

# HAMPSHIRE WELCOMES THE WORLD

Music Education Projects inspired by the London 2012 Games

## Evaluation



Mel Larsen & Associates  
Pam Jarvis, sam-culture

*Our children thought that no one would ever stand up to applaud their music-making. Now everyone wants to join in and it has increased the prestige of music in our school.*  
Hampshire secondary school teacher

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### Executive summary

#### Seizing the opportunity of London 2012

Hampshire Music Service (HMS) with the Culture, Community and Rural Affairs (CCRA) Department of Hampshire County Council seized the opportunity of London 2012 to work with partners to create a joint learning programme and celebrations for young people and their families.

#### Key achievements:

- **6** large scale performances at heritage sites in Hampshire
- Over **3,000** young people participated
- **100** artists and performers were involved
- **273** workshops took place in **52** schools
- **25** community groups and organisations participated, with the support of **34** volunteers
- **3,800** audience attendances at events: for **59%** it was the first time that they had ever been to an event such as the Hampshire Welcome the World celebrations; for **72%** it was their first visit to that heritage site
- **19** cultural organisations were involved as project partners
- Investment of **£118k**

#### The impact on 3,005 young people

*I won the didgeridoo competition and I won the digibone which is half didgeridoo and half trombone and I play that a lot Jasmin, aged 10*

- There were many key gains for the young people taking part including:
- Skills acquisition – musical and leadership
- An understanding of a wider world – contact with experts and other styles and cultures and meeting positive adult role models
- Creating a performance – group performance outside the school environment

- Feeling valued and appreciated – receiving positive responses to performances
- Teamwork with peers and adults – developing peer group relationships and ‘team spirit’
- Engaging and persevering – recognising the value of motivation and skills
- Encouraging a positive attitude – recognising strengths and contribution
- Being able to join in, whatever their ability
- Enjoyment and unforgettable experiences

### **The impact on 3,800 audience members**

*Hampshire should be proud of you all* Audience Member

The events drew attendance from as far as 20 miles away from the various sites. The majority had never attended a similar event and had never been to the heritage site in question – fulfilling a key objective of the project: to introduce more people to experience and enjoy Hampshire’s heritage sites. Audiences reported that they enjoyed being part of a community and being part of a unique, memorable experience. Key words audiences used to describe their perception of the events were, Uplifting, Inspiring, Enjoyable, Fun and Moving.

### **The cultural impact**

*This project offered lots of opportunities so people could find their niche, rather than having to experience auditions and rejections* Project Partner

The project provided many opportunities, including; the chance to create new work; enabling UK and international artists to carry out transformative work with young people in extraordinary environments; for young people to gain models of music skill development in ‘live’ situations and to try out innovative practice and; for cultural organisations to work together to achieve more.

### **The impact on stakeholders**

*I was proud to be involved* Coda Community Singer

Through partnership working, routes to participation and engagement were enhanced, enabling children of all backgrounds to make music with others and schools to work together in collaboration. This also resulted in skills development in partner and community groups, such as event management and leadership.

## **The impact on participating schools**

*The project had school-wide impact* Teacher

*I learned new ideas and strategies for teaching specific skills* Teacher

The numerous benefits to schools included; whole-school and cross-year working, provision of opportunities for all levels of ability, development of inter-school relationships, opportunities for rural schools; new skills in teaching and a greater understanding of musical forms.

For the pupils themselves it generated new skills and awareness; a sense of pride in achievement and performance and an opportunity for self-expression and simple enjoyment.

### **Next time: what could be different?**

As with any multi-partner project there were several lessons to be learned from the experience:

- Future projects need to be undertaken in partnerships that can share the considerable administrative, operational and marketing load.
- Taking extra steps to ensure greater clarity from the start among partners about their roles, expectations and measures of success.
- Finding new routes to promote the events and associated opportunities and making it clear events are open to the general public.
- Developing a greater 'sense of occasion' for the audience and extending the offer to more schools.

### **Building a future**

*When is it going to happen again?* Audience Member

*It was brave and ambitious and ultimately successful* Alexander L'Estrange

The legacy of the project is a wealth of goodwill and a set of significant gains to continue to explore and build on including:

- Partnerships and multi-agency working
- Generating interest in further learning and participation in music
- Authentic voices: a greater understanding of diverse cultures
- Showing the public what HCC does
- Hampshire Welcomes the World: A Documentary film
- Building on relationships and learning through future projects

# **HAMPSHIRE WELCOMES THE WORLD**

## **Music Education Projects inspired by the London 2012 Games**

### **Contents**

Music makes a difference	6
1. Impact and experiences	8
2. Five continents, five sites: Project overview	9
Key achievements of Hampshire Welcomes the World	11
3. The impact on young people	12
4. The impact on audiences	16
5. The cultural impact	21
6. The impact on stakeholders	24
7. The impact on participating schools	27
8. Next time: what could be different?	30
9 Building a future	34

# HAMPSHIRE WELCOMES THE WORLD

## Music Education Projects inspired by the London 2012 Games

*African chorus in Winchester Cathedral  
Gamelan in Farnborough Air Hangar  
Grupo Cultural AfroReggae at Danebury Hill Fort  
Gumboot dancing in the New Forest  
Ukuleles at Staunton Park...*

...just some of the extraordinary cultural juxtapositions that emerged from Hampshire Welcomes the World.

### Music makes a difference

Making music makes a difference. It helps children to develop in many different ways: through stimulating self expression, building a sense of self worth, confidence and well being as well as increasing coordination and social skills. Most children first experience music at school and for young people in Hampshire, the **Hampshire Welcomes the World** project brought them into contact with music from cultures from across the world inspired by the spirit of London 2012 and the Cultural Olympiad.

### Seizing the opportunity of London 2012

Hampshire Music Service (HMS) with the Culture, Community and Rural Affairs (CCRA) Department of Hampshire County Council seized the opportunity of London 2012 to work with partners to create a joint learning programme and celebrations for young people and their families. It aimed to give young people the opportunity to work with musicians specialising in different musical forms from a wide cultural spectrum and to perform new commissions at some of Hampshire's most iconic heritage sites.

