



## **Audience Development and Activity Plan**

*November 2009*

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### ***Additional Note April 2010:***

*This plan was prepared in support of the Bid to Heritage Lottery Fund (HLF), in November 2009. In March 2010, HLF confirmed an award of £237,000 – or 61% of total costs up to £391,000. The plan will be subject to change and development as the project moves forward. In particular, the volunteer roles / job descriptions will not be exactly as described here – we are not eligible for a grant from 'Awards for All', but will appoint an Education Outreach Co-ordinator. The plan will not be altered, however, as it serves as the baseline for the agreement between Sacred Heart Church and HLF.*

## **1.0 Introduction**

### **1.1 The Church.**

The Sacred Heart Church, Wimbledon, is among the largest and most imposing of parish churches in south London. It was built through the vision of Edith Arendrup, of the Courtauld family, who commissioned the eminent architect Frederick Walters, to design it. Walters conceived a grand building of almost cathedral-like proportions in the "late decorated gothic" style of the time. The church first opened its doors in 1887, and the western end of the nave was completed over the next 20 years. It is now classified by English Heritage as a Grade II\* listed building.

### **1.2 Parish & Context.**

From the start, the church has been under the care of the Jesuits, who also founded the boys' school, Wimbledon College, on the adjoining site. Sacred Heart is the focus of a welcoming, open, inclusive parish serving not only an active congregation of more than 2,000 each week, but also a wider local community in south west London. In addition to a thriving programme of parish activities, the facilities are used extensively by several groups that support members of all faiths or none. Both the church itself and the adjoining halls have recently benefited from major access improvements to enable them to be used easily by those with limited mobility.

### **1.3 Music and the Sacred Heart**

Sacred Heart boasts a strong musical tradition. From the early 1900's, Fr. John Driscoll, SJ, established the church as a centre of excellence for liturgical music of the Catholic tradition. It was he who constructed the large choir gallery at the west end of the nave, commissioned the organ from J W Walker & Sons, and even ran a dedicated boys' choir school up until World War II. Today, the church is served by two professional organists and an active amateur choir, and – unusually for a parish church outside central London – maintains a full tradition of plainsong along with polyphonic motets and masses from the renaissance period to the present day. Additionally, the church is the focus for a range of concerts from amateur recitals, to student performances, professional organ recitals and major concerts by such as the London Mozart Players.

### **1.4 The Organ**

This magnificent 3-manual instrument is by the firm of J W Walker and dates from 1912. Having suffered severe wear and tear, it is in need of full-scale restoration.

## **2.0 Where we are now**

### **2.1 Audiences**

The audiences for the **music and events** resulting from the restoration of the organ will include as a priority the current congregation, the wider concert audience and education and community groups that already use the

church facilities. They are the easiest to reach, communicate with and retain. They already have an interest in the church and its assets.

## **2.2 Why the Church Organ matters to our existing audiences**

We know that a substantial proportion – at least 25% - of these people have a longstanding connection to the Church through their parents and grandparents. This historical link means they value The Sacred Heart and its assets as an integral part of their personal and family heritage. The music and its setting are an integral part of the rites of passage in their lives such as births, weddings and funerals. They represent an important sense of continuity and belonging. The imposing position of the Church, and the organ within it, impart a very special sense of place to Edge Hill.

## **2.3 Size of this audience**

The Church attracts a regular Sunday congregation of around 2,000 worshippers and a substantial number of additional visitors who attend baptisms, weddings\*, funerals, first communions and confirmations. A team of **volunteers** support visits to housebound, ill and elderly parishioners, organise a weekly soup-run for the homeless, and provide a range of support for church services and concerts. In 2009, 290 volunteers were registered for CRB checks. The following figures indicate the scale of this continuing audience:

<b>Year</b>	<b>2008/9</b>
Baptisms	327
First Communion	216
Confirmations	142

There are typically up to around 80 weddings a year, on Fridays and Saturdays; and funerals occur during the week on a similar scale. These events depend heavily on the availability of the organ.

## **2.4 Concert audiences**

A rough estimate of those attending concerts to-date shows that organ concerts attract an audience made up of 80% people connected with the church and the parish, and 20% organ enthusiasts or friends of the performers. For major concerts, the estimate is 60% church people, 30% friends of those performing from outside the parish and 10% (probably less) those who have seen the publicity. Through its musical contribution, the church becomes a place where people from beyond the regular congregation come to enjoy cultural events. They in turn value the unique setting and quality of the Walker organ as an inspiring environment for concerts.

## **2.5 Further local influence**

In addition to our faith-based community and concert audience, the Church and Church Halls are regularly used by a wide range of organisations, including many schools. The Church is also part of several inter-faith and secular networks. These existing community partners and networks can be harnessed to disseminate information about the restored organ and promote the concerts and activities for 2011-12. Restoring the organ

before it becomes unplayable will ensure that the Church's character and rich contribution to local cultural life can be maintained and broadened.

See **Appendix C** for Church organisations and Hall users

## **3.0 Expanding the Audience: Stimulating Learning and Participation**

### **3.1 Building Appreciation and Activities**

We wish to use the occasion of the Organ's restoration as an opportunity to raise awareness of this instrument so that it may fully play its part in the musical life of South London, and the wider world of organ music.

We want to ensure that the widest possible number of people have the chance to appreciate this remarkable instrument – both as a unique work of Edwardian engineering and as a part of our musical heritage. In particular, we want to maximise the opportunities described in this section.

**Appendix A** provides detailed tables of benefits, costs and outcomes under each of the specific headings that we have now decided upon. That appendix forms the basis for the specific activities we shall pursue, in the event that our application to HLF is successful.

Within the application to HLF, we request support for our programme during the first year after restoration. Thereafter, we plan to sustain these activities through the parish's own resources.

### **3.2 Exhibition:**

The restoration process will be the subject of an exhibition within the church, to be viewed by the congregation and concert users, with information on the conservation process. A portfolio of digital photographs is already available.

### **3.3 Film:**

A film of the restoration is projected as a permanent record. Excerpts will be made available on the parish website, and linked to related internet sites. Filming would cover dismantling, repair work and re-assembly. We wish to involve student film makers – in 6<sup>th</sup> Form Media Studies – in devising and producing the film as part of their curriculum. This would familiarise a new group with the prodigious technical and musical asset provided by the organ.

### **3.4 Education:**

The Church has broad and lengthy contacts with its linked schools and the nature and timescale of the organ restoration brings with it a unique opportunity for diversifying and increasing the education offer. The Church's linked Primary and Secondary Schools provide a starting point. These are Catholic schools, with predominantly Catholic pupils, but the

diversity of the students is very broad in terms of ethnicity and socio-economic background. There is an opportunity for a more inclusive approach with regard to other faith and non-denominational schools, in our home borough and in Wandsworth.

Consultation has been undertaken with **primary and secondary** head teachers and specialist music staff, Merton Music Foundation and Wandsworth Music Services. Positive feedback has been received on the learning potential through the arts and heritage-based activity. Consultation has also extended to the level of Further Education.

