 1980s the Local Management of Schools was introduced and some music services were dissolved as schools went elsewhere for music provision. Schools then had to but back music services which was a disaster and many music services folded nationally. This was felt especially badly in London.
 - III. All outer London Boroughs kept their music services but some slimmed down. There was the odd exception like Redbridge which invested heavily in their service.
 - IV. In 1990s, the post of Music Advisor was dispensed with and replaced by that of a general inspector. As a result the Instrumental Leader was left on their own and the situation deteriorated.
 - V. In 1996 the Federation of Music Services was formed on a very ad hoc basis to start with and the question was posed – why didn't this body lobby Government for funding?
 - VI. From 1996 to 1999 FMS lobbied Government and as a result a Standards Fund stated. Since then, more and more music services have joined FMS. Further pressure resulted in the Government agreeing to the Henley Review.
- 2. What effect do you think it and the resulting funding arrangements will have particularly in London.**
 - There will be less money for music services. At this stage, we don't know how much less there will be.
- 3. Do you feel that having a National Music Plan is a good or bad thing for local authorities and Music Services and what changes do you think it will catalyse.**

- There is cross party support in Government for the National Music Plan. The figures contained in the Plan will have a significant impact on LAs. The 'deal' contained in the Plan will run through to 2015.
- A key issue to recognise is that LAs will not be able to provide a viable Music Service on a grant alone.

4. What do you feel Music Services should be concentrating on and prioritising in preparation of the National Music Education Plan and the resulting curriculum design and delivery from September 2012

- Supporting HR / Payroll / Insurance and ensuring these structures are in place is important. At Sutton these services are provided by the LA, but some LAs do not provide help in kind. It is important there is encouragement with these.
- A number of music services across London look vulnerable
- 8 LAs do not have a permanent Head of Service and these are a mix of Trusts and LA's
- Some LAs are considering merging their services – Hammersmith and Fulham and Chelsea for example.
- The curriculum review is separate. Ultimately the Music Plan will be a good thing. It is very significant that nobody had told us (FMS) what a music service should be and what it should consist of.
- Depending on how tightly this is defined, the definition of a 'music service' could be very expensive.
- There was some uncertainty about what Wider Opportunities might mean in the future especially as the 6 pilots had been so different.

5. Is there anything that FMS would advise elected members on in terms of related policy and decisions that they may need to take.

- FMS provides advice and guidance only. The personal opinion was expressed that elected Members were the acknowledged experts in their own Authorities.

6. Do you feel that there is a model of delivery for Music Services that is better or more productive in terms of enabling them to widening participation, form partnerships and manage financial efficiencies.

- The music Plan will address which model is deemed to be more productive in widening participation / partnerships and financial efficiencies. Developing partnerships will be an important aspect of this. What will be significant is that (in most cases) LAs will have the ability to control what type of partnership is formed and how these are managed.

- Some Music Services are essentially run as Arms Length Management Organisations.

7. Performance opportunities are obviously an element of what a music service should be offering , what are your thoughts on this and what opportunities do you feel are out there?

- It is anticipated that the Music Plan will provide further details on the importance of progression and the significance of access.
- Providing high quality concerts to showcase the service will be an important aspiration.
- Ensuring the Music Service is balanced will also be important. By balanced, this refers to the needs of the individual; as well as that of the group.

Additional Issues Raised by the Working Group

Q – Is it healthy for Music Trust to tender for provision outside their LA?

A - In response to a Member question about Music Trusts tendering outside their own Boroughs the following points were raised:

- I. The main problem is assessing whether the Trust is good, bad or indifferent.
 - II. Trust looking further a field is not necessarily as bad thing. In the early days, some Trusts came about as LAs did not want to provide a Music Service
 - III. However, setting up a Trust can be very costly.
 - IV. It is different if the music Service wants to become a Trust and the service is the driver for change.
 - V. In Merton and Richmond for example, the change to revert to a Trust was a decision taken by the Leadership.
 - VI. Newham provides a completely different model of provision.
- Music Services from different authorities can work well together and there is real value in this.
 - Referring to Trusts, the scale or size of the Trust does not necessarily mean its better. If a decision were taken to alter a Trust's size or shape this would be taken as a business decision. In many cases however, becoming a Trust will not be the solution.

Q – How do pensions work within a Trust as they are independent?

A – A local pension fund is a separate independent fund. Next year's employees will have to assimilate the schemes available and make a decision.

Q – Which Boroughs has Hillingdon worked closely with?

A - It was noted that Hillingdon had received support from Richmond and Hounslow and had also been working with Slough. Developing strong partnerships was key.