### Hampshire Welcomes the World set out to be:

- **Memorable:** to create artistic events that introduced new audiences to world music and to the cultural heritage of Hampshire.
- **Progressive:** to give young people new experiences of the richness of the arts and to participate in making music. To involve at least 5,000 participants in creating new performances to reflect the values of the Olympic Games.
- **Partnership based:** building a legacy of new partnerships between cultural organisations and young people's organisations, leading to new learning opportunities and collaborations.
- **Upskilling:** to build skills in arts leadership and workforce through up-skilling performers, teachers and artists in the area through training opportunities and participation.

- **Welcoming:** to ensure inclusivity by targeting young people in areas of disadvantage in five geographical areas, to combat rural isolation and increase equality of access for disabled and ethnic minority young people. Creating special occasions shared by children, teachers, parents and artists.
- **Respecting diversity:** to embed Olympic Values into the project by bringing different cultures and heritages together to build respect and understanding of difference.
- **Collaborative:** to share expertise through bringing together the two HCC Departments and to discover new directions in responding to the opportunity of London 2012.

## 1. Impact and experiences

**Hampshire Welcomes the World** is a collaborative project focused on the needs of young people. This evaluation is an opportunity to reflect on its impact and lessons learned from the project as a whole. What works well in encouraging participation in music so that the experience can inform further activities?

This evaluation assesses the impact of **Hampshire Welcomes the World** on:

- **Young people:** participants and the benefits to them.
- **Audiences at the events:** expanding audiences through creating opportunities to experience new work in unusual heritage settings; increasing awareness and appreciation of diverse cultures of the world through music.
- **Artists and cultural partners:** commissions from artists and cultural organisations and impacts on skills and resources and partnerships.
- **Partners - organisational development:** collaborative working, development of skills in project management; programming, presentation.
- **Communities:** addressing important community needs.

### **For this evaluation we consulted:**

- Hampshire Welcomes the World project leaders for the five sites.
- Officers and representatives from the steering group.
- Project participants and audiences at the six events, through on site interviews and an online and printed survey. The data produced in this report is based on 543 audience responses.
- Teachers in participating schools.
- **Cultural organisations and artists involved in the project and performances.**

## 2. Five continents, five sites: Project overview

With the Olympic Rings as its starting point, the project brought the diverse cultures of five continents to Hampshire, through music, performance, dance and celebration. The concept was to create a programme that enabled young people to explore world music through different learning experiences and opportunities and to celebrate both world and local culture through performances at five local heritage sites.

### The programme constituents:

Opportunities for participating at various levels were provided through the following elements, the premise being that this would enable significant numbers of young people to be involved throughout the project and in the performances:

- **An on-line music participation resource** for schools and community groups created by Hampshire Music Service (HMS), featuring suggestions for learning about the music of the five continents and about the local heritage sites.
- **Workshop and teaching sessions** aimed at enabling participation. Led by authentic voice musicians and the HMS team to inspire further engagement with world cultures, these sessions took place both in schools and in local communities. Targeted communities included areas of deprivation and rural isolation.
- **Professional development** for music teachers and community music leaders. Visiting artists from across the five continents brought percussion instruments and voice to build skills that contribute to the project's legacy.
- **The 'Five Notes' online resource and music challenge.** Young people could respond to an online pentatonic scale as the starting point for compositions which they could upload on to YouTube. They could share these with young people in associated schools and groups in other countries.

### Six performances of new commissions at five heritage sites:

Winchester Cathedral (27 March and 28 April 2012) music from Europe  
Chosen as the county's most famous landmark and an opportunity to build on partnerships with University of Winchester and Winchester College.

Singing was the main component of this project. Young people and adults explored European vocal music and its world-wide influences culminating in two major choral projects. These were the premiere of a new commission from June Boyce-Tillman, *Song of the Earth* and a performance of *Zimbe!* by Alexander L'Estrange, exploring themes of humanity through fusion music.

### **Danebury Iron Age Hill Fort (26 May 2012) music from the Americas**

Danebury Hill Fort is a nationally important Scheduled Ancient Monument and a Site of Special Scientific Interest. An isolated rural location, the 2,500 year old hill fort was a focal point for important gatherings. There were a series of performances throughout the day and arts, crafts and museum workshops ending with a mass samba event with young people making music together with AfroReggae musicians from Rio de Janeiro.

### **Farnborough Airship Hangar (23 June 2012) music from Asia**

This iconic, lattice steel frame structure, built 1910-11, was originally designed for airships and was reassembled in 2004 at Farnborough Business Park. Different communities worked together, inspired by ideas about flight, to create musical performances. Music included Gamelan from Indonesia, Taiko from Japan, brass music from Nepal and the Indian drumming tradition and music written to celebrate the centenary of Samuel Cody's first flight from Farnborough.

### **Blackwater Arboretum New Forest (30 June 2012) music from Africa**

Our Journey: Memories and Myths used traditional African music and storytelling styles to explore the myths and legends of the New Forest. Local secondary school students premiered a new music theatre piece featuring evocative African inspired music with a new group of young singers.

### **Staunton Country Park (8 July 2012) music from Oceania**

Landscaped parkland and gardens on the edge of Leigh Park, one of the UK's largest housing estates. Young Hampshire musicians explored authentic music traditions from Australia, Hawaii and the South Seas, including didgeridoo, bush band, ukuleles and rock bands. It was also the finale of the local Battle of the Bands.

All five locations were selected for their unique capacity and strong sense of place to provide inspiration and settings for the performances which would transform these sites.

**Hampshire Welcomes the World: A Documentary film** based on recordings of the performances and workshops was produced by **Cass Productions** to bring the whole project concept together in a single presentation.