**Appreciation of the organ** will be stimulated directly by:

- a) Workshop/demonstration:** Visits to see the organ and a demonstration of how it works and sounds. The unusually large choir gallery can accommodate groups. The console is clearly visible and some of the most interesting mechanical features can be viewed through large access doors. The size and accessibility of the organ's inner workings provide an excellent and vivid way to learn about its engineering and how it produces sound. Groups of children and adults will also be taken to [witness](#) repair work in progress at Mander's organ factory in east London.
- b) Introductory concerts for local primary and secondary schools:** two concerts will introduce over 1,000 pupils to a specially conceived repertoire of classical and popular organ music, both secular and religious.
- c)** In addition to opportunities for music education and singing, the organ and its music can be used to inspire activities linked to the **curriculum**, in particular the delivery of core skills in literacy, numeracy and ICT. There are also opportunities for art and design creative writing, history, drama and dance, heritage and architecture, music technology, maths and science (KS2) and media (KS3 & 4). See **Appendices D and E** for further expansion of these opportunities.
- d) Links** have been established between the Organ Builders, the local schools, the Merton Music Foundation, Wandsworth Music Education Service, the Royal College of Music, and the Musical Instrument Department of Merton College of Further Education. A further partnership has been discussed with the educational and outreach programme of the Royal College of Organists. The full programme of local education and community activity will be managed so as to target new communities as well as to build the current ones.
- e) Documenting the Organ Restoration:** A Year 4/5 project will enable pupils to document their observations and produce a slide show for their school and the church website, with multiple learning outcomes linked to music, science, history and use of media.
- f) Continuing Professional Development.** For primary school teachers, a site visit and introduction to the organ, its music, technology and history, and how the resource might be used in the classroom.

### **g) Community Service for 6<sup>th</sup> Form Students**

King's College sixth formers have successfully run singing projects with local primary schools in the past and the organ would offer a new opportunity for both singing and playing the organ at King's and Wimbledon Colleges and where students have organ lessons.

### **h) Further and Higher Education**

Professor David Graham at the **Royal College of Music** has expressed interest in concert opportunities. The RCM does not have a concert type instrument, and they would value a venue where RCM organ students could have performance opportunities. The RCM would be able to advertise these through their termly concerts brochure. The Head of Composition at RCM is to be consulted on commissioning a new work. David Graham advised that a composer should be sought who already has a publisher in order to get the widest possible exposure.

- i) At Merton College of Further Education**, Keith Graves in the Musical Instrument Technology Department [is](#) very enthusiastic about the opportunity for some of his students to apply for the traineeship with Mander (the College used to have an organ restoration course run by Matthew Copley).

## **3.5 Training:**

John Mander of Mander Organs is very enthusiastic over the potential for training in the craft of organ building. On the one hand, he sees the unique opportunity for training his own staff in the idiosyncratic requirements of Walker Organ / pneumatic action restoration; on the other he is keen to broaden out the training opportunity to others in the industry.

Building skills internally at Mander's is seen as an investment priority [for the firm. To create an additional apprenticeship](#), an appropriate source of additional funding has been identified and an application to the Radcliffe Trust is to be made.

## **3.6 Concerts and Recitals**

Several ideas have been developed:

### **a) Family Concert**

A family concert, with a narrated introduction and the participation of a high quality local school choir aims to increase the number of local people exposed to the organ's musical potential and local significance.

### **b) Wider concert programme and festivals**

2011 sees the rededication of the organ and will be marked with an inaugural recital by an international celebrity organist. This will be offered free to the community to celebrate the completion of the restoration and the support of the HLF, and is costed in the project budget. Further concerts will be planned for autumn 2011. Beyond this, with the centenary of the organ coinciding with the Olympics in 2012, a programme of related concerts will be scheduled throughout

the year, featuring both celebrity artists and local musicians, and strengthening existing links (i.e. the well-supported concerts held in 2009 involving an RCM student orchestra, and an RCM brass group, and the recent Gala Opening Concert of the new Wimbledon Festival on 20th November)

- c) **Monthly Friday Open House:** A new venture devised and planned by the Organist, to commence autumn 2011. Church opened on the last [Friday evening of the month](#), maybe 8.15 - 9.30. Atmospheric lighting, relaxed ambience, no 'religion' as such, visitors free to wander in and out, walk around, sit quietly, enjoy the space, meditate, unwind... An informal 45-60 minute sequence of meditative music (style of Radio 3 'Late Junction') - organ, instruments, singers, solo or groups - imaginative juxtaposition of styles - classical, folk, ethnic, blues, with no restrictions, except that visitors and performers should respect and tune into the spirituality of the building. Imaginative use of the building as a performance space. Invite widest possible range of performers - the church's own musicians, friends and family, students from secondary schools, music colleges etc. Aim - to attract local people to come and enjoy the building, people who might never consider coming through the doors to a mass or a formal concert.

### 3.7 Visits & Tours

In addition to the substantial inward investment the restoration represents for the area, it brings with it opportunities for [local promotion](#). The restored organ can be put on the map for visits and events, bringing local and external groups as part of heritage-based walks or tours. The [church will be formally included in London's annual Open House weekend in September](#). The US-based **Sacred Places** tour company could be [a](#) target for regular newsletters. 2012 will be the key opportunity to launch those relationships.

Among organ specialists, the restoration is likely to attract widespread national interest and publicity in the specialist press. Provision will be made for visits by local associations operating under the umbrella of the IAO, both from the South East and further afield, to hold meetings at the church, where their members can learn about the restoration process and hear and play this unique instrument for themselves. National specialists groups like the Organ Club and the British Institute of Organ Builders may wish to organise similar events here also, which we will strongly encourage.

## 4.0 Delivery of Learning and Participation

### 4.1 Management Structure

The Parish has a pastoral team comprising priests, lay assistants, and a Youth Worker – all working to a Parish Pastoral Council (PCC). Accountability rests with the Parish Priest, through the Finance Committee. It is the policy of the Jesuits to rotate its men every few years, so the parish

always remains open to fresh thinking. The current Parish Priest, Fr. Keith McMillan SJ, is an Accountant and specialist in the social history of accounting, and was formerly on the academic staff of London School of Economics. He expects to be in post for at least the duration of the restoration project.

The Society of Jesus (Jesuits) maintains a large community house in Wimbledon, adjacent to the church, and thus expects to maintain the stability of the church and parish long into the foreseeable future.

The Organ Restoration Committee comprises:

- Director of Music, Robert Rathbone, ARCM. Robert is also Head of Music at the comprehensive secondary school, Wimbledon College.
- Organist, David Gammie, FRCO. David is also a recitalist of international repute, and a writer on organ music with extensive links in this field.
- Choir member and Volunteer, John Merivale, DipLA. John is a landscape architect with experience of urban and community regeneration, and now works in the funding of environmental projects with a major London charitable foundation.
- Independent Specialist, Ian Bell, has advised on the specification of the organ restoration and tendering process, and will manage the contract with Mander Organs.

## 4.2 Paid Staff

While the Director of Music and Organist are paid for their regular church duties, their work in connection with this HLF application and related activities is on a voluntary basis.