General points made about FMS

- It was noted that FMS met regularly and was there to support everyone. FMS was now getting support from the GLA

Review of support to Music Tuition (PHASE 2)

Theme 6 – “Widening access to music & linking music tuition with Hillingdon’s wider performing arts and cultural offer”

Mike Cassidy, Head teacher, Rabbsfarm Primary School and Vicky Trott, Senior Policy Officer / Equalities and Diversity with provided their views.

Mike Cassidy, Head teacher, Rabbsfarm Primary School

1) As a Primary School Head teacher, what do you see are the advantages, or may be disadvantages, of the council having a music service which works in partnership with schools?

- Support for music leaders/teachers providing a professional expertise
- Variety of musicians/instruments
- Economies of scale across schools / lower costs for parents

2a. I am sure you are aware of the National Plan for Music Education, which has recently been published, what engagement would you want as a School within the Hillingdon Music Hub?

- Guidance in meeting/implementing the National Plan and support in putting it into practice

2b. Do you think other headteachers may feel the same?

- Those who value the wider curriculum and the advantages it brings will do so

3. As school which activities do you most value:

- the whole class teaching,
- group and individual lessons,
- opportunities for projects with other schools, - maybe singing
- the progression opportunities for your pupils through the Saturday and evening ensembles
- After school groups or ensembles based at your school
- All of them as one can lead to another i.e. WOPS Brass tuition can lead to individual tuition leading to evening/Saturday ensembles.
- Projects with other schools is a brilliant idea (choirs from special schools practising and performing with other schools at each other's schools)
- Give music the same high profile as sport

4. Are there any activities that are currently not offered by the Music Service, that you feel your school could benefit from?

- Orchestra visits were always successful in widening children's opportunities to hear different music - perhaps extended to jazz, choir, modern: instruments (could also be part of 3 above)
- CPO for teachers
- Involving/engaging parents?
- Taster days for different instruments

5. Reducing barriers in relation to children learning a musical instrument for families is a key area the music service is working on, what ideas or suggestions do you have?

- Cost is crucial in some areas of the LA - ways of funding so more can benefit

6. Is there anything else you would like to share with us?

Widening Councillors experiences of children learning/performing music by visiting evening and Saturday performances and seeing the Music Service in action in schools. Seeing the difference between NC music lessons and e.g. WOPS sessions incorporating instruments and developing broad musical skills

- Some schools have a great paucity of any instrumental skills in staff hence the need for specialists who are performers as well as teachers.
- Current staffing levels / instrumental teachers and short term contracts/ working conditions of peripatetic teachers? Opportunities for staff development within the Service
- Keeping an overall vision of music provision in Hillingdon especially if a Music Service is to work in conjunction with other providers - who will take the lead?
- Heads worried they were going to lose Music Service
- We need to develop talents in music or else there is risk that children will not have the opportunities they need. Identifying the gifted as well as those who show an aptitude / interest in music.
- Clusters of schools for some activities
- In addition to Central Government grants - will there be Council support?
- Primary/Secondary linkup?
- Schools' awareness of grant for KS2 WOPs
- Music Service is seen as an integrity rather than outsourced providers.

Q1. What are some of the barriers that children in Hillingdon may face in accessing music?

There are a variety of barriers that children in Hillingdon may face in accessing music. These include:

- Cost – music may be perceived by some as a ‘luxury’ and in the current economic climate with some families struggling to pay the mortgage and bills for example as a result of redundancy, paying for music lessons for their children may not be seen as a priority. Travel costs will also be a barrier if children have to be picked up and collected from locations other than that of their school.
- Location – linked to the previous point, the location of where lessons or ensembles take place may also be a barrier. For example, if I live in Sipson and need to travel to Northwood with my child on public transport, the time and cost involved in this could influence whether my child attends a lesson or group.
- Cultural and socio-economic status – there may be some cultural and ‘class’ barriers to children accessing and progressing in music. Some parents may not even consider music an option for their child, instead focussing on sport or religious activities. “Give example here of white working class – perception of music, snobby etc.”
- Housing – whilst not an obvious barrier, the size of the property where the child lives will have an impact on their ability to play some instruments, for example, if I lived in a two bed flat, I may not have the size of room for my child to play the cello or drums, however a flute or clarinet may be practical.
- Ultimately about the ‘grey area’ children – those from struggling families, earn just above the level of income for concession rates but without enough money to pay for ‘luxuries’ such as music provision.

Q2. From an equality perspective and considering the experience that Hillingdon children may get, do you feel that the National Plan for Music Education (NPME) is a good idea?

