

The community education work of orchestras and opera companies: principles, practice and problems.

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Abstract

In 1998 most orchestras and opera companies have an education team; today's large-scale, high-profile projects mounted by orchestras and opera companies appear to be developing into a full-scale industry on their own. Although music companies today present their educational activities as having a new approach, this originality is not borne out by the evidence; most of the ideas fundamental to its practice were presented nearly thirty years ago. In the absence of sustained critical debate, this thesis analyses and questions some of the claims made by education teams. It does not attempt to be a comprehensive survey of the projects taking place; rather its purpose is to evaluate them, to put them in educational, musical and social contexts and to examine the underpinning theoretical and intellectual issues. However, it does provide new and wide-ranging data on a broader scale than that of previous research. The research demonstrates that many of the objectives of music organisations are not being met. It appears that visiting musicians can be a welcome and enjoyable diversion from normal school routines and that, at times, they can have a profound effect on individual participants, but there is little evidence to suggest that the work helps with the school music curriculum or that it shares the resources of the organisations involved and develops the concert-going audience. As yet there is little indication that companies involved in education work have taken seriously the need for evolution. Their role in partnership with schools and colleges now requires clarification

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PREFACE

In 1997 most orchestras and opera companies have an education team. Accounts of their projects in newspapers, television and radio programmes abound, all of them detailing the events, the performances, the reactions of participants, with no-one denying that they are 'a good thing'. As envisaged by pioneers of the 1970s, the creative music workshop involving professional players was intended to give direct support to school teachers and to enhance music in the classroom, but today's large-scale, high-profile projects mounted by orchestras appear to be developing into a full-scale industry in their own right. Such work has become a systematic economic activity: the funding raised for education work provides for the employment of a growing number of full-time, part-time or freelance Education Officers or amateurs.

Publicity material from the companies is full of enthusiastic responses from those involved, but there is a marked absence of self-critical analysis which might challenge the theory and practice of these visiting artists. Funding for music companies is often dependent upon education work yet, since there is no over-seeing body concerned to ensure quality control, no-one has examined carefully what is happening or has debated the issues.

In the absence of sustained critical appraisal, this thesis analyses and questions some of the claims made by education teams. Are they a creative voice for the whole community, breaking down barriers and offering the participants a sense of ownership? Do they share the resources of the orchestra or opera house and help teachers to deliver the National Curriculum? Could this be a redefinition of the orchestral institution, or is the work no more than a cynical attempt to raise a company's profile? Are they, as some critics have accused them of doing, acting as cultural paratroopers dropping in their forces to deliver small packages of one-off workshops with no clear strategy or contingency plan?

The thesis does not attempt to be a comprehensive survey of the projects taking place; rather its purpose is to evaluate them, to put them in educational, musical and social contexts and to examine the underpinning theoretical and intellectual issues. In

the light of the prevailing cynicism surrounding the motivation behind some education work, perhaps the most important questions to ask are: what is being done? why is it being done? and who profits from it?

On the assumption that there are benefits, the first task, therefore, is to define what these benefits might be. Early chapters of the thesis attempt to pinpoint historical elements which laid the foundation for today's education work by professional musicians. Starting in the early twentieth century, these sections cover the new philosophies and surrounding literature which gave prominence to creativity in the classroom. The chapters tie together the various strands of government reports, relevant books on music education, and developments in the school curriculum and instrumental service, documenting the work of some of the prominent composer-teachers who endeavoured to match music education to musical reality. The changing role of the Arts Council and its allocation of funding is examined through the evolution of the work of visiting artists in schools.

The expansion of this work has taken place against the background of a rapidly changing statutory education system which has seen the break up of local authority music advisory services, the introduction of GCSE, the National Curriculum, and a change to local management of schools. These developments and their effects are traced from the 1950s onwards. Music teaching in schools has undergone a transformation in recent decades: the previous goal of attaining the highest standards of performance has shifted to one which puts creativity and participation at the forefront. Some teachers are ill-equipped to cope with these new demands and have welcomed the input of professional musicians. This study questions whether the new philosophy in music education is comprehensively applied, or even properly understood, by players whose training was towards the acquisition of highly developed technical skills.

Early projects are described as well as the rationale informing them, and ensuing reports are summarised. The Gulbenkian Report (1982), The Arts in Schools. Principles, practice and provision, is of particular significance. As a first step, these reports are outlined in order to establish how the benefits were originally conceived and who they were intended for. Next, current education policies are surveyed and analysed

in order to define what benefits are claimed for those taking part today. On the basis of this definition the work of the orchestras and opera companies is examined more closely.