## Key achievements of Hampshire Welcomes the World

**Six large scale performances at heritage sites in Hampshire**

**Over 3,000 young people participated**

**3,800 attendees at events: for 59% it was the first time** that they had ever been to an event such as the Hampshire Welcome the World celebrations; **for 72%** it was their first visit to that heritage site

**273 workshops took place in 52 schools**

**25 community groups and organisations participated, with the support of 34 volunteers**

**100 artists and performers were involved**

**19 cultural organisations were involved as project partners**

**Investment of £118k**

### 3. The impact on young people

*The value of music as an academic subject lies in its contribution to enjoyment and enrichment, for its social benefits, for those who engage in music seriously as well as for fun. High quality music education enables lifelong participation in and enjoyment of music, as well as underpinning excellence and professionalism for those who choose not to pursue a career in music.<sup>1</sup>*

**The impact on young people who participated: who the project reached in terms of participation by target audiences and the benefits to those audiences:**

**3,005** young people participated in **Hampshire Welcomes the World**.

*I enjoyed doing the didgeridoo contest and practising, that was my favourite. I liked listening to the ukulele, I play the ukulele and I took mine. It was really fun because you actually got to do something not stand and watch. I won the didgeridoo competition and I won a digibone which is half didgeridoo and half trombone and I play that a lot.*

*I learned some new things on the didgeridoo. ..how to play it and the man showed me what he had learned: always breathe in through your nose while you're playing it. I hadn't played a didgeridoo before - it was something new. I was practising the didgeridoo with some other people and I said hello to them.*  
Jasmin, aged 10, Staunton Park event

**Hampshire Welcomes the World** gave young people extraordinary opportunities. Young people are impressionable and for many their experience of the world is narrow. This project brought them into contact with composers, musicians, filmmakers – adults who are positive role models and who have interesting jobs in a wide variety of professional occupations. It gave young participants the opportunity to perform to families and friends and to hear the applause and cheering. Positive feedback and recognition for early success can increase children's confidence in their ability.

An extensive body of research indicates that participating in music enhances the social, personal and intellectual development of young people: it can result in a sense of achievement, increased confidence and self-esteem and supporting learning and the capacity for self-expression. Working in groups on

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<sup>1</sup> The power of music: its impact on the intellectual, social and personal development of children and young people, Susan Hallam, Institute of Education, University of London 2010.

a project such as this also leads to increased social skills; a sense of belonging; and developing co-operation and commitment through team work.<sup>2</sup>

Teachers and project leaders assessed the impact of **Hampshire Welcomes the World** on the 'learner journey' of the young people involved.

Young people benefited from:

- **Acquiring skills:** first-hand experience of developing their music skills and of learning what is involved in developing and presenting a performance. Some students developed their leadership qualities.
- **An understanding of a wider world** through the opportunity to work with adults other than their teachers: with experts and professionals such as June Boyce-Tillman and Alexander L'Estrange. Children responded well to contact with different people from outside the school environment and also gained awareness and respect for different cultures.

*A great opportunity to work with a different music teacher. They only ever get my teaching style otherwise!* Clare Martin: Samuel Cody School

- **Creating a performance:** understanding the different aspects involved in making work and the opportunity to perform as a group in a context outside the school environment.

*Song of the Earth allowed children to get the sense of working as part of a large ensemble. It was performed at Winchester Cathedral and was a unique experience for children and parents alike.* Neil Hardy, Broughton Primary School

- **Feeling valued and appreciated:** the experience of performing to an audience, each other and to friends and family and getting a positive response was empowering and confidence-building.

*Our children thought that no one would ever stand up to applaud their music-making. Now everyone wants to join in and it has increased the prestige of music in our school.* Secondary school teacher

- **Teamwork with peers and adults:** the development of peer group relationships was a positive aspect for young people; teachers and project leaders reported a good 'team spirit'. Being part of the choir for **Song of the Earth**, for example, gave individual children an opportunity to see how they contributed to a bigger picture:

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<sup>2</sup> The Importance of Music, A National Plan for Music Education, Department of Education and DCMS: Literature Review.

*The teamwork side of it was great to see; all of the students working together to one common goal. I recorded it at the end and shared the video with the students. They could see and hear their hard work in action. Sandra Kirton, The Wavell School*

- **Engaging and persevering:** the realisation that there may be opportunities for them, but motivation and skills are essential requirements. This reflects well on the ability of the individual teachers and project leaders to motivate their groups.

*Made them aware of the need to show commitment over a number of weeks and to be disciplined in creating a polished performance – challenges they rose to surprisingly well. Clare Martin, Samuel Cody School*

- **Encouraging a positive attitude:** being part of the project enabled the young people to recognise their own strengths and the contribution they were making.

*A much better attitude with regard to working together as a group of musicians. They showed commitment by turning up to the Saturday performance. Sandra Kirton, The Wavell School*

- **Being able to join in, whatever their ability**  
This project addressed some of the issues about participating in music through providing a variety of entry points to enable young people to engage in musical activities whatever their ability.

*The traditional music education system has created a division between excellence and “challenged”. This leads to casualties and to children doubting their abilities. This project offered lots of opportunities so people could find their niche, rather than having to experience auditions and rejections. Kay Lawrence, Southern Sinfonia*

- **Meeting positive adult role models**  
Aspects of Hampshire Welcomes the World such as Sit Alongside created opportunities for young people to interact with positive adult role models and for skills building and related improvements in their music self-competencies. It also gave them insight into potential directions for careers.

### **Insight and encouragement: Case study**

**Hampshire Welcomes the World's Sit Alongside** project gave young musicians the opportunity to sit next to the professional Musicians of Southern Sinfonia in the lead-up to the performance of **Song of the Earth** to observe how they play:

*Music is my life. I started to play the clarinet 5 years ago and am now in the Hampshire Youth Orchestra. I practice every day and am soon going to college to study music on a specialist course. We met the full Southern Sinfonia Orchestra and a group of five of us were able to sit next to the professional musicians so we could watch them play. They gave me practical help on how to improve my playing; we could copy their techniques and ask them for advice. Being part of **Sit Alongside** helped me to find out what it feels like to be in a professional orchestra and to see the discipline needed. I always wanted to be a performer and this gave me a real insight into a musician's life. Ellis Murley*

**Importantly they benefited from enjoyment and unforgettable experiences:** this is an important outcome as it stimulates an appetite for more cultural experiences.