Ultimately, yes. Our interpretation of the core roles for the hub is that music provision will be wide and inclusive: music will be **more** accessible for children of **all** backgrounds to have the opportunity to learn a musical instrument; make music with others; learn to sing and have the opportunity to progress to the next level of excellence if they wish to. The plan places music firmly in the curriculum and children will have the opportunity to sing, play an instrument and be part of whole group ensembles.

Q3. Do you feel that the NMP supports fair and equal access to music?

Yes, for similar reasons above. The plan provides clear guidance and direction for the role of the music hubs and the delivery of music in our schools. The plan extends music provision to **all** children from 5-18 and it is explicit that clear progression routes must be available and affordable to **all** young people.

Q4. From an equality perspective, have the Music Review recommendations and interim structure identified in Phase 1 started to address some of the potential inequalities that were perceived earlier in the review? (with respect to the attached map)

A4. As part of phase 1, I assisted in the completion of an impact assessment to identify any potentially negative impacts of the review on our residents and/or staff. At that time, it was not possible to identify any potentially negative impacts as the options for service provision were unclear.

However, during the intervening period from the first review until now, the service has worked hard to be more inclusive. They have been at a variety of events aimed to take music into the community and this has raised interest from some none traditional families.

In planning whole class teaching with schools, the coordinators have made sure that they have an equal number of schools being offered programmes in the north and south of the borough, and in fact have positively encouraged schools in areas of low representation.

The service has achieved 3 scholarships for children from the Mayors fund and applied for a bid for an ensemble in the south of the borough which was in partnership with Hounslow. Unfortunately the bid was unsuccessful.

The service is possibly looking to set up a bursary type system to support families in instrumental tuition which could be an effective use of the music and arts grant.

It is hard to numerically evaluate progress in terms of engaging with individuals, as the current data system does not produce the information required. I believe though that a new system is imminent and the data from this can inform future activities.

Q6. How should the Music Service monitor access and progression so it remains fair and equal?

A6. Suggestion is that the service completes annual equality analysis on the take up and progression rates of music services against the equality protected characteristics as outlined in the Equality Act 2010. These include race, sex, age and disability. Suggestion is to use a simple pro-forma which gathers the data and provides questions for analysis.

Delivery against the NPME will be monitored on a termly and annual basis. Suggestion is to integrate equality information within this. The group will also need to be mindful of the quality and type of data that it collects moving forward to ensure it meets the requirements of the Equality Act 2010 for example in capturing data on religion or belief.

Q7. If the Music Service identifies under-representation or inequality in access and/or progression, how should this be addressed?

A7. suggestion is that any under-representation or inequality is addressed on a case by case basis. This could include where relevant, designing a new offer. A recent example of this is where the service identified a lack of involvement in music from children with certain disabilities and has subsequently purchased a vibroacoustic product called Soundbeam. Soundbeam converts physical movements into sound so anyone can make music.

Q8. Do you have any other thoughts or comments?

A8. A key part of the NPME is around progression rates and large scale activities, specifically working with partners.

Review of support to Music Tuition (PHASE 2)

Theme 7 – “Widening access to music & linking music tuition with Hillingdon’s wider performing arts and cultural offer”

- Lyn Summers, Corporate Events Team
- Tim Seward, Theatres Manager
- Wing Commander Duncan Stubbs, RAF
- Tom Murphy, Youth Services
- Written submission from the Libraries Service

provided their views to the following questions:

1. The National Plan for Music Education identifies the Local Authority as the lead partner of the hub model. How do you envisage these partnerships might operate with external partner organisations in the future?
2. What partnership work are you currently undertaking with the Music Service to broaden Hillingdon’s arts and cultural offer?
3. What further opportunities are there for corporate events / arts & libraries / the RAF to broaden Hillingdon’s music and arts offer?

A summary of the responses are shown below:

Lyn Summers, Corporate Events Team

- The Corporate Events Team has played an active role linking music to high profile events throughout the borough. This has provided performance opportunities for pupils and strong publicity to the Music Service. Recent examples have included the VIP opening of the Ice Ring and Blue plaque events.
- One of the core roles of the National Music Plan is to increase access to music. The Events Team is happy to support this by inviting the Music Service to attend appropriate functions throughout the Borough.
- The Music Service will be performing at the forthcoming Festival of Education in April 2012. This event will be attended by all Head Teachers and School Governors.
- Other future events include the Jubilee Garden opening at Swakeleys Park. The Working Group agreed it was important to involve the Music Service at a wide variety of events so that pupils had an opportunity perform in different environments (apart from formal concert settings).
- The Events Team would be investigating ways in which the Band Stands could be used throughout the Borough to better effect.