In order to provide a richer picture of education projects in both the social and musical contexts, further information and data is provided by means of interviews with those working in the field, by case studies, and by evaluation. Three major assessments are offered: the work of London Sinfonietta, Opera North, and the Huddersfield Contemporary Music Festival. The appendix includes interviews with some of the leading people in the field: including composers, amateurs, and teachers - David Bedford, Simon Foxley, Duncan Fraser, Richard McNicol, Ian Mitchell, Stephen Montague, Gillian Moore, Nigel Osborne, Eugene Skeef, and Trevor Wishart. Through analysis of this data several areas of controversy are identified; these are probed in the chapters which follow

The last decades have been a period of complex social and cultural change, where classical music and the conservatoire system have lost their cultural hold on music education: orchestras and opera companies are in danger of becoming an anachronism. Against this background, can charges of élitism be ignored? This is another area that is addressed. Is the use of music from other cultures a genuine attempt to break down barriers, or is it an aspect of cultural imperialism, or a desperate bid to find some accessible common ground?

Visiting musicians usually describe their roles as 'educational', but the terms 'community' or 'outreach', 'social' or 'artistic', could equally be applied to the outcomes of their work: the distinctions are blurred. If it is education, then what is being taught and what is being learned? Is the creative music workshop the most appropriate and effective means of working? Can players be effective teachers? Do they need to be? Are they achieving anything that could not be accomplished by the teachers themselves? Are they receiving appropriate training? In the absence of thorough evaluation, are questions of planning and preparation, collaboration and partnership, being adequately addressed?

All these and other related questions are addressed in the later chapters which look specifically at matters of élitism, funding and motivation, education policies, creative music workshops, and the use of diverse styles of music and art forms outside the expertise of the organisations involved. The competence of players as teachers, and the appropriateness of their training is examined. Finally the thesis attempts to clarify the relationship between education teams and schools.

The conclusion arrives at some uncomfortable truths.

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Declaration

Small sections drawing on material in this dissertation have been published previously (as detailed in the bibliography).

CHAPTER ONE

Towards a new philosophy: creativity, participation and the music curriculum (1800-1967)

‘Every man is a special kind of artist...’ Herbert Read 1943

In November 1989 John Cage came to Huddersfield where, as part of the Contemporary Music Festival, a retrospective of fifty years of his music was performed. The Times Higher Education Supplement (December 1 1989) reported:

The keynote concert for the festival was Cage’s *Roaratorio* a massive rendering in sound of Joyce’s *Finnegan’s Wake*. This featured tapes of Irish folk music diffused over 32 loudspeakers...and Cage himself reading his enjoyably elusive text...

In many ways more interesting was a concert at the Technical College the day before. *Roaratorio* is the principal realization of a general score (____), *Circus On* (____), which presents in four pages instructions to produce a conversion or, perhaps better, reflection in sound of any text. A group of students...had produced their own version derived from their local paper...The overall effect was of a richness Cage would wish, with video work, fine tenor singing and a text delivered with stentorian relish... a lively counterargument to those critics who claim that Cage’s work will not outlive their originator.

This practical project had taken place over six weeks with guidance from the Technical College Music lecturer, visits from EMAS technologist Robert Worby, and the composer John Cage. The project culminated in the performance before the international Festival audience. The students involved (from GCSE, A level and BTEC Music Technology courses) had worked with professional artists and new technology, learnt new compositional techniques and had gained a further understanding of form, contemporary music, and performance practice. More importantly, perhaps, they had been through the whole process of the creation and rehearsal of a substantial multi-media piece and had performed it to a discriminating audience. This was a memorable artistic experience.

Furthermore, those young people and their teachers had worked with a composer of the highest repute. Early sessions had introduced the compositions of Cage. The initial modicum of scepticism - almost inevitable when first encountering Cage's radical concepts - changed over the course of the project into fascination and a fuller understanding of his ideas. Students were well informed about his music, they were able to discuss his ideas and put them into practice. Cage's charismatic presence on the final day was inspirational. He was very generous with his time and the comments he made on their work were incisive, encouraging and critical in equal measure.