*I saw Jimmy on Wednesday when he performed with us at Danebury Hill Fort and he was still wearing a huge grin. When I asked him why he looked so happy he honestly said "I've still got the spirit!" AfroReggae made such an impact on all of our little company- it's been an experience they will never forget. Clare Hobbs, Wessex Boys*

## 4. The impact on audiences

*The best way to get to know any bunch of people is to go and listen to their music.* Woody Guthrie

**The impact on audiences: expanding audiences through new opportunities to see new work in unusual locations; creating awareness and appreciation of diverse cultures of the world:**

Audiences engaged with Hampshire Welcomes the World as spectators at the six live events, and also through participation through blogs and as viewers of the public screening of the documentary film.

➤ **Had audiences ever been to an event like this?**

**For 59% of audiences** it was the first time that they had ever been to an event such as the Hampshire Welcomes the World celebrations: **there were 3,800 attendees.**

➤ **Did the Hampshire Welcomes the World events bring new audiences to heritage sites?**

**For 72%** of survey and interview respondents this was the first time that they had been to the heritage site at which the Hampshire Welcomes the World event took place. A key objective of the project was to introduce more people and a wider range of people to experience and enjoy Hampshire's heritage sites and to make creative use of heritage sites.

The project has successfully achieved this.

**72%** of audiences felt very positive about staging events such as those at local landmarks, agreeing that it was very important to them; **21%** think that it is not so important and **7%** thought that it was not at all important.

➤ **Would they like to have other events like this in their community?**

**97%** said that they would and many commented that one of the best things about the event they attended was the sense of everyone coming together.

➤ **What did audiences like best about the Hampshire Welcomes the World events?**

A significant number of respondents stated that the singing and the music were the best things about the events. Alongside this, a large number talked about their perceptions of the event and how it made them feel: they used words such as enjoyable, exciting, entertaining, fantastic, fun, inspiring, emotional and joyful.

- **Proud parents**

Engaging family audiences was a priority for Hampshire Welcomes the World. For a significant number of people seeing their own and other young children getting involved and enjoying themselves was the part of the event that they valued most.

**Moments of Magic: Event Observation at Winchester Cathedral**

*In a vast space at the end of the Zimbe! performance several women in the third row – who looked to be proud parents – are seen smiling and wiping tears from their eyes. Turning round to look back at the rest of the thousand in attendance it is clear they are not alone in their emotional response.*

The target audiences for participation were children and young people and their families in and outside formal education, in areas of low engagement as well as young people involved in youth organisations, for example Wessex Dance.

*Parents were just gobsmacked that it was all completely free of charge*  
Project Leader

- **Being part of a community**

Audiences enjoyed seeing people from a range of ages and felt that the event provided an opportunity to bring the community together. Active engagement is a positive communal activity: the events gave those who attended the opportunity to accept the spontaneous invitations to join in and *have a go*.

*It was a great event and it sold out within a day! That shows there is a real hunger for it. Music provision here is generally very strong but not that good when it comes to supporting people who want to start. We need to ensure families with young children can sing together* Project Partner

*Being involved in a Community Event was the best thing about being involved*  
Adult Participant at New Forest

Audiences valued the participative elements, particularly the opportunity for young people to get involved.

- **Being part of a unique, memorable experience**

*My sister sings for the choir based in Alresford where she lives and the concert put on at the Cathedral was very spectacular and joyful; it was great to see so many people of differing ages taking part together. Rather rare. To be honest the acoustics within the Cathedral were not kind to the performers*

but nevertheless such a large undertaking with so many voices and players took some organisation and very worthwhile. Hampshire should be proud of you all. Adult audience member

We just heard the music coming from the back of our garden and we wondered round to find out what it was. It's great to have something like this locally. When is it going to happen again? Audience member, Farnborough Airship Hangar event

### **Moments of Magic: Event Observation at Farnborough Airship Hangar**

A mother keeps encouraging her shy young daughter to join the small dancing throng. They are all watching the Dohl Foundation, including two happy groups of teenagers, to the left and right of the stage dancing as though at a rave. The mother's smiling sister informs us, "I've just flown in from India today!". Eventually as the momentum of the event grew, all three of the family were seen dancing and laughing, along with most other onlookers.

### **What audiences said about their experience at the HWtW events:**

The word cloud below gives greater prominence to words that audiences used frequently in their responses in interviews and surveys.



## What did audiences like least about the Hampshire Welcomes the World events?

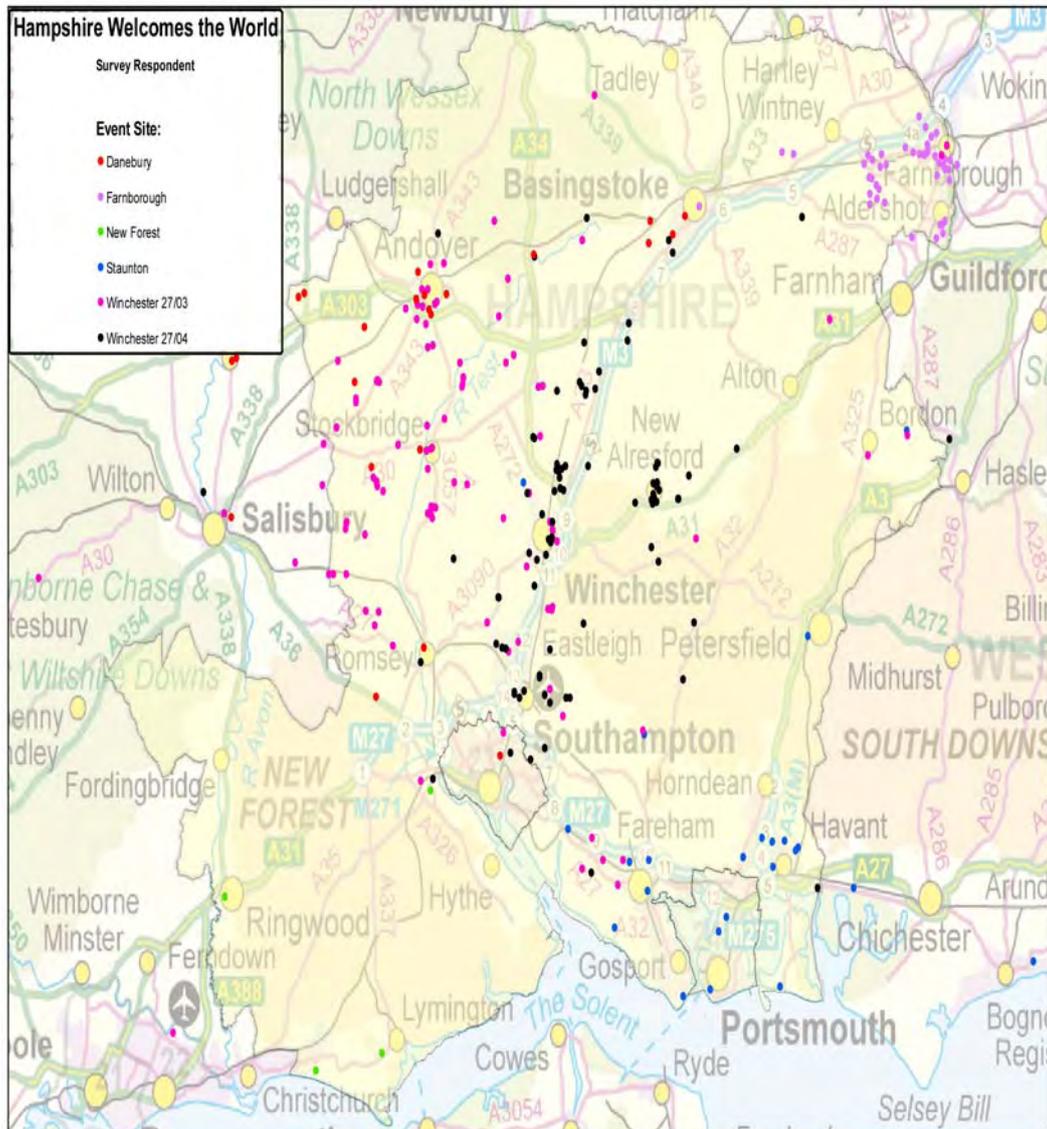
Most frequently raised points in response to this question included:

- **Acoustics and sightlines** : difficulties in hearing the music and seeing the performers.
- **Promotion**: that the events had been poorly promoted: they had expected more people to be there.
- **The programme content** needed a wider variety of music and performance.
- **External factors**: audiences commented upon some aspects that are outside the control of the organisers – such as the weather, the cold and the mud at the sites.
- **Customer care**: some people made points about event presentation and customer care: including lack of any seating, as for some people having to stand for over an hour was uncomfortable. Many felt that there need to be more food stalls and other stalls.

## How far did audiences travel to the Hampshire Welcomes the World events?

	Percentage of respondents
Under 1 mile	8
1-5 miles	21
5-10 miles	31
10-15 miles	16
15-20 miles	9
20 miles +	14

## Locations from which audiences travelled to attend the HWtW events



## 5. The cultural impact

**Artistic development: commissions and presentations; new techniques for building music skills; developing music skills and resources and cultural partnerships:**

### **Opportunities to create new work**

Hampshire Welcomes the World commissioned composer June Boyce-Tillman to create a new work, Song of the Earth to be performed in Winchester Cathedral. This was particularly pertinent to this project in terms of her groundbreaking work in introducing composing activities into the classroom and her interest in Music and Theology. Song of the Earth, performed by primary and secondary school pupils from schools in the wider Winchester area and the Southern Sinfonia took the themes of ecology, diversity and communication, linking both to Olympic values and the celebration of our common culture and global connectivity. For her this was an outstanding opportunity to work in such a beautiful space and to try out new approaches to participation:

*In the piece I created I wanted to break the conventions of classical music by weaving in improvisation and participation, so that as the composer my role was as a 'frame-giver' to enable people to make their own contribution.*  
June Boyce-Tillman

### **Transforming and enabling**

Many international artists and performers are highly committed to working with young people because involvement in creating work together can have a transformative effect on young people's lives. Hampshire Welcomes the World partnered the Ageas Salisbury International Arts Festival to bring AfroReggae musicians from Rio de Janeiro to work with young people, culminating in the Danebury Hill Fort event:

*AfroReggae's work is all about transformation and enabling change in young people's lives. A week is not long, but I hope we have been able to support that process. AfroReggae have inspired them and shown them what is possible; now I hope that we can find ways of taking this experience forward - and that what they have gained from this connection will be sustained and supported.* Gill Roberts, Ageas Salisbury International Arts Festival

*It was brave and ambitious and ultimately successful: a stunningly impressive number of people took part. The average primary school kid won't do a choral concert in that venue in their life.* Alexander L'Estrange

### **Moments of Magic: Event Observation in The New Forest**

*A kora player and a guitarist 'jam' at the end of a popular song sung by a local choir. The audience of around 100 adults and children sit in a clearing, arranged in a semi-circle on the grass. As the musicians playfully 'compete' in terms of virtuosity while merging their two different musical approaches, they smile with sheer enjoyment and the audience laugh together in appreciation*

### **Music skills development: creative models**

Hampshire Welcomes the World partner Southern Sinfonia saw the project as an opportunity for young people to work alongside professional musicians to gain first hand experience through observing them play:

*In the classical music world there is a division between musicians who are learning and professional musicians. Hampshire Welcomes The World allowed us to bridge this gap by enabling people who are learning to sit alongside professional musicians rather than just having individual tuition, which is the usual method. This is more in line with an apprenticeship and far more creative. Kay Lawrence: Southern Sinfonia*

*I loved that the Hampshire Youth Choir was working with an ordinary primary school choir. There were lots of different people singing together. Composer*

### **Innovative practice**

Song of the Earth was a Hampshire Welcomes the World commission from leading composer June Boyce-Tillman: it involved co-creation of the work with the young people participating including techniques of improvisation which were new to many of them:

*To get people to realise that they don't need to do things the way they've always done them and there is scope to do things differently. People are used to being told what to do and we wanted them to be intuitive and to improvise. Initially it was difficult for them to grasp what we were asking and to keep their confidence – so we needed to work through all this to get to the amazing bit. June Boyce-Tillman*

*We had an assumption that we would wear what we normally wear but no, we wore bright colours. Also, encouraging the choir to move: that was different. Project Participant*