- Banners and photographs had been produced to help promote the Music Service. It was noted that further publicity focusing on the facilities at Uxbridge High was planned.
- It was reported that the Friends of the Hillingdon Music Service had approached the Council to see whether tops and fleeces could be produced to publicise the Service. Officers explained that discussions were underway with Corporate Communications about logo designs and the Friends were a probable outlet through which clothing might be sold. It was important that the Friends were engaged and had a clear role to play in promoting the Music Service.
- It was noted that the website for the Music Service had been removed from the Council's website and was currently under construction.
- In relation to customer feedback and looking at ways to improve the service, officers reported that after each performance event, feedback forms were provided to the Head of Adult Learning and Community Services as well as the Music Service Business Manager. This feedback was then provided to the Head Teachers of the schools involved with performances and filtered through to the musicians.
- It was noted that following the performance at the Polish War Memorial, the Head of Adult and Community Learning had written to the performers in appreciation. The Working Group acknowledged that it was important for pupils to build up a portfolio of musical achievement which could be used for higher Education Admissions forms like UCCAS forms.
- In response to a question about requests for the Music Service to play at Corporate Events, officers explained that currently the Music Service provided its service free of charge. It was acknowledged that the Events Team would aim to involve the Music Service in future corporate events where possible.
- The Working Group agreed that to develop the service in the future officers could be tasked with investigating the opportunities provided by sponsorship. However, it was noted that great care would need to be taken about how any monies were used (especially in relation to funding arising from children's performances). It was very important there was transparency and parents understood how the finances could be used.

Tim Seward, Theatres Manager

- Previous partnership work between theatres and the Music Service had included the annual Christmas event and outside concert held in the summer.
- The National Plan for Music Education had looked at how hubs could deliver greater partnership working between service areas. Suggestions for joint ventures between theatres and the music service included band nights, courses, workshops and song writer's workshops.

- It was noted that the Council operated a Hillingdon's Hidden Talent programme which was based at the Compass Theatre. This Youth Services run event had been successful in unearthing new musical talent.
- Officers explained that in the past, the Music Service had tended to concentrate on traditional music making but had now started to look at the opportunities presented by other musical genres like Pop and electronic music.
- It was noted that contemporary styles of music making could broaden performance horizons and help make music more accessible, especially to those pupils who were not attracted to traditional / classical styles
- In terms of the future development of the Music Service and partnership working, officers explained there were a great number of potential partners, including: Blast B, the Singing for Fun, Drama organisations and performance opportunities to in accompanying theatre productions.
- It was noted that at present, Indian and Bangladeshi styles were performed by hired groups but there were significant opportunities to develop ethnic music making.
- In discussing the mechanics of arranging performances, the Working Group noted that halls and venues were hired from the Council but theatre staff were still reliant on volunteers to act as ushers and perform other roles. Any sponsored production which might present money making opportunities had to be very mindful when involving children.
- In terms of funding, officers explained that they had sought grant funding to cover the ongoing maintenance costs for existing performance venues.
- Development opportunities - It was recognised that recording performances was a useful way of providing feedback to musicians. Officers were currently exploring a number of further opportunities including:
 1. the opportunities presented by the internet
 2. linking theatrical incidental music with theatre design
 3. linking music to dance groups and the Dance Challenge at the Compass Theatre.
 4. Using the Sound Beam suite with dance .
 5. musical composition.
 6. investigating other performance spaces e.g. at local libraries
- It was also suggested that ways should be found of integrating musical performances alongside other events such as poetry readings and cultural evenings

Wing Commander Duncan Stubbs, RAF

- When asked how the RAF might assist the Council, it was suggested that promising young musicians could be invited to spend an away day

at RAF Northolt to experience music making in a totally different environment.

- A range of activities including listening to lectures / talks, participating in a music making session and being shown and possibly even using the on site recording facilities under close supervision would be both inspiring and a key learning experience. It was suggested that this type of visit could be timetabled for early 2013.
- There was the possibility of the RAF providing a short concert at the back end of a Saturday morning Music School at Uxbridge High. This could be a 40 minute concert for all students and parents and entry could be free.
- The RAF offered to look into possibly arranging a “Big Band” Concert in partnership with the Mayor’s Charity at the Winston Churchill Hall in Ruislip.
- The intention was to invite children and parents along to attend to hear world class performers and also to publicise the partnership between the RAF and the Music Service. Early January / February next year (2013) were likely timescales for this to happen.
- In addition to the traditional route of work experience, other suggestions included inviting some Hillingdon students to attend Friday Night is Music Night rehearsals in London.
- As a result of this meeting, the Business Manager for the Music Service was encouraged to visit RAF Northolt in the near future to arrange a provisional timetable for these events.
- Officers confirmed that the RAF had been cited as one of the Council’s key partners in the Authorities bid (for funding) to the Arts Council. Again these actions met with a core priority of the NPME.