Creativity is at the root of education projects organised by today's visiting professional musicians therefore some explanation of the term is necessary. Nowadays the word 'creativity' has widespread and often imprecise connotations. In common usage the word 'creativity' has a general sense of original and innovating, and an associated sense of productive.ⁱ It is perhaps this sense of 'productive' which has led to the word's more nebulous use. It could be argued that a product is merely manufactured whereas a work of art is the outcome of a creative process. But what distinguishes a work of art - a creation - from a simple product? Langer defines a work of art as being a dynamic image which expresses its 'creators ideas of immediate, felt, emotive life'.ⁱⁱ Then a work of art, should be more than the sum of its parts. Mondrian's Composition with Red, Yellow and Blue is more than a wooden frame holding a paint daubed canvas. Similarly there is more to Cage's 4'33" than a fragment of silence; they both have an added dimension - an 'otherness' which is quite separate from reality. Through the artist's expression they reveal what Langer (1957:238) describes as 'an objectification of subjective life'. There is another sense in which the act of creation is more than just producing or manufacturing; what is produced must be original and should break new ground. It must be distinctive in some way. Creativity is also the process of aesthetic expression; it should draw on originality, inventiveness and imagination.

In education the word 'creative' is most often used to refer to a style of learning which distinguishes it from received knowledge and rule-directed learning. It escapes the notion that everything is known and determined and gives pupils the opportunity to

look at things in a new way. Because it explores the means of expression, this involves participation and calls on preference and decision. Some primary school teachers in the 1960s and 70s timetabled 'creative hours' for children offering complete freedom but no guidance. Creativity promotes ingenuity and imagination, necessitating a degree of freedom, but these must be in harness with knowledge and understanding. It is not enough just to give the materials; there is a need to acquire skills as well as knowledge and critical standards and to have some awareness of past and current practice.

The creative process may begin with an idea apparently from nowhere, what Wilkinson (1992:224) describes as a 'deliverance from the unconscious' but this is then worked on consciously and deliberately until the work is finished through a process of selection and invention. Graham Wallas (1926) said that there were four stages of creativity: preparation; incubation; illumination and verification. These can be traced through the Cage project of 1989. Here the visiting composer and professional artist came into the classroom and worked with the teacher and pupils, specialists and non-specialists, on a creative process. The pupils were involved in an artistic experience, creating and performing music. They were prepared through lecture-recitals on Cage and his music and were introduced to some of his compositional techniques notably mesostics, collage and the use of chance elements. Cages ideas provided the raw materials; a framework which formed the basis for the pupils' compositions (preparation). Similarly singing and playing skills were developed and new skills were introduced. The pupils' own ideas were allowed to develop slowly (incubation) leading to further enlightenment (illumination). Through the realisation and performance of the pieces, the pupils' creative abilities were fulfilled (verification).

This was by no means the first of such projects, but eight years later they are much more widespread. In 1997 most of the major performing companies employ Education Officers, and education projects by visiting artists are relatively commonplace. The emphasis here is on the creative process; students work with arts practitioners, as well as the classroom teacher, on multi-media pieces.

How did this come about? What were the principles which laid the foundations for this type of work? What happened in the years leading up to this radical change in

approach to music teaching - ready to absorb creative projects by visiting professionals into the educational orbit - was sporadic and often haphazard. The school curriculum is designed but this new dimension was not. It came about rather as the result of several different strands ultimately tying together. These strands, which were interwoven with educational philosophy, the school curriculum, Education Acts and reports, and the work of orchestras, often worked independently of each other but they led towards a common goal; an educational approach based on creativity which recognised the significance of real artistic experience.

It might appear that the education programmes run by today's orchestras, opera companies and bodies such as the Huddersfield Contemporary Music Festival, have sprung to life as a new phenomenon in the last ten years. In fact several of the ideas central to their work have been part of educational philosophy for many years with parallels in the visual arts, drama and English. As long ago as the eighteenth century some educationists saw the importance of creativity in the learning process, recognised that everyone had creative potential and extolled the virtues of learning through practical experience.

The underlying principle of Froebel's workⁱⁱⁱ (1782-1852) (in turn influenced by the eighteenth century French philosopher Rousseau) was that education should lead the child to observe and think for himself rather than just being a receptacle for knowledge. He saw children's play 'as spontaneous objective-expression, which helped moral, physical and mental development' (Redington, 1983:13) and in his major treatise The Education of Man he observed that

play at this time is not trivial, it is highly serious and of deep significance...The plays of childhood are the germinal leaves of all later life; for the whole man is developed and shown in these tenderest dispositions in his innermost tendencies.

(Froebel, cited in Redington 1983:14)

John Dewey (1859-1952) believed that learning was active involving a reaching out of the mind. He advocated that knowledge and practice should not be kept separate and that the child should learn through experience, with the quality of the experience

being of great importance. The work of both Froebel and Dewey was much discussed in education circles but there was some reluctance to put their ideas into practice in schools.