## **Achieving more together: new opportunities for cultural organisations**

Ageas Salisbury International Arts Festival was a partner for the Danebury Hill Fort event:

*We couldn't have done it without your help, and the help of all our partners and funders. Your contributions of expertise, time, resources and energy have been invaluable in making this year's residency such a success; that success was only possible because, as AfroReggae would say - we can achieve things together that we cannot do alone.* Gill Roberts, Ageas Salisbury International Arts Festival

*We've never worked with Hampshire Music Service before. It was absolutely fine and I would love to work with them again.* Jacquie Goddard, Forest Arts Centre

### **Cultural and community organisations involved in **Hampshire Welcomes the World:****

Alresford Community Choir  
Andover Museum  
CODA Folk Orchestra  
Dance Club  
Forest Arts Forum  
Forest Forge  
Grupo Cultural AfroReggae  
Jinx (Music Fusion)  
Making Space  
Music Fusion  
Nature of Art  
Nepalese Community Brass Band  
North Milton Estate Residents Association  
Ageas Salisbury International Arts Festival  
SCARF Street Dance  
Southern Sinfonia  
Test Valley Arts Development  
The Community Singers  
The Spring (Arts Venue)  
Wessex Dance  
West End Centre  
Winchester Cathedral  
Winchester College  
Wyvern Community Choir

## **6. The impact on stakeholders**

### **Organisational development: partnerships, collaborative working, development of skills in project management, programming and presentation:**

Hampshire County Council's priority for 2012 was: *To use the inspiration of the London Olympics to increase participation by children, young people and adults in culture and sport.*

Hampshire Welcomes the World was designed to deliver this ambition and to support Hampshire County Council's Corporate Priorities of Enhancing Quality of Place and Maximising Well Being through being inclusive, accessible and participatory. By bringing together Hampshire Music Service (HMS) with the Culture Community and Rural Affairs (CCRA) Department of Hampshire County Council the skills and routes to participation and engagement within these services were enhanced.

### **Hampshire Music Service (HMS)**

The project supported HMS's aim of creating opportunities for making music together for key target groups. It enabled children from all backgrounds and from areas of disadvantage in the county to make music with others, to learn to sing or play a musical instrument; to achieve their full potential and have a positive impact on their communities. It brought groups of schools together to work in collaboration.

The CPD aspect of the project also supported those teaching music in schools to increase their skills through being exposed to new influences and music techniques.

It has increased recognition of the important role that music plays in the social and academic development of children and has contributed to the ethos of schools.

### **Partnership working and local innovation**

Partnership working was an important aspect of Hampshire Welcomes the World and the project brought HMS together with several arts-based and cultural organisations to maximise the opportunity for cross-art form working, bringing together music, dance and performance.

*I am one of the Coda Community singers and being part of the event at the Rhinefield Arboretum gave me a sense of being part of the bigger picture of the Cultural Olympiad and I was proud to be involved.*

Hampshire Welcomes the World involved many different partners. Hampshire County Council negotiated these partnerships as an opportunity to consolidate existing relationships and develop new ones.

Partners included:

- Hampshire County Council - HMS, CCRA
- Rushmoor Borough Council
- Havant Borough Council
- Winchester City Council
- Test Valley Borough Council
- New Forest District Council

This has resulted in renewed and refreshed relationships between HMS and its local authority partners.

### **Hampshire Music Service**

For the Hampshire Welcomes the World Project leaders, the most important outcomes of the project are:

- **Exposure to new influences:** access to the varied and diverse expertise and experience of the world musicians involved; **100 artists and performers were involved.**
- **Productive partnerships** between the Hampshire County Council departments and the consolidation of important relationships with the University of Winchester, Southern Sinfonia and other cultural organisations such as the Ageas Salisbury International Arts Festival and Forest Forge. The opportunity to strengthen partnerships with other Hampshire County Council departments was seen as helpful.

However, partnerships require time and effort: this was problematic especially when added to an already busy workload:

*Partnerships were essential for the diversity needed for the project, but not without their difficulties. However, the new contacts should mean we can move things forward for the future. Project Leader*

- **A focus for team working**
- **Leadership skills:** the individual choirs in the performance were led by Hampshire Music Service Singing Vocal Ambassadors. University of Winchester staff worked with these leaders to develop their experience in leading the children who participated. The ability to lead is an essential skill in music facilitation and in the University's Foundation Music course, as it moves away from the dominant mode of teaching by working through music grades.
- **A greater insight into outdoor event management:** experience of managing large scale events, co-ordinating agencies and performers.

### **Overall the most successful aspects of Hampshire Welcomes the World:**

Project leaders all agreed that the project has had a positive impact on the hundreds of Hampshire children who took part in workshops and the events and that it had brought people to unusual places to see events.

*I feel that the schools and community groups got a better sense of each other from the project and an increased idea of community, particularly in the New Forest where everything is so spread out. Adam Broughton*

The huge variety of acts taking part showed the breadth of HMS provision in Hampshire.

### **The least successful aspects of Hampshire Welcomes the World:**

Project leaders were disappointed at the audience numbers at some events. An assumption of high audience numbers led to limited advertising and smaller crowds than anticipated. This was attributed to the low level of promotion.

The number of equal partners also generated a significant level of bureaucracy.

## 7. The impact on participating schools

**52 schools** took part in **Hampshire Welcomes the World** in **273 workshops**.

The project was important to schools in helping to deliver the music curriculum. It gave children the opportunities to work in groups, learn from professional musicians and perform in some exceptional settings.

It has raised the profile of music in schools that took part and has led to an acknowledgment of the role of music in the wider life of the school, in terms of its capacity to support the children's academic and social development.

Teachers in participating schools identified the following benefits of their involvement in Hampshire Welcomes the World:

➤ **Whole-school impact**

*I was able to get every child in the school to take part in a 90 min taster session on Day 1, then formed a group of the most keen to work on Days 2 & 3 towards the final event. Therefore the project had school-wide impact.* Clare Martin, Samuel Cody School

➤ **Opportunities for all levels of ability**

*The particular musical genre (Taiko) lent itself to mixed-ability working and equality of access for all pupils. Thus we had P6 pupils working alongside level 6s and wheelchair users and dyspraxic pupils were able to take a full part.* Clare Martin, Samuel Cody School

➤ **The development of inter-school relationships**

The project brought together clusters of schools: for smaller schools in rural areas it created the opportunity to work with schools in neighbouring villages. Song of the Earth brought together Broughton, Kings Somborne, Lockerley, Wallop, Stockbridge, Test Valley and Norman Court schools.