Tom Murphy, Youth Services

- The Youth Service (YS) will be a partner within the hub.
- There is a strong synergy between music making and the Youth Service. A less formal environment has engaged people who might otherwise have been put off by a traditional setting. The use of new technology (and the internet), the use of recording equipment and the different styles of music have proved attractive.
- The YS will be investigating the development of new partnerships in the south of the Borough at Southlands and in Harlington.
- Good work is already being conducted at Fountains Mill in Uxbridge and there are very good opportunities here.
- Young people’s progression may be validated using a number of accreditation systems. The Council’s Youth Service applies local and national accreditation schemes which may be flexibly applied to meet the needs of the young participants.
- At a local level they include internally managed and administered records of achievement to externally validated schemes such as AQA.
- A key aspect of the approach to accreditation is to afford young people, with the support of youth workers, the opportunity to negotiate and agree the learning outcomes they wish to secure.

- Youth work programmes delivered in Young People's Centres and at other locations are devised in order to enable learning outcomes to be validated. These programmes are many and varied and can include music related learning.

Written submission from the Libraries Service

1. *The National Plan for Music Education identifies the Local Authority as the lead partner of the hub model. How do you envisage these partnerships might operate with external partner organisations in the future?*

I would see the Music Service as being the lynchpin for communication with external partner organisations. The Music service will develop and build on existing links with internal local authority services so that they can communicate comprehensively and in an informed manner on what services and potential services can be offered to partner organisations. I would see the Music Service as being both a catalyst and a conduit for new partnership working across the local authority with external partners.

2. *What partnership work are you currently undertaking with the Music Service to broaden Hillingdon's arts and cultural offer?*

Libraries currently have limited partnership working with the Music service and I see potential for the development of partnership working between the two services.

3. *What further opportunities are there for corporate events / arts & libraries / the RAF to broaden Hillingdon's music and arts offer?*

Libraries have a well establish and on going programme of events and activities for both adult and children. Very often these are themed to a current event, for example the battle of Britain anniversary or the Jubilee celebrations as well as ongoing events. The Music service could look at the current programme and identify opportunities for activities to incorporate a musical element. Libraries could also be an outlet for providing public performance opportunities across the borough in any of the 17 libraries. Libraries offer the opportunity to attract both adult and children's' audiences. Libraries also offer a means of promoting the Music service and the arts and music offer directly to residents, many of whom use Libraries. Libraries would also like to work with partner organisations as appropriate in developing and delivering new initiatives.

4. *Is there anything else you would like to share with us?*

As the Libraries and Arts services have been joined into one service for the last year it is now easier than ever for Libraries to promote Music activities

that the Arts service are participating in which helps benefit partnership working in relation to Music Education.

Review of support to music tuition (PHASE 2) Working Group Scoping Report

1. Background

On 24th February 2011, the Council established a Working Group to be led by Councillor Judy Kelly, to review support for music tuition in Hillingdon in two distinct phases as per its agreed Terms of Reference. Firstly, it reviewed the operation and value for money of the Hillingdon Music Service and brought forward interim proposals to Cabinet in May 2011. Secondly, the Working Group was tasked to develop longer-term proposals, which it will now undertake in earnest over the summer and autumn of 2011 and which is the focus of this report.

For phase 1 of the review, the Working Group sent its interim report to Cabinet on 26 May 2011 with the findings and recommendations as set out below.

The Working Group concluded that:

- 1. The Hillingdon Music Service is of a high quality and well regarded by everyone. The level of commitment by the 'Friends' in supporting the Service is greatly valued.**
- 2. There is a substantial need for improvements to the way Hillingdon Music Service operates and provides value for money, as clearly evidenced by this Working Group and leading people involved in the Hillingdon Music Service.**
- 3. A longer-term, more sustainable vision for music tuition in Hillingdon is an essential next step that is shared by both the Council and those involved in the Hillingdon Music Service.**

The Working Group recommended that:

- 1. The Working Group endorses the decision made to move the Music Service to Adult and Community Learning, within Education Services, and the synergies that can be made therein;**
- 2. The Working Group endorses actions to implement a more flexible service structure and staff contracts for the benefit of service users, in particular a high rate of pay for advanced practitioners;**
- 3. Whilst the Working Group endorses bringing the Hillingdon Music Service properly back into the council structure making it more accountable and corporate, it**