In order to deliver the Learning and Participation objectives of the restoration project, we envisage that a paid **Volunteer Coordinator** will be the best way to ensure that the programme is on track and properly supported. Funding for this temporary part-time post will be sought through an 'Awards for All' grant. Should this not succeed, we shall fall back on the church's existing network of volunteers. The Parish Offices already provide desk space, phone, and PC. The Volunteer Coordinator would be responsible for:

- Recruiting new volunteers
- Individual management of volunteers and supervision of tasks
- Establishing a clear communication system so that deadlines are met, queries dealt with and problems, glitches are resolved as quickly as possible.
- Agreeing monitoring and record keeping systems, protocol for data input and use.

Once restoration is complete, the Parish plans to recruit a full-time paid **Administrator**, and thus to ensure the ongoing nature of our activities beyond the period of support from HLF.

## 4.3 Volunteer Roles

In order to deliver the exciting programme of events and activities for the promotion of and access to the organ to a wide community of interest, the

existing core of volunteers driving forward the Restoration will need to be extended. There are three key roles that will require some knowledge, experience and skills. These are **School Programme Co-ordinator, Concert and Recital Programme Administrator, Marketing and Web management Volunteer**. Job descriptions for these roles are included as **Appendix H**.

Recruitment will be done through the Parish's extensive networks, or through Community Service Volunteers and Volunteering England. Both organisations also provide excellent information on Good Practice around recruiting, managing and rewarding volunteers.

[www.csv.org.uk](http://www.csv.org.uk)

[www.volunteering.org.uk](http://www.volunteering.org.uk)

We believe the outreach work of the School Programme Co-ordinator is the most critical function to fulfil our **learning and participation objectives**. If we are unable to fill this with a Volunteer, we have included a contingency of £5,000 in our costs, so that we may pay someone to do this.

## 5.0 The Social Context

### 5.1 Social Role of the Sacred Heart Church

The Sacred Heart is unusual in several ways: On the one hand, it fulfils all the normal functions of a local parish church, serving its local community. On the other hand, it has a role on a larger, possibly 'sub-regional' scale. To begin with, its sheer size – matching the cathedral-like scale of the organ itself – make it a prominent local landmark. Secondly, it is the focal church for the two large comprehensive boys' and girls' schools – and these schools draw their pupils from a catchment well beyond the local borough. Thirdly, the church has for a century been a focal point for the Jesuit community in Britain – many of whom serve primarily the schools or Heythrop College, the Jesuit college of London University. All of these factors contribute to a broader range of liturgy than would be usual for a small parish church, to a broader range of music, and to its wider potential for social and cultural opportunities.

### 5.2 The Wider Catchment

Mindful of these wider links, we intend to publicise the cultural 'offer' as broadly as practicable. Networking with the wider South London region will be a target for subsequent years. It will also be helpful to situate the project in a wider landscape, at sub-regional level, to include the surrounding boroughs whose inhabitants constitute potential audiences and link with sub-regional organisations that can encourage those groups to take part. **South London Partnership**, and within it, **South London Arts Partnership**, will be helpful networks for this broader mapping.

### 5.3 The Local Catchment

In the first instance, the boroughs of Merton and Wandsworth will be taken as the catchment for developing existing and new audiences. These areas are chosen in view of a **realistic assessment of our capacity**, our natural loyalty to our home borough, and our close relationship to the neighbouring area of Wandsworth immediately to the North. Reaching out successfully to communities in the two chosen boroughs implies increasing the diversity and number of those taking part.

Much of the activity planned around the organ restoration can be aligned to local priorities and this will help attract support for both

- communication and outreach, and
- funding

Sacred Heart Church's Organ Restoration Project will position itself firmly in the cultural and voluntary sector landscape in order to reach out to the audience groups it does not serve, and to increase the number of those it already attracts.

The demographics and geography of the surrounding area are the primary factor in determining how to develop the audience and the snapshot below, from local authority sources, sets out details about the church's surrounding population.

## **5.4 The London Borough of Merton**

The London Borough of Merton is located in the south west of London. Its neighbours are the boroughs of Wandsworth, Lambeth, Sutton and Kingston. Covering an area of 37 square kilometres, it is one of the smallest London boroughs.

A notable characteristic of Merton is the contrast between the more deprived wards in the east of the borough (Mitcham) and the more affluent wards in the west (Wimbledon). This is demonstrated by marked differences in income, educational attainment, employment, life expectancy and health.

**The aims of Merton's Community Plan** - Three cross cutting themes have been outlined for the borough, and each has a bearing on the way this Restoration Project's objectives will fit into the overall picture:

### **A. Bridging the Gap**

'recognises that there are big differences between the well-off wards in the west of the borough and the more deprived wards in the east and that there are also some differences between the north and south of Merton.' Reducing inequalities by bridging the gap between east and west is also a key theme of Merton's Local Area Agreement.

***The Sacred Heart Organ Restoration Project will ensure that people from a wider catchment area than the one currently served develop a sense of ownership, pride and pleasure in the value of the restored organ through attending concerts and events.***

### **B. The role of the voluntary, community and faith sector (VCFS)**

'Merton has an active and varied VCFS, with about 450 independent voluntary organisations and community groups. They provide essential services and many are involved in identifying new needs and managing innovative projects.'

***The Sacred Heart Organ Restoration Project will involve its community of voluntary organisations, across faiths, in the development of activities and events that served the communities they represent.***

### **C. Culture and the London 2012 Olympic and Paralympic Games**

'Merton's benefit from the Games stems from the Olympic tennis event taking place at Wimbledon. In addition, the borough wishes to reflect the potential and ideals of the Olympic and Paralympic Games through a programme of art, cultural and sporting events in the years leading up to 2012.'

***The Sacred Heart Church will strive to ensure that the restored organ can contribute its unique musical character and add excitement to Games-related activity and projects involving local people and visitors in the run-up to 2012.***

In this context, a particular concert may include celebrity organist Carlo Curley, who tours his own electronic organ. A musical "tennis match" would be staged between the traditional pipe organ and its modern electronic rival.

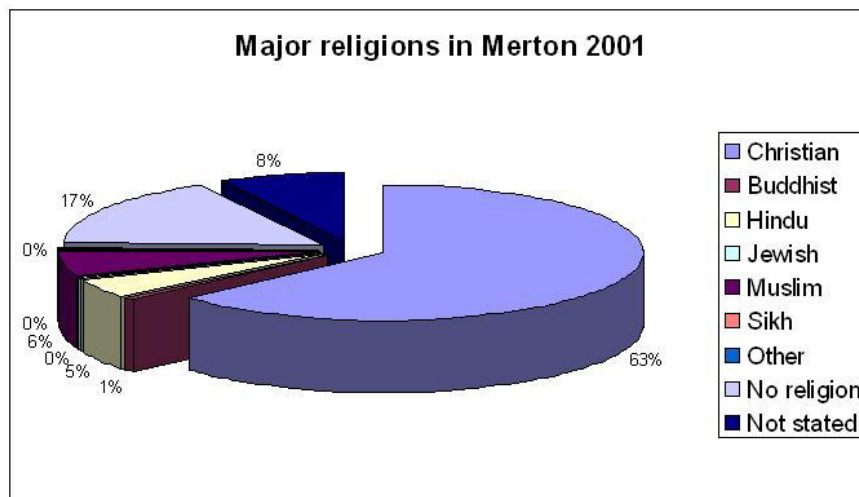
**The population** - People in Merton live longer on average than those in England. A high proportion of adults in Merton eat healthily and levels of obesity, binge drinking and deaths from smoking are lower than the average in England and Wales. However, life expectancy for females in the Cricket Green area of Mitcham is 77, nearly nine years shorter than in the Hillside area of Wimbledon where it is 85.3 years. Lavender, Cricket Green, Pollard Hill and Ravensbury wards all rank in the top 25% of wards across the UK experiencing multiple deprivation. In contrast, Village and Hillside wards in Wimbledon are in the top 5% most affluent wards nationally.