➤ **Opportunities for rural schools**

Hampshire as a county is 85% rural: for small Hampshire schools, working with experts such as the Samba tutor and having the HWW workshops was seen as an exceptional opportunity.

➤ **New skills in teaching and greater understanding of musical forms**

Although many teachers in schools are music specialists, they may not have the expertise to develop pupils' skills across a range of instruments or experiences.

*I learned new ideas and strategies for teaching specific skills. I am grateful that the opportunity was made available, as a small rural school we get very overlooked.* School teacher

- **It enabled young people to work in cross-year groups** (ie: Years 7-11) in their schools in a different way, to focus on originating and completing a task as a team. In schools such as Broughton Primary 38 of the school's 76 pupils were involved in the project.
- **Pupils: new skills and awareness**  
Children learned how to have a sense of belonging to something that's larger than themselves; they learned to sing, to listen. Regarding the African cultural element, they learned there is something universal about human experience. They gained the sense that they could do much more than they thought they could do – all tremendously important.

*Our pupils [aged 15 – 18 years] who worked with the secondary school children learned how to pace working with young people, how to keep the rehearsal 'on the boil'. One of our team brought in a trombone and several children said they wanted to take that instrument up. Nick Wilks, Winchester College*

#### **A sense of purpose and achievement: Case study**

Small rural schools often miss out on projects so an important aspect of HWtW was the opportunity to work together with neighbouring schools and to benefit from working towards an end goal.

*Hampshire Welcomes the World gave the children a real purpose to their tuition sessions knowing that a full-scale performance to an audience would be the end result. They participated in skills and gained a sense of teamwork and belonging which they might not otherwise experience in the more traditional class-teacher approach to music tuition. Children sometimes miss out on the wider scale performance and through initiatives such as these, the curriculum is broadened to include performances to audiences and in venues which are unique in themselves. How many children can say they have performed with hundreds of other pupils and professionals in such an esteemed venue as Winchester Cathedral? Neil Hardy, Headteacher, Broughton Primary School*

#### ➤ **Sense of pride in achievement/performance**

The opportunity for the students to share their work with the public at the performances was seen by teachers as a positive experience and it also gave children something to work towards.

*Participants will take in that the audience were having a good time and that they gave to their community. Alexander L'Estrange, Composer*

➤ **Self-expression and Simple enjoyment**

*It is so important for primary school children to see older children and adults singing for fun and pleasure. Alexander L'Estrange, Composer*

➤ **The workshops**

Teachers described positive aspects of the workshops as:

*Seeing and being able to play the Gamelan; seeing the students performing on an instrument that they would normally be fortunate to perform on; sharing the experience with the students when they really 'understand' how the music works and fits together. Sandra Kirton, The Wavell School*

*The fact that the quality/experience of the tutors leading the workshops was so high. This demanded respect from the students involved and meant that they were engaged throughout. Ben Dowsett, Farnborough Sixth Form College*

*The workshops were perfect for us and the leader (Carol West) extremely flexible. Clare Martin, Samuel Cody School*

## **8. Next time - what could be different?**

As with any multi-partner project there were several lessons learned from the experience: these are valuable pointers for future projects.

### **Key observations**

The aim of staging music events in Hampshire heritage sites brought a range of challenges - as well as rewards. With the exception of Winchester Cathedral, these sites are not places where audiences expect to find musical events. They are also sites where HMS had not previously worked and some had low footfall in general. In particular, the outdoor sites for events had little or no infrastructure to support event production. Events were also subject to stringent health and safety scrutiny and restriction of audience numbers by HCC. Audiences have expectations of outdoor events and several audience members commented that they would like to see more 'wrap-around' at the events: food and craft stalls, and the like.

All these factors had considerable implications for the level of resources required to create and stage these events, especially when this project was additional to the normal HMS workload.

### **Project and partner resources**

Creating the HWtW participation programme, managing the number of partners involved and staging the six events required a greater level of resource than was available, causing considerable strain by adding to already heavy workloads. More administrative and production support needs to be factored into future resource allocation.

Future projects need to be undertaken in partnership with organisations that can share the administrative, operational and marketing load. Decisions can be informed against a set of criteria that include the provision of an appropriate level of infrastructure for event and staging; marketing resources and routes to access audiences.

*Our event really needed an on-going admin person.* Project Leader

When forging partnerships for future projects, it will benefit all those involved if all sides are clear on their expectations, the focus of the project and what it aims to achieve, as well as being open to grasping opportunities as they arise.

### **Find different routes to promote events**

Several project leaders and audience members commented on the lack of publicity and promotion for the Hampshire Welcomes the World public events which resulted in very low levels of attendance by a more general audience,

as those people who did come were mostly there to see their children perform. In addition take-up for the 5 Note Challenge was very low despite the dissemination of information to all secondary schools and libraries via newsletters. In future planning, working with partners that have marketing resources and expertise to reach audiences needs to be a key consideration.