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recommends that the service maintains its unique identity, in particular through any marketing and promotional activities;

4. The Working Group endorses an increase in music tuition fees by 20% from September 2011 and recommends that both this, and the clarity of the fee structure, be reviewed as part of Phase 2 of the Working Group's activity;
5. The Working Group recommends that Cabinet consider a higher rate of fees for non-residents in line with the Council's 'Hillingdon First' Policy and recommends that reduced fees for disadvantaged pupils remain unchanged;
6. The Working Group recommends that an interim financial model is implemented consisting of the new Music Grant, with all other activities not funded from this grant being provided on a self-funding basis. Furthermore, that the Working Group is consulted on the priorities and balance of music tuition / services making use of the external grant;
7. Linked to recommendation 6, the Working Group recommends that the Management Committee be consulted on what enrichment activities should be prioritised;
8. The Working Group recognises the importance of continuity of provision for those pupils currently undertaking examinations;
9. The Working Group recommends that Cabinet modernise the payment and income collection processes, making it easier for parents to pay, specifically by introducing a 24/7 self service facility;
10. The Working Group recommends that Officers review the way in which user feedback is sought to improve the quality of provision;
11. The Working Group recommends that in conjunction with Corporate Communications, officers be asked to undertake intensive marketing activities immediately to maintain and increase interest in music tuition following the recent uncertainty about the future of the Service;
12. The Working Group recommends that officers review the Terms of Reference of the Management Committee to ensure its powers and responsibilities are consistent with the Council's Constitution, consulting the Working Group and Management Committee and that delegated approval be given to the Deputy Chief Executive and Director of Planning, Environment, Education and Community Service in consultation with the Leader of the Council, to approve any changes.

Cabinet approved all the Working Group's recommendations and thereby they became Council policy and officers were subsequently tasked to implement them.

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2. Moving Forward: phase 2 of the review

The purpose of the second phase of the review is to deliver the fifth and final Terms of Reference set out below:

Final Terms of Reference

“To review possible alternative methods of delivering music tuition in Hillingdon and produce a second report to Cabinet with options / recommendations as to how good quality music tuition can be delivered on a cost effective, sustainable basis.”

Overview of Phase 2

The Phase 2 review will commence this summer. It will review possible alternative methods of delivering music tuition in Hillingdon and produce a second report to Cabinet with options and recommendations as to how good quality music tuition can be delivered on a more cost effective, sustainable basis. The Working Group also waits with interest for any national changes in music policy.

A number of interesting themes and findings about how music tuition could be enhanced or re-configured emerged out of meetings and witnesses during Phase 1 of the review. Members also made a number of information requests. These will all be picked up in Phase 2.

During Phase 2, the Working Group will seek active participation, inviting experts and witnesses from a range of music and arts providers. At the same time, the Working Group will work closely with those involved in the Hillingdon Music Service, exploring some of the proposals they are working on.

Structure of Phase 2

It is proposed that Phase 2 of the review is structured around a series of themed meetings, which will allow Members to focus their discussion on particular areas and will include related witnesses and site visits:

	Theme	Indicative Meeting Dates / site visits
1	Update on Phase 1 implementation & agreeing the structure for Phase 2	Friday 09 September
2	Information gathering – what data do we need?	Thursday 13 October
3	Possible alternative means of music provision and approaches taken in other areas	Tuesday 01 November including site visit
4	Engaging with local stakeholders	Tuesday 15 November
5	Update on the national picture	Thursday 24 November
6	Widening access to music & linking music tuition with Hillingdon’s wider performing arts and cultural offer	Thursday 08 December including site visit
7	Finalising the Working Group’s proposals	TBC (2012)

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Additional meetings can be arranged as the review progresses to focus on particular areas that may emerge.

Theme 1	Indicative Meeting Date
Update on Phase 1 implementation & agreeing the structure for Phase 2	9 (Sept)

Members will be provided with an update on the progress made since Phase 1 and also be presented with a suggested approach to Phase 2 of the review, outlined in this report. The Working Group may also wish to give their initial views on changes to the way the Music Service Management Committee currently operates.

Potential witnesses could include:

Tricia Collis	Head of Adult and Community Learning	<i>Accountable Head of Service for the Music Service</i>
Chris Norman	Business Manager	<i>Manager of the Music Service</i>
Ben Lea	School Resources Manager	<i>Financial update</i>

Theme 2	Indicative Meeting Date
Information gathering – what data do we need?	13 (Oct)

The Working Group has already requested some information which will assist them in Phase 2 of the review and interim information on this will be presented at this meeting:

- **Audit of all music and performing arts facilities held by the Council, including all schools**
- **Information on all major local private providers or music tuition and performing arts**
- **Details of music tuition offered in schools that is not part of Hillingdon Music Service**

Members may also wish to have more comprehensive information on the different models of music tuition across the Country and how local authorities run Music Services.