Merton's population grew faster than south London and London averages in the 1990s but growth has since flattened out. According to the 2001 Census, Merton has a total population of 187,908 in 78,884 households and an average household size of 2.38 people. In 2006 Merton's population was estimated at 194,986, an increase of 3.5%. In line with the rest of London, Merton's population is expected to increase over the next 20 years (194,986 in 2006 to 205,030 in 2026 - GLA 2006).

The population is fairly youthful with 45.23% in the 15-45 year ages and fairly balanced in terms of gender – males (49%) and females (51%).

Merton has a similar ethnic mix when compared with the rest of outer London. 75% of the population in Merton is from a white ethnic group, 11% from the Asian ethnic group and 8% from the Black ethnic group, compared to 71%, 12%, and 11% respectively in London as a whole.

Merton has a similar mix of places of worship when compared with the rest of outer London – with over 60 places of worship. The borough's religious diversity is recognised as a unique strength, and relations between different faith groups is generally positive. According to the 2001 census, 63% of local people are Christian, 6% are Muslim, 5% are Hindu, 0.8% are Buddhists, 0.5% are Jewish, and 0.3% are Sikh. Within central Wimbledon the world's main faiths all have places of worship, and elsewhere in the borough there are places of religious significance, for example the largest Ahmadiyya Muslim Mosque in Europe is based in Morden, the Church of Jesus Christ of Latter Day Saints has a base in Mitcham, and Canizzaro Park in Wimbledon is a focal point for people who live according to Ras Tafari, as Canizzaro House in Wimbledon was once the temporary home of HIM Emperor Haile Selassie.



The Sacred Heart Church is part of 'Churches Together I West Wimbledon'. ***The restored organ will assist the cultural exchange possible between these different groups, for it is the focus of a rich liturgical music heritage. One concert was recently given, for example, for the Council of Christians and Jews.***

**Employment** – There are differences between eastern and western wards when comparing employment by sector. Wards in Wimbledon contain a higher proportion of people employed in managerial, professional and associate roles, compared to wards in the Mitcham and Morden constituency which have a higher proportion employed in skilled trades, customer service and plant and machinery jobs.

**Income** – Median household income in Merton falls within the £29-£34k band (source: Paycheck 2006). This is similar to the median for London and above the national figure (£23-£30k). The Neighbourhood Renewal Strategy identifies eight wards that will be the focus of the Council's objective of reducing inequalities in the borough. Within Merton, however, there are large spatial disparities in the distribution of income. In general, the west side of Merton is more affluent, especially the Wimbledon Park, Village, and Hillside wards (all with median income ranges between £35 - £46k). The wards on the east side of the borough contain higher levels of deprivation: Figges Marsh, Pollards Hill, St Helier and Cricket Green all have median income ranges between £22 - £27k.

**Hillside** – The Sacred Heart church sits in Hillside ward, where 42% of the population live in one person households, and 17 % of these are pensioners. A further 19% are couples with no children (*Census, 2001*). The main housing types are flats, maisonettes or apartments and semi-detached housing. Average annual household income is estimated at £38,814 the second highest in Merton (*GLA, 2006*). 90.3% of the population has a qualification, with 62.4% at the higher level. 3.8% of the population are claiming benefits, with 1.2% claiming jobseeker's allowance. 72% of Hillside residents in Hillside have a stated religion. In particular, the ward has one of the highest percentages of Buddhists in the borough, as it borders Village ward, home of the Buddhapadipa Thai Temple, the first Thai Buddhist Temple in the United Kingdom.

Residents have a positive view of their neighbourhoods, with 86% feeling that they very or fairly strongly belong to their immediate neighbourhood, the highest in Merton. These are the highest figures in the borough.

## **5.5 The London Borough of Wandsworth**

Wandsworth is the largest inner London borough, stretching from Vauxhall out to the edge of Richmond Park in the west. There are five town centres: Clapham Junction, Balham, Tooting, Wandsworth, Putney. The smaller district centres of Earlsfield, Southfields, and Roehampton are close neighbours to Sacred Heart church.

Wandsworth has a mobile population with high levels of movement both into and within the Borough. In 2006, the resident population was estimated to be 279,000. The largest population growth is expected in the riverside wards where large scale residential development is continuing.

**Migration** – Between 2001 and 2006, Wandsworth had the 5th highest volume of migration per 1,000 population in England and Wales, with the highest number of non-UK nationals coming from Poland (1,880), Australia (1,730) and South Africa (1,480). Ethnic minorities account for one fifth of the population, and one in three of the under 16s. Wandsworth's non-white population is therefore below the Greater London average of 30%. In Wandsworth schools, the most frequently spoken languages spoken at home, other than English, are Urdu, Somali, Arabic, French, Portuguese and Spanish.

**Faith** – Many faiths are practised in Wandsworth. The Christian population is slightly above the London average - 61.81%, as compared to 58.23%. Members of the Christian faith are spread evenly across all wards. The Muslim population at 5.2% is below the London average of 8.46%, but significantly above the national average of 2.97% - and these are concentrated in the wards of Tooting, Graveney and Furzedown, which are short bus-rides away from Sacred Heart Church. The Hindu population is below the London average of 4.07%, but we note that 40% of Wandsworth's Hindus reside in nearby Tooting and Graveney.

**Age** - Wandsworth is atypical in its population structure, both nationally and when compared with London as a whole. It has smaller percentages of all age groups other than the 20-39 year old band which includes almost 50% of the local population, compared with around 35% in London and less than 30% nationally. Pensioners form only 12.6% of its population, compared to 15.5% of London as a whole and 21.1% nationally.

**Deprivation** - Wandsworth is an attractive place to live with a generally prosperous community, but parts of the Borough show significant levels of deprivation. According to a study conducted by Local Futures, Wandsworth ranked 128<sup>th</sup> out of 408 local authorities in terms of deprivation and 10<sup>th</sup> in terms of prosperity – but this masks substantial variations across the Borough.

**Heritage and Culture: The Vision** - 'Our vision is for everyone to have the opportunity to participate in a variety of cultural activities which will increase their wellbeing; promote community engagement and cohesion through an appreciation of Wandsworth's diversity; and foster a sense of place and belonging within the borough.'

Wandsworth has a rich **history** which is not always readily appreciated by people moving into the borough. The Heritage Service promotes a sense of place and belonging to the borough, and encourages residents to gain an understanding of the heritage of local people from other cultures.