*Publicity for the final performance was non-existent. The audience was very small throughout the day which was demotivating for the students. All those that did watch enjoyed it but people I have asked since simply did not know about it happening at all. A great shame after the effort put into it.*

Ben Dowsett, The Sixth Form College Farnborough

*Perhaps the publicity could have been better. If you discounted the parents who were there to watch their own children there would have been no audience at all. Maybe someone with better local knowledge could have helped with this.*

Clare Martin Music teacher, Samuel Cody School

*The schools didn't sell as many as we thought. If we had realised, we would have advertised it earlier....It didn't seem too well marketed centrally.*

Project Leader

*We took a strategic decision that all five events should not be overly promoted due to concerns about capacity.* Project Leader

*I think the numbers were slightly lower than they were hoping for. The people at the Animal Farm opposite said they didn't know about it and they could have told lots of people about it. There was a face painter doing aboriginal face painting, not your standard, you know. Whoever put it on put a lot of thought into it. The numbers could have been bigger so people missed out on a tremendous event.* Parent who attended the Staunton Park Event

*Great location and a sunny day as a bonus. Good to see so many youngsters getting involved in music, dance etc. It was just a shame that the event had not been advertised a little more as we did not appear to get many visitors - mainly family and friends.* Adult attendee, The New Forest event

*A cultural event in Farnborough is a once in a decade opportunity as it is a cultural wasteland. A land of Philistines. A world music event a once in a lifetime opportunity! All the more the pity the zilch publicity.* Keith PP's Blog

### **Clear messages**

More than one interviewee wondered whether the event was suitable for and intended for the general public. Event communications and publicity needs to make it very clear that parents, families and friends are welcome to attend.

*There didn't seem to be much publicity for the event, but more people attending may have caused problems as the site was quite difficult for access and parking. We were astonishingly lucky with the weather, but had this not been the case it would have been useful to have had the option of an indoor venue as a back up. Apart from Coda members all the other performers were children and, apart from their families, I didn't really see the appeal of the event for the general public.* Event Participant at the New Forest event

### **Create more sense of occasion**

Some audience members and teachers commented that there was little sense of occasion or festival atmosphere at the public events. Creating a sense of occasion that makes best use of the setting may involve:

- An artistic director
- A range of other activities
- Engaging local food producers and businesses

*We were expecting some ancillary activities so that people could wander round and which would have kept them on site for longer.* Teacher

*It was good staging but there was a big space in front of the performers that could have been used for the audience instead. When the audience applauded [in the cathedral] it sounded like 50 people far away. Because it was amazing you feel you can say these [critical] things.* Project Partner

*I would have liked more input from Hampshire Music Service on arrival and departure i.e. introduction, greeting and thanks. Bob Burke was left to hold the whole thing together and give thanks at the end (which he did admirably as always!)* Adult Participant at the New Forest event

### **Recognising that different people work in different ways**

For some, a different working approach meant excitement for others, a challenge. Ensuring that all partners understand what to expect and have their needs met can be built into future projects:

*We are becoming such an iPod generation. For the participants to explore music live with all its dangers, unpredictability and excitement is really important.* Nick Wilks, Winchester College

*We were working with many partners - Hampshire Music Service, University of Winchester, Winchester Cathedral, Southern Sinfonia, Wessex Young Voices, mentors, schools ... on a complex piece involving the music of many cultures. They did not come together until the day of the event so the excitement lies in gauging how it would all fit together.* June Boyce-Tillman

*The teacher/instructor didn't really take the different learning styles of the students into account and wasn't able to understand how some of our students learn. He was a bit dismissive when some students were asking for help or asking for alternative ways to understand how to perform on the Gamelan. Teacher*

### **Extending the offer**

*It was a pity there were so few schools taking part. I appreciate the financial implications of offering workshops etc. to all schools but, given the long-term notice we got, all schools in North East Hampshire could have been invited to prepare something 'arty' on an Asian theme – dance, visual art, drama as well as music. Even if only a fraction of schools took up the offer there would still have been more youngsters on site (+ a bigger audience of parents etc.) and a better sense of occasion and atmosphere. I'm sure a dance/drama stage and music stage could have run concurrently and there could have been a gallery of art work etc. Clare Martin, Music teacher, Samuel Cody School*

## 9. Building a future

The project legacy lies in the following areas:

### **Partnerships and multi-agency working**

Hampshire Welcomes the World has set the tone for future partnerships and bringing together a range of different agencies and art forms. Hampshire County Council has shown leadership in brokering partnerships which will last beyond the project, particularly as HMS is now the lead partner in the Hants Music Hub. These partnerships will play an important part in the project's legacy and in the dissemination of the projects learning. HWtW has also opened up potential new opportunities with institutions such as SOAS, University of London.

*We will certainly continue to work with these and other partners in the future. Hampshire Music Service regularly embarks on large projects and it is good to have a better idea of what each organisation can offer. The connections we made, meeting face to face, all helps to make things happen in the future.*  
Project Leader

### **Generating interest in further learning and participation in music**

*It is sometimes difficult to get schools in particular to think beyond the initial impact of the event itself, but I believe that the personal relationships developed between those involved will enable more projects to happen in the future. Some schools have shown an interest in further input on World Music projects next year.*

*The Battle of the Bands was a success which can be built on by organising regular Battle of the Bands, guest appearances by musicians, workshops etc.*

*It's made me realise I'd like to do it again. I enjoyed pulling the event together and would like to do more of that ... bringing people together to celebrate something they didn't know much about.* Jacquie Goddard, Forest Arts Centre

### **Authentic voices: a greater understanding of diverse cultures**

Bringing musicians from around the world to Hampshire enabled teachers, children and audiences to experience authentic voices from different cultures. Teachers report that the children who took part in the workshops gained a greater understanding and respect for new genres such as the Gamelan and the complexity of the Indian musical language. It enabled teachers to extend their skills and to acquire specific knowledge about a musical style that is difficult to teach in the normal classroom setting and to learn about instruments they had not previously seen.

*It was an unusual event and it gave a 'kick' to the students – being able to offer something so distinctive which has affected their learning. Project Leader*

### **Showing the public what HCC does**

The six public events and the public screening of the documentary film were valuable in bringing the work of Hampshire Music Service to a wider public: *Opening the public's eyes to what HMS can provide. Dean Hallett*

### **Hampshire Welcomes the World: A Documentary film**

This record of the project process and the performances will play an important part in the project's legacy and in the dissemination of the project's learning. The film has already been screened to two hundred councillors and officers and has encapsulated the aspirations and achievements of the enterprise.

### **Building on the relationships and learning through future projects**

The goodwill and inspiration generated through the project successes and partnerships is worth exploring and building on.

*How to make it more sustainable over the long-term? What would happen if a gamelan was sited in the school as a permanent resource? To create a 'Gamelan Ensemble? Project Leader*

*Every town should have a community choir: amateurs and children singing together. Keith Clark, Alresford Community Choir*

October 2012