External witnesses may not be required at this meeting.

Members will also receive an update on dates / itineraries for site visits and also on future witness attendance at later themes.

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Theme 3

Possible alternative means of music provision and approaches taken in other areas

Indicative Meeting Dates / site visits

01 (Nov)

This theme will examine how in-house, arms-length and trust models of music provision are provided in other areas of the Country, including the pros and cons of each model.

Potential witnesses could include:

<i>Oonagh Barry</i>	<i>Head of Hounslow Music Service</i>	<i>Neighbouring Borough Comparison</i> www.hvec.org.uk/HMS
<i>Chris Cull</i>	<i>Chief Executive, Richmond Music Trust</i>	<i>Music education charity, providing instrumental and vocal tuition, groups and ensembles, large-scale projects and music therapy, including additional service to complement schools and learning.</i> www.richmondmusictrust.org.uk
<i>Mike Purton</i>	<i>Principal, Bromley Youth Music Trust</i>	<i>BYMT is a well know and established Music Trust. It teaches between 5000 and 6000 children every year to sing or to play an instrument, and its bands, choirs and orchestras have a national reputation for excellence. In order to widen participation and enthusiasm in music, BYMT also runs an innovative music course for primary age children in Years 3 and 4 in selected schools.</i> http://www.bymt.co.uk/
<i>Andy Glass</i>	<i>Head of Milton Keynes Music Services</i>	<i>The Milton Keynes Music Service is the Council-run service providing instrumental tuition to around 5,000 students in Milton Keynes' schools. Over 1000 of these students play and sing in Music Centre Ensemble groups on weekday evening and Saturday mornings.</i> http://www.milton-keynes.gov.uk/music_service/

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<i>TBC</i>	<i>Trust / outsourcing expert</i>	<i>To provide more detailed insight into the pros and cons of a trust model</i>
<i>TBC</i>	<i>Local Private Provision</i>	<i>Local Private Providers Eg Purcell School of Music, Bushey, Watford</i>

Potential site visit to the Newham Academy of Music:

<i>Andrew Mutter</i>	<i>Arts Advisor, Learning and Schools, Children and Young People Service - LB Newham</i>	<i>Another Music Trust, rated “outstanding” Providing an independent music service since 1995 and exists to make the social, educational and therapeutic benefits of music inclusive and accessible to the community of east London, irrespective of age, experience and ability. The Trust works closely with the schools and voluntary organisations and has a base, the Newham Academy of Music.</i>
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www.newham-music.org.uk

Theme 4

Engaging with local stakeholders

Indicative Meeting Date

15(Nov)

The Working Group has made it clear that it wishes to work closely with those involved in the Music Service during Phase 2 of the review.

This meeting will give Members of the ‘Friends’ of the Hillingdon Music Service an opportunity to set out their ideas about how the Hillingdon Music Service can be placed on a sustainable footing. It is understood that a small “Working Group” has been set up by them to consider ‘Trust’ status locally.

By the time of this meeting, Members of the Working Group will have gained a good understanding of the different models of providing music services and will be well prepared to cross-examine witnesses on the pros and cons of any possible alternative model.

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Possible witnesses include:

<i>TBC</i>	<i>Representative from the Friends of the Hillingdon Music Service</i>	<i>Working on the Trust Model</i>
<i>Mike Whitlam</i>	<i>Member of the Friends of HMS</i>	<i>Supporter of Music Service</i>
<i>Ben Lea</i>	<i>School Resources Manager</i>	<i>Financial analysis</i>

Theme 5

Update on the national picture

Indicative Meeting Date

24 (Nov)

With national changes expected later in the year to the way music services are funded and major changes in the way schools will be managed, Members will wish to examine implications of these on the provision of music tuition.

Possible witness could include:

<i>Nigel Hiscock</i>	<i>London Chairman of the Federation of Music Services</i>	<i>Experience of the National Picture and manager of Sutton Music Service</i>
<i>Anna Crispin</i>	<i>Deputy Director, Education</i>	<i>Funding update on music and changes to the way schools are run and how that may impact upon music tuition.</i>

Theme 6

Widening access to music & linking music tuition with Hillingdon's wider performing arts and cultural offer

Indicative Meeting Date

8 (Dec) including site visit

One of the central themes arising from Phase 1 of the review was the need for Hillingdon Music Service to be more accessible and relevant to the local community and other age groups. Increasing take-up of music also enables any future model of provision to become more sustainable.