St Mary's Church, Putney, and St Luke's Church, Balham, have regular classical concerts attended by audiences of over 200 per performance.

The **Arts Service** runs popular tea dances and offers small grants to Senior Citizen clubs for entertainment. The Council also funds the successful 'Active Days' programme, hosted by Age Concern, that enables relatively small groups of older people to develop interest groups close to their homes.

There are **Professional development** and training opportunities for the performing arts at ALRA at Wandsworth Common, National Opera Studio, South Thames College, and Roehampton University. The Council has a published Arts Strategy and participates in both the Central London Arts Partnership and the South London Arts Partnership, recognising the links with areas. Festivals include the Wandle Festival, the Furzedown Festival, and the Wandsworth Arts Festival.

The Council's **Cultural Priorities** include ensuring that each child and young person has the opportunity to participate in 5 hours of varied and engaging cultural activity each week, inclusion for those with disabilities and mental health issues, and maximising investment and partnerships with regional agencies for Sport and the Arts.

Wandsworth's **Vision for the voluntary and community sector** is of "A borough where there are more active citizens supporting a vibrant, inclusive, independent and strong voluntary and community sector delivering services which meet the needs of our diverse community".

As with our home borough of Merton, ***The Sacred Heart Organ Restoration Project will use our contacts in Wandsworth to make inter-cultural and inter-faith links, and to ensure that the widest number of people gain an opportunity to appreciate this aspect of our heritage, through attending our concerts and events.***

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This report has been prepared during October and November 2009, by Elizabeth Lynch and Anne Engel, Arts Development Consultants, with full input and co-operation from members of Sacred Heart's Organ Restoration Committee: John Merivale, Robert Rathbone, and David Gammie. See also the attached Appendices A to I.

<b>Appendix A</b>	<b>Action Plans</b>							
<b>Activity 1: Documenting Organ Restoration</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
<p><b>Year 4/5</b> project that will involve 3 visits, 1st to see organ pre-removal, 2nd to Mander wkshp Hackney, 3rd to see restored organ in situ again. Group to document their observations and produce slide/show for school &amp; website. <b>Year 7-10</b> project with Wimbledon College and Ursuline High School.</p>	<p>2 x 25-30 x 9/10 year olds from Sacred Heart and John Fisher Primary Schools 1 x 15-20 secondary pupils (65-80 in total)</p>	<p>Learning about heritage and learning through heritage: Active participation in documenting heritage project, learning about technology and history</p>	<p>Organist at Sacred Heart, John Mander at Hackney Workshop. Music staff at participating schools. Use of School Minibuses.</p>	<p>6 x £100 organist wkshp fees (£600)</p>	<p>May 2010-July 2011</p>	<p>Project developed in partnership with school and commitment made to project, Content produced can be shown on website</p>	<p>Activity worksheets designed to enable knowledge and understanding of conservation and heritage during the visits. Follow-up reinforcement - incorporating monitoring and evaluation to be embedded in project scheme of work. No. of hits on website</p>	<p>L and P</p>
<p>Visit/s also offered to members of the parish</p>	<p>One or more group/s, max 30</p>	<p>As above</p>	<p>As above</p>	<p>£100</p>	<p>As above</p>	<p>reported satisfaction and interest</p>	<p>Questionnaire</p>	<p>L</p>

<b>Appendix A</b>								
<b>Activity 2: Film</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
A video film recording the dismantling of organ, repair at Mander's workshop and reassembly in Church	all interested parties, education, conservation, local history, music heritage, organ music audiences, global reach, can be viewed via Youtube & Church website	The student film-makers will learn about conservation process and be learning about their local heritage and their role in promoting understanding and appreciation of this. Audiences will gain insight into a rarely observed process and be informed about heritage	Equipment supplied by participating school	Public Transport costs: £500 Misc expenses: £500	April 2010 until July 2011. Three groups of AS level media students to be involved (as timescale covers three academic year periods)	Successful production of good quality film	number of website/Youtube hits, posted comment, use by students as portfolio evidence for FE/HE and/or employment, teacher evaluation and pupil self-assessment and feedback, integrated into project delivery	P and L

<b>Appendix A</b>								
<b>Activity 3: Exhibition</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
Permanent exhibition in the Church of history, deterioration and recovery of the various mechanisms and the pipework. A version can also be placed on website.	Congregation (approx 2000/week) Other visitors for ceremonies, tours and concerts, approx 5000/year	Information about musical and heritage, conservation process and local history	Display panels and materials, photography	Materials, photography, graphic design £3000	Preparation begins April 2010. Installation when church opens, Nov 2010	Visitors' book comments, website hits, listings on specialist interest websites and tour guides	Feedback from visitor questionnaires targeted at groups of general public and special interest groups, feedback posts and views on website	L

<b>Appendix A</b>								
<b>Activity 4: Training</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
Mander sees this as unique opportunity for training in the idiosyncratic requirements of Walker Organ action restoration.	Mander's own staff, young instrument makers and restorers, e.g. students progressing from Merton College of FE Music Technology course	rare opportunity for specialist training with many transferable techniques and approaches	Mander's workshop and team. Application to Radcliffe Trust for training bursary	£5,000 included in project budget for a further apprenticeship, supported also by £5,000 to be sought from Radcliffe Trust. Mander's have included for one apprenticeship within their quotation	April 2010 for one year	2 trainees, 1 funded by Mander, 1 by Radcliffe Trust complete 1 year training placement	Monitoring, evaluation and qualifications to be researched as part of application to Trust and in consultation with Mander Organs	L and P

<b>Appendix A</b>								
<b>Activity 5: Workshop/demonstration - see the organ and how it works</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
6 x 45 minute workshops for 6 local (Merton and Wansworth) primary & secondary schools eg Sacred Heart, John Fisher, St Theresa's, Our Lady Queen of Heaven, Wimbledon College, St Cecilia's, Ursuline School	Year 4-6 pupils, Year 7-9 pupils, 6 groups of 20-30 pupils, Max 180 pupils, min 120 pupils	learning about organ and heritage, learning through study of organ and heritage. Project work which embeds learning about organ in curriculum, or enhances it, see appendices 2 & 3 main application	Organist, Volunteer School Programme Coordinator	1. Workshop leader's fee £100 x 6	September 2011 - May 2012 and continuing	1. All workshops booked by school groups 2.feedback from teachers about learning outcomes 3.evidence produced eg art project, science course work	Simple questionnaire to be completed at the beginning and end of session, integrated into workshop plan	L

<b>Appendix A</b>								
<b>Activity 6: Introductory Concerts for local primary and secondary schools</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
Two introductory concerts - one each for local primary and secondary schools, with a suitable repertoire of classical and popular music, both religious and secular	max 700 x 2 pupils from primaries & secondaries within walking distance, Year 3-6, Year 7-13 pupils, faith and non-faith schools	Access to organ, raised awareness of range of organ music and repertoire, information about local history and heritage	Organist, Marketing and booking by Volunteer School Programme Coordinator,	Organist's fee £150 x 2 Total £300	Sept - Dec 2011	1. 75% attendance, 2.visit is linked to subsequent curriculum or project in school 3.This content can be profiled on website 4. No. of views on website	1. Monitoring data via booking system 2.follow up contacts in each school to find out if visit has been used to inspire classroom or project activity 3. Content for website	P, L