In the 1930s some of these ideas began to emerge in official reports. The Hadow Report (Board of Education, 1931) reflected the ideas of Dewey and advised that the 'curriculum should be thought about in terms of activity and experience rather than knowledge to be acquired and facts to be stored'(p.186). This enlightened philosophy is reflected in the recommendations for art teachers in the Handbook of Suggestions for the Consideration of Teachers published by the Ministry of Education in 1937. They are advised to secure 'a reasonable balance between the acquisition of knowledge and skill and their use in the expression of ideas'.

No teacher would think of equipping children with the vocabulary of a language, a knowledge of its grammar, and the ability to make the symbols used in writing it, and then withhold all opportunity for the expression of ideas by the use of it. (Board of Education, 37:238)

The same Handbook opens its section on music with the words, 'The value of Music in school life is now so well recognised that it is unnecessary to discuss it at length', citing the 'formation of a taste for music' as 'the main aim of the teaching'. Singing is regarded as being very important along with appreciation of music, dictation, ear training and sight reading, folk dancing, percussion bands, pipe bands and the school orchestra. Such activities undoubtedly provided practical 'activity and experience' as advocated by Dewey through, for example, singing, but if one were to draw a comparison with the section on art teaching then the emphasis is to be found on the 'formation of a taste for music' with no reference being made to the expression of ideas.

The Hadow Report also recognised the importance of the arts in the school curriculum and placed them at the centre.

The artist is strong in the child and it is to this side of the child's nature that the teacher should appeal...
(p.187)

The educative value of music has sometimes been forgotten in the past', '...we count it among the indispensable elements of the primary school curriculum. (P.188)

Again in the field of art education, a great impact was made on educationists by Herbert Read's book Education Through Art (1943). Based on Plato's thesis that art should be the basis of education^{iv}, this book became, in Read's words 'a manifesto for education reform'. Read felt that education should not be regarded as a preparation for life, but should be seen as part of life itself'. He argued that:

The general purpose of education is to foster the growth of what is individual in each human being, at the same time harmonizing the individuality thus educated with the organic unity of the social group to which the individual belongs.
(Read, 1943:8)

He felt that aesthetic education was fundamental to this and proposed 'nothing less than the introduction of the aesthetic criterion into every aspect of school life.'

On the nature of creativity Read quotes the philosopher Martin Buber^{vi} to consider 'the unfolding of creative powers in the child'. Buber argued that all human beings have a creative tendency to some degree and that this reaches its highest manifestation in the genius, and that 'the liberation of creative powers in the child is a precondition of education'. (Read, 1943:286)

Every man is a special kind of artist, and in his originating activity, his play or work (and in a natural society, we have held, there should be no distinction between work and of play), he is doing more than express himself: he is manifesting the form which our common life should take, in its unfolding.
(Read, 1943:308)

The principle that all children are artists with creative powers was applied by the great teacher Marion Richardson to her work. 'Art is not an effort of will but a gift of grace- to the child at least, the simplest and most natural thing in the world. Whenever people are sincere and free, art can spring up'^{vii}. This principle, of course, can be applied in the same way to music.

In spite of all these visionary ideas which were reflected in official reports on education, they were slow to be taken up in many schools. There were, of course,

notable exceptions. In the 1920s Margaret Donington, music mistress at the Mary Datchelor School in Camberwell, devised a music syllabus for all pupils. Her detailed scheme was geared to the needs of the majority and a crucial part of the wide-ranging syllabus was creative work. Donington outlined her ideas in Music throughout the Secondary School/A Practical Scheme and opened the book with the words ‘The teacher’s business...is to help prepare the eager, joyous, personal acceptance of music as a living reality’(1932:1).

Also during the 1920s, Dr Thomas Yorke Trotter devised a ‘system for the practical education of children in the elements of music’. This had elements in common with Dalcroze eurythmics, in that they both developed the natural physical feeling for rhythm and phrase length, and also owed something to Rousseau’s eighteenth century dictate ‘The sound first and then the sign’^{viii} Yorke Trotter set out his ideas in The Making of Musicians (1922) and Music and Mind (1924), and through these and other writings his influence spread. Gladys Puttick, teacher and teacher trainer, spread his influence further.

However, music education lagged behind the innovative thinking of drama educationists. Consider the following which typifies the kind of utterance found in the publicity material issued by today’s orchestras.

‘Not the professor but the artist is your true schoolmaster’.

These are the words of Caldwell Cook and were written in 1914. Even the