<i>Vicky Trott</i>	<i>Policy Team / Equalities Officer</i>	<i>Exploring barriers that some young people may have taking-up music</i>
<i>Mr C Cole</i>	<i>Headteacher of St Matthew's C of E Primary School, Yiewsley / Parent</i>	<i>Exploring barriers taking-up music</i>
<i>TBC</i>	<i>Adult and Community</i>	<i>To explore the potential of music</i>

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	<i>Learning representative</i>	<i>tuition for adults</i>
<i>Wing Commander Duncan Stubbs</i>	<i>Royal Air Force Principal Director of Music RAF Northolt</i>	<i>To explore greater links with the local military in relation to music</i>
<i>TBC</i>	<i>Kindermusik School</i>	<i>Explore this area of early childhood education in music and movement</i>
<i>TBC</i>	<i>Music Therapy Specialist Moorcroft Representative</i>	<i>To exploring the potential of music therapy services</i>

This theme will also look at the broader arts and cultural offer that is available in Hillingdon and how music tuition could form part of this offer to all residents, allowing far greater opportunities for people to get involved and “feel PROUD” to live in Hillingdon.

Further possible witnesses include:



<i>Matthew Mountain</i>	<i>Arts Service Manager</i>	<i>Hillingdon’s Arts offer</i>
<i>Wendy Brackley</i>	<i>Local Dance Group</i>	<i>Hillingdon’s Dance offer</i>
<i>Zoe Iggulden</i>	<i>Ruislip Dramatic Society</i>	<i>Hillingdon’s Drama offer</i>
<i>Malcolm Unwin</i>	<i>Local Choir leader Ruislip Operatic Society</i>	<i>Hillingdon’s Choral offer</i>
<i>Tom Murphy</i>	<i>Youth Services</i>	<i>Exploring links with youth service provision</i>
<i>David Holdstock / Lyn Summers</i>	<i>Corporate Communications / Events Team</i>	<i>Exploring links with events in Hillingdon</i>

Potential site visit could include:

<i>Tricia Collis</i>	<i>Hillingdon Music Service Saturday School</i>	<i>See current accommodation</i>
<i>Peter Lang Head Teacher</i>	<i>Uxbridge High School new Performing Arts venue</i>	<i>See how music and performing arts can be provided together</i>

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Theme 7

Finalising the Working Group's proposals

Indicative Meeting Date

TBC (Jan 2012)

Like during the final stages of Phase 1 of the review, Members will need to meet to consider what information they wish to go into a report to Cabinet on the matter. They will also need to establish any conclusions and develop and refine any proposed recommendations they wish to make to the Cabinet, in order to meet their Terms of Reference.

As done in Phase 1, Officers from Democratic Services will assist Members in drafting the Working Group's final report.

3. Timings of the review

Timings

No definitive deadline has been given by Cabinet for completing Phase 2 of the review, though it is provisionally scheduled on the Forward Plan for early 2012. Some proposals for the future of music tuition may take much longer to develop and who knows where this review will take the Working Group.

However, for the meantime, it is suggested that the review timetable at the very least tries to fit in with the Cabinet's budget cycle, so if any financial implications arise at an early stage that Cabinet wish to take forward, then there is the possibility to do so.

Members of the Working Group may also wish to establish any timelines that some of the stakeholders involved in the Music Service have on their own proposal to establish a Trust.

National Plan for Music Education – Grant Award Notification

4th May 2012

Dear Tricia Collis

I am pleased to tell you that you have been successful in your application to become a music education hub. From September 2012 you'll be part of the network of 122 music education hubs that will play a key role in ensuring that every child has the opportunity to experience a high quality music education.

We will shortly send you a grant offer letter, which includes some basic conditions (including a business plan and financial statements) that need to be met before we make a payment to you in August.

One of our relationship managers will contact you shortly to arrange a time to discuss this in more detail.

We will be hosting a meeting of all music education hubs in this region on 31 May 2012. This will be an opportunity to meet the other hubs in this region and to share plans for achieving this significant shift in the way music education is delivered over the coming years.

We will publish the list of music education hubs on our website at 11:00am today, and will make an announcement to media at the same time.

If you have any questions, please contact me via the Music Team assistant Adam Parsons adam.parsons@artscouncil.org.uk or telephone 0207 973 5144.

Congratulations on your successful application.

Yours sincerely

Helen Sprott

Helen Sprott

London Director, Music

Arts Council England

14 Great Peter Street

London SW1P 3NQ