<b>Appendix A</b>								
<b>Activity 7: Family Concert</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
Family concert with broad repertoire, classical and popular, religious and secular with a narrated intro to organ and music items plus a good local school choir	700 max, families targeted via Merton and Wandsworth local schools - all faiths and none, existing congregation and hall users	Appreciation of restored organ and music, introduction to local heritage and exposure to wider repertoire than previously experienced for some	Organist, marketing: flyers & e-flyers distributed via schools & church, Vol Sch Programme Coordinator, Mktg & Web Management Volunteer	Professional fees and expenses: £2000 Publicity £250	2012	1. 75% attendance 2. Audience profile	1. number of tickets sold or allocated free 2. audience questionnaires to discover e.g. where they live and if this is first visit to church concert	P

<b>Appendix A</b>								
<b>Activity 8: Concerts and Recitals</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
<p><b>Concerts:</b> Opening recital by an international celebrity organist. Further recitals by both celebrities &amp; local musicians. Concert with RCM student orchestra. Concert with student brass band. RCM student recitals. Family concert (as above)</p>	<p>3000+ Existing congregation and networks, new networks generated by schools activities, restoration publicity both locally and further afield, festival audiences etc</p>	<p>Access to rare instrument, appreciation of heritage and music</p>	<p>Partnerships with festivals and organisations</p>	<p>Opening recital (free admission): Artist's fee/expenses £2000. Publicity &amp; advertising for this &amp; concert series to follow £1750.</p>	<p>opening recital summer 2011. Further events autumn 2011. Centenary concert series throughout 2012</p>	<p>Successful partnership working to programme concerts and market to wider audiences, contributing to local authority agendas re arts, culture, heritage and tourism</p>	<p>attendance monitoring, partnerships. Audience feedback questionnaires incl suggestions for concerts</p>	<p>P</p>
<p>Friday evening Open House informal music events</p>	<p>Local, especially young people, who would not normally come into the church for a formal concert or religious service</p>	<p>Opportunity to enjoy the special atmosphere of an inspirational building, &amp; for musicians to make music in an 'alternative' ambience and a magical acoustic</p>	<p>Organists, church musicians and friends, local students, instrumentalists/singers of all kinds</p>	<p>Self-financing. Home-produced local publicity. Maybe travel expenses for performers, Collection plate</p>	<p>A trial run of 6 months, Autumn 2011 - Spring 2012</p>	<p>To attract a broad spectrum of the local community to appreciate the organ and the building, and respond to a spiritual but not specifically Catholic ambience</p>	<p>Observation of visitor numbers, enthusiasm and variety of performers</p>	

<b>Appendix A</b>								
<b>Activity 9: Tours</b>								
<b>Detailed description</b>	<b>Audiences</b>	<b>Benefits for people</b>	<b>Resources</b>	<b>costs in project budget</b>	<b>timetable</b>	<b>targets &amp; measures of success</b>	<b>methods of evaluation</b>	<b>meeting HLF aims</b>
Tours organised in partnership with <b>Open House</b> and other local and regional partners, eg. Sacred Places tours, local history societies, church and organ music societies etc. see list Appendix 5	local, regional and international audiences interested in architecture, heritage and music	close-up access to the organ and ability to view inner workings. Access to the exhibition	Partnerships and networks	n/a	from Sept 2011 onwards	monitor bookings, enquiries and partnerships in order to set realistic targets for 2012-13 and beyond	promote to networks in Appendix 5	L

Sacred Heart Organ Restoration			Appendix: B		
			Programme Summary Timetable		
	Project development & management	Responsibility	Outcome	Timetable	HLF aims
1	Raise additional funding	Development Team	Volunteer coordinator funding	Jan-Mar 2010	P
			Training bursary bids prepared	Jan-Mar 2010	L
2	Set evaluation framework	Development Team & HLF	Timetable and success measures set, internal and external	Jan-Mar 2010	L and P
			Project keeps to time + to budget		
3	Recruit Volunteers	Volunteer coordinator +	3 specialist volunteers recruited:	Jan-Mar 2010	P
		Schools volunteer	Schools liaison begins	Jan-Mar 2010	L and P
		Marketing volunteer	Marketing strategy developed	Mar-June 2010	P
			Additional consultation starts	Mar-June 2010	P
		Events volunteer	Programming plan begins	Mar-June 2010	L and P
4	Organ removed from Church	Development team + Mander	Restoration can begin in factory	6 - 30 April 2010	L
			Training and visits can take place		
5	Contract to replace church floor	Parish Council	Church closed + new floor	May - Nov 2010	N/A
6	Documentation set in motion	Development Team + Volunteer	Website devt, exhibition, film + photography planned w. Partners	April 2010 - 2011	P
7	Outreach to specialist groups	Volunteer coordinator +	Partners increased, awareness	Oct - Dec 2010	P
	for preparation of launch	Marketing + Events volunteers	of opportunities raised, network broadened		
7	Finalise 2011 Programme & repertoire	Development Team + partners	Inspiring new programme attracts large and broader audience via links with festivals and events	Oct-Dec 2010	P
8	Commission new work	Development Team	New Work for 2011 produced	Jan-Mar 2011	P
9	Return and rededication	Development Team + Church +	Publicity attracts public +	July-Sep 2011	

	of organ	Mander + Volunteers	media attention		
10	Links with 2012 Cultural Olympiad consolidated	Development Team and L B Merton	Centenary and Olympiad linked concerts maximise new + broader participation	Apr-June 2012	P
11	Debrief + evaluation Sharing the learning	Development team+partners+ audiences + HLF	Lessons learnt + dissemination Sustainability Strategy	Oct-Dec 2012	P and L
	<b>Activity</b>	<b>Participants</b>	<b>Audience</b>	<b>Timetable</b>	<b>HLF aims</b>
1	<b>Documenting Organ Restoration</b>	Primary & Secondary schools x 3	other school pupils & website users	May 2010-July 2011	L and P
2	<b>Film</b>	Student film-makers	YouTube, website users	Film production Apr 2010-July 2011 online from Sept 2011	L and P
3	<b>Exhibition</b>		Congregation, visitors, concert audiences etc	April 2010 until July 2011	L
4	<b>Training</b>	2 Trainees		April 2010 until July 2011	L and P
5	<b>Workshop Demonstrations</b>	Primary & Secondary schools x 6		September 2011 - March 2012	L
6	<b>School Concerts</b>	Primary & Secondary schools	Primary & Secondary schools	Sept - Dec 2011	L and P
7	<b>Family Concerts</b>	a Primary and a Secondary school, adult singers	max 700 x 2 pupils from primaries & secondaries within walking distance, Year 3-6, Year 7-13 pupils, faith and non-faith schools	Jan-Dec 2012	P
8	<b>Other Concerts and Recitals</b>	Both professional and amateur musicians and singers/choirs	3000+ Existing congregation and networks, new networks generated by restoration, festival audiences	autumn 2011-Dec 2012	P
9	<b>Tours</b>		local, regional and international audiences interested in architecture, heritage and music	from Sept 2011 onwards	L



## Appendix C: Church Organisations and Hall Users

<b>REGULAR HALL USERS</b>	<b>NO.ATTENDING</b>
Wimbledon Scouts, Guides, Brownies & Cubs	340
Bridge Group	10
Children's Liturgy Group	40
Confirmation Group	64
Deaf & Hard of Hearing Group	40
First Holy Communion Group	25
Generation Together Lunche Club	30
Ladies Keep Fit Group	15
Landings	20
Marriage Preparation Group	30
Parish Finance Committee	12
Parish Pastoral Council	12
Parish Play morning	60
Premises & Hall Management Committee	12
Queen of Peace Prayer Group	40
RCIA	20
S.E.B Support Group for Families	50
Social Club	40
St. Vincent de Paul Society	20
Thursday Group	20
Yoga Group	10
Youth Group	20
Lower Edge Hill & Darlaston Road Residents' Association	20
Catenian Association	40
Eucharist Ministers	40
Fine Art	150
Jesuit Missions	50
Parish Safeguarding Team	10
Flower Group	12
Traidcraft	4
Bible Readers	20
CAFE	50
Parish Pilgrimage	40
Donhead – Wimbledon College Preparatory School	200

Ursuline High School	125
Wimbledon College	200
Sacred Heart School	250
Richard Challoner College	150
Anglo Italian Society	200
Friends of Bolivia	150
Merton Youth Music	150
Mc Millan Cancer Group	100
Jesuit Refugee Service	60
Soup Run	40
St Raphael's Hospice	60
Edge Hill Residents	30
Oak Residents	20
	40

### **REGULAR ORGANISATIONS OF SACRED HEART CHURCH**

28th Wimbledon Brownies  
 Wimbledon Rainbow's  
 28th Wimbledon Guides  
 9th Wimbledon Cubs  
 9th Wimbledon Explorers  
 9th Wimbledon Scouts  
 Children's Liturgy Group  
 Confirmation Group  
 Deaf & Hard of Hearing Group  
 First Holy Communion Group  
 Landings  
 Marriage Preparation Group  
 Parish Pastoral Council  
 Queen of Peace Prayer Group  
 RCIA  
 S.E.B Support Group for Families  
 St. Vincent de Paul Society  
 Youth Group  
 Catenian Assoc  
 Eucharist Ministers  
 Jesuit Missions  
 Flower Group  
 Traidcraft  
 Bible Readers  
 CAFE  
 Donhead  
 Ursuline High School  
 Wimbledon College  
 Sacred Heart School  
 Rosary Group  
 Organ Lessons to all Merton Schools

Willington School  
King's College  
The Hall School  
Rokeby School  
Richard Challoner College  
St Raphael  
HCPT – Handicapped Children’s Pilgrimage Trust  
Church's Together in West Wimbledon  
Wimbledon International Music Festival  
Jesuit Refugee Service  
St Raphael’s Hospice  
Sacred Heart Choir  
Sacred Heart Church Drama Group  
The Christian Life Community



## Appendix D: Primary Schools Proposals

### **1.1 Ideas for activity: Learning about the arts and heritage, learning through the arts and heritage**

The organ and its music could be used to **inspire activities linked to the curriculum**, in particular the delivery of **core skills** in literacy, numeracy and ICT. In addition to the direct link with music, there are opportunities for art and design creative writing, history, drama and dance.

**An introduction to the organ** can be stimulated directly by

- a visit to hear the organ being played at a **special concert for primary school pupils**
- and/or**
- a visit to **see the organ and a demonstration of how it works**. The choir stall can accommodate groups and it is possible to see inside the organ and observe the bellows working etc.

### **1.2 Music Appreciation**

After hearing the huge sound the organ makes and a range of selected music at the Children's Concert, appreciation could be explored through:

- Listening and speaking, discussing their reactions to the concert
- Writing factually or creatively about the music and the composers
- What is so special about the sound?
- When and where do we hear organ music?
- Why is it used at christenings, weddings and funerals?
- What kind of moods and emotions does the music suggest?
- Does the organ sound like any other instrument you have heard?
- How is it used in films?

Activities: **Poetry** inspired by the organ and the music,

**Journalism** -reviewing the concert, interviewing people behind the scenes

**Religious Education**: the role of music in worship and religious rituals

Pupils could make **a recording** of some of the concert, interview each other, the organist, their teachers and use simple audio edit software to make **a podcast** for the school website.

### **1.3 Science**

After a visit to see the organ classroom activities could include exploring how sound is made using pipes and air. What other machines use moving air? Which other instruments use pipes of different sizes to make sound?

## **1.4 Maths**

Numbers and sizes of organ parts, combinations to build up sound and power.  
How music and maths work together - counterpoint

## **1.5 History, Heritage and Architecture**

The church and the organ lend themselves well to research on **local history** and architecture. The Church and the organ are of great visual interest and the location has wonderful views of London from its grounds. Opportunities for photography, use of powerpoint. Could also embed maths skills in learning about floor plan and elevations through doing their own architect's drawings.

Who commissions organ music and why?

## **1.6 Creative ICT**

- Use of visual and sound recording equipment, power point presentations.
- Web-based research
- Producing a mock newspaper about the organ restoration

## **1.7 Dance and Drama**

- Making a short dramatic 'silent' film with organ music soundtrack
- Creating a dance in response to a piece of organ music

## **1.8 Art and Design/technology**

- A visit to the church to draw the organ followed by a range of art activities as school to create a visual 'wall of sound'
- Model making that illustrates how the technology of the organ works

## **1.9 Music and singing**

Singing – a wonderful opportunity for young choirs, to sing accompanied by the 'big' sound of the organ. Pupils could work towards a **concert in the church**, perhaps as part of the re-opening season, perhaps as part of a **festival of school choirs**.

## **1.10 Opportunities**

Host a short student placement from one of the music colleges to support your project – ideally some one who is studying the organ or a singer.

- END -



## Appendix E: Secondary Schools Proposals

1. Secondary School projects could be designed to **deliver curriculum objectives** or as part of **Extended Schools** and **Gifted & Talented** programmes.
2. In addition the programme of concerts and recitals planned to celebrate the restoration of the organ and its centenary in 2012 offers a unique and timely opportunity for schools to take part in a **major choral work**. This could involve several schools and leading Conservatoires and also be part of the local Cultural Olympiad programme.

### **3. Ideas for activity: Learning about the arts and heritage, learning through the arts and heritage**

The organ and its music could be used to **inspire activities linked to the curriculum**, in particular the delivery of **core skills** in literacy, numeracy and ICT. In addition to the direct link with **music**, there are opportunities for **art and design creative writing, history, religious studies, drama and dance**.

4. **An introduction to the organ** can be stimulated directly by
  - a visit to hear the organ being played at a **special concert for secondary school pupils**  
**and/or**
  - a visit to **see the organ and a demonstration of how it works**. The choir stall can accommodate groups and it is possible to see inside the organ and observe the workings.
5. After hearing a range of selected music at the **Youth Concert**, and directly experiencing the huge sound generated by the organ a range of curriculum work could be developed for example:
  - a) **Music**: music appreciation, music technology and composition, choral music
  - b) **Poetry** inspired by the organ and the music,
  - c) **Journalism/media/ICT** -reviewing the concert, interviewing people behind the scenes, Pupils could make **a recording** of some of the concert, interview each other, the organist, their teachers and use simple audio edit software to make **a podcast** for the school website.
  - d) **Religious Education**: the role of music in worship and religious rituals

#### **e) History, Heritage and Architecture**

The church and the organ lend themselves well to research on **local history** and architecture. The Church and the organ are of great visual interest and the location has wonderful views of London from its grounds. Opportunities for

photography, use of powerpoint. Could also embed maths skills in learning about floor plan and elevations through doing their own architect's drawings. Who commissions organ music and why?

**f) Creative ICT**

Use of visual and sound recording equipment, power point presentations.  
Web-based research  
Producing a mock newspaper about the organ restoration

*Film project: Look at the organ from simplest, mouth organ, to the cinema organ, the Victorian organ grinder's organ and maybe explore ways of using them, say in a soundtrack for a moody thriller.*

**g) Dance and Drama**

Making a short dramatic 'silent' film or drama with organ music soundtrack  
Creating a dance in response to a piece of organ music

**h) Art and Design/technology**

A visit to the church to draw the organ followed by a range of art activities as school to create a visual 'wall of sound'  
Model making that illustrates how the technology of the organ works

**i) Music and singing**

Singing – a wonderful opportunity for young choirs, to sing accompanied by the 'big' sound of the organ. Pupils could work towards a **concert in the church**, perhaps as part of the re-opening season, perhaps as part of a **festival of school choirs** or a production of Britten's Noye's Fludde.



## Appendix G: Existing and Potential Links

### **Festivals**

Name **Wimbledon Music Festival** – Nov 2009  
Location various  
Relevance 2009 is the first festival, so good to get in at the start  
Contact known to SH

Name **Wimbledon Book Fest** - October  
Location various  
Relevance integrates music events (closing concert this year)  
Contact [www.wimbledonbookfest.org](http://www.wimbledonbookfest.org)

Name **Celebrating Age Festival**  
Location borough wide  
Relevance partnership with Age Concern  
Contact [www.ageconcertonmerton.org.uk](http://www.ageconcertonmerton.org.uk) 020 8648 5792

Name **Wandle Valley Festival** - June  
Location Wandsworth/Merton  
Relevance Interest in the heritage aspect, could be linked project  
Contact [www.wandlevalleyfestival.org.uk](http://www.wandlevalleyfestival.org.uk)

### **Networks**

Name South London Partnership (also South London Arts Partnership)  
Location Cross Borough  
Relevance Coordinating cross-borough interests and activity  
Contact [www.southlondonpartnership.co.uk](http://www.southlondonpartnership.co.uk)

Name **The Gregorian Association**  
Location

### **Potential links**

Contact [pjsw@beaufort.demon.co.uk](mailto:pjsw@beaufort.demon.co.uk) Peter Wilton

Name **Making Music London**  
Relevance Links 300 voluntary music groups throughout London  
Contact [www.makingmusiclondon.com](http://www.makingmusiclondon.com)

Name **Youth Music**  
Location  
Relevance  
Contact known to SH

Name **Wimbledon Music Diary**  
Location online - local  
Relevance communications tool  
Contact [www.wimbledonmusicdiary.com](http://www.wimbledonmusicdiary.com)

Name **Music and Worship Foundation**  
Location  
Relevance  
Contact [www.mfw.org.uk](http://www.mfw.org.uk) 020 7609 8758 e-mail [southeast@mfw.org.uk](mailto:southeast@mfw.org.uk)

Name **The Plainsong and Medieval Music Society**  
Location  
Relevance  
Contact [www.plainsong.org.uk](http://www.plainsong.org.uk) e-mail [admin@plainsong.org.uk](mailto:admin@plainsong.org.uk)

Name **The London Organ Concerts guide**  
Location Virtual & hard copy from Causeway House, The Causeway, Boxford  
Relevance Publicity & promotion, communications tool  
Contact known to SH

Name **Merton Historical Society**  
Location  
Relevance Lectures, visits, integration into walks  
Contact <http://www.mertonhistoricalsociety.org.uk>

### **Groups and organisations**

Name **Merton Music Foundation**  
Location Chaucer Centre, Morden, SM4 6PX  
Relevance large-scale events with schools (Albert Hall Music is for Life 2008 & 2012 song)  
Contact known to SH

Name **Merton U3A**  
Location Various  
Relevance Courses/events/networks for older students with local interest  
Contact [www.mertonu3a.org.uk](http://www.mertonu3a.org.uk)

Name **The Wimbledon Society**  
Location  
Relevance Committed to protecting local heritage and amenities  
Contact [www.wimbledonsociety.org.uk](http://www.wimbledonsociety.org.uk)

Name **The Wimbledon Guild**  
Location  
Relevance Older people's activities  
Contact 020 8946 0735 Email: [info@wimbledonguild.co.uk](mailto:info@wimbledonguild.co.uk)

Sacred Heart Church Wimbledon

The Walker Organ Restoration Project 2009-2012



## **Appendix H: People Consulted**

The people below are the main respondents to our enquiries:

Keith Graves	Merton College of FE
David Graham	Royal College of Music
John Mander	Mander Organs
John Mander	Merton Music Foundation
Suzy Gray	Head of Arts, Wandsworth
Geoff Mussard	Wandsworth Music Education Service
Sandy Cowling	Former Director of Education, Merton
Irene Pinner	Head, Sacred Heart Primary
Wyn Laundry	Music teacher, John Fisher Primary
Robert Rathbone	Head of Music, Wimbledon College
Father McMillan	Sacred Heart Church
Nick Duff	Bishopsford Community School, Head of Music



## Appendix I: Fundraising for the Balance

As at November 2009, and as detailed in the Application to HLF, there is currently a shortfall in our overall funding needs of just under £60,000.

We intend to make a variety of applications as follows:

- **The Radcliffe Trust** has already been identified as a good potential funder for the Traineeship at Mander Organs. This Trust provides small grants in support of crafts and music, particularly in the field of Classical music. Crafts are broadly defined, including building conservation skills, rural skills and traditional creative craft skills. In the area of crafts the main objective is the support of craft training among young people both at apprenticeship and postgraduate levels. For other craft grants the Trustees' main objective is to achieve a standard of excellence in crafts related particularly to conservation.
- **Other Grants for the Arts** – On the basis of the Learning, Participation and Concert activities Arts described in our report, we shall research and make immediate applications to other funders including: Arts Council London, Esmée Fairbairn Foundation, Paul Hamlyn, Clore Duffield, Calouste Gulbenkian, Rayne Foundation – and several others. We are confident of at least partial success in these areas.

In the event that our application to HLF is successful – and if we still have a shortfall in April 2010 when we plan to start the works – the Society of Jesus has offered to underwrite the necessary balance. This would be done through provision of a loan, to be repaid through parish funds. A letter from the Society confirming this arrangement will be supplied to HLF.