



Cornwall Music Education Hub

CMEH Regional Progression & Ensembles Grant Application Form – 2021-22

Guidance for completing the form

This guidance is offered to make the process of completing the form clearer. We understand that completing the form can be time-consuming but, as with all areas of public money, we need to show we are giving grants out wisely and in line with wider objectives.

Completing a form like this can be a positive way to help clarify and inspire plans for your group. We hope that this document may support this.

About your ensemble

“Please tell us a bit more about your ensemble, including about when it meets and also recent achievements for the last two years

How your ensemble has been affected by COVID

New ensembles – tell us about your vision for your ensemble”

Keep to the remit of the question – don’t answer with information best saved for later questions. We want to know who your ensemble is for, when and how often you meet and what brilliant things your group has got up to in the past two years. Prior to COVID, what concerts did you give and where. During COVID, tell us what you were able to do with your group (or if you could not, please let us know what the barriers were).

Then, in a new paragraph, tell us how your group has been affected by COVID – membership, rehearsal venue etc

If you are a new ensemble, this is the place where you can lay out your vision for the group including when and where it will meet.

Identification of Need – (weighting – 20%)

“All applicants should clearly demonstrate that there is still demand for their ensemble in the local area, particularly in instances where membership has been declining in recent years (ie pre-COVID). We recognise that lockdown may have impacted on membership/player numbers.

Points that should be considered are:

- *other ensemble opportunities in the local area (are you competing for the same players?)*
- *evidence of students learning in the area*

Please include any consultation with young people and parents if possible.”

Here, tell us why the ensemble needs to exist. Why is it crucial for musical, social, educational, geographical needs (and any other need you can think of).



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Can you offer evidence that young people are learning the relevant instrument(s) in the catchment area. This could be that you know there is woodwind teaching at the following schools etc

Can you support this answer with some statements of support from your wider stakeholders. From a local head of music/teachers, from an instrumental teacher (with specific reference to a student(s) who has benefitted from the group). From one or two parents explaining why they support the group. From one or two members of the group saying why they enjoy coming. None of these submissions need to be lengthy, one or two sentences will be enough.

Future plans – (25%)

“What are your plans for future activities including workshops, masterclasses, performance opportunities and number and frequency of rehearsals (rehearsal space and lockdowns permitting).

If your ensemble has been negatively impacted by the COVID pandemic, what are your plans for: recruiting new members, establishing your rehearsal structure (venue, day/time, etc. Please also tell us about your contingency plans in the event of future lockdowns.

We also would like ensembles to include a stronger element of young people’s voice in the planning of ensemble activities – performance ideas, publicity materials etc.”

Firstly, tell us about your plans for the next year (or more if you have them). The first part of the question assumes that full rehearsals/concerts will be possible – so please share your plans for that. Give as much specific information (dates/venues) as possible though we realise that in the majority of cases this will not be possible.

We want to know, also, what your contingency plans are for further disruption – if what you provided for your members in the past lockdowns has worked, tell us about it. If your provision needs adjusting in any way, tell us your plans for that.

If your membership has been impacted, please tell us about your plans for recruitment.

Finally, please plan some areas of the running of the group where the members’ ideas can be heard. Suggestions include – young people designing publicity material, young people suggesting performance ideas or, if appropriate, repertoire. There is a lot of momentum around the idea of youth-voice at the moment, nationally, and CMEH is keen, as are other local organisations, to encourage children to take part more in the decision-making of the group.



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Inclusion – (20%)

The CMEH is striving to improve the accessibility of all of its activities, including its ensembles.

Points to consider:

- *Venue – is it accessible?*
- *Awareness of the ensemble – wider marketing/target local groups*
- *Cost*
- *Do some potential members need extra support*

This is a vital area of all public funding now. It is not an exact science but we need you to tell us what measures you are taking to make your group as accessible as possible.

Do you market your group widely – into areas/schools where children/families may not know about it. Can you inform wider agencies about the group – Carefree, CYMAZ, Livewire – who could pass the information directly on to young people.

Do existing/new members need particular support – can this be costed for or can a parent volunteer be recruited (subject to safeguarding). Can instruments outside of the group's normal intake be accepted/encouraged – i.e. can keyboard players join a brass group.

All ideas are welcome here and you may find that articulating them on this form helps a focussed plan to emerge.

Communication and Promotion (20%)

“Please describe how you approach the following:

Promotion – how are you promoting your ensembles to potential new members, schools, local music teachers, parents, wider community, local groups

Communication – how do you communicate with members, families, to the Hub office, the Ensemble and Progression leads”

Some of this answer may tie in to other answers and cross-referencing is fine here.

The question of communication to all your stakeholders is important, particularly around communicating with the Hub and Ensemble & Progression Leads. Please detail, where appropriate, all the groups of stakeholders listed above (though the list is not exhaustive, feel free to add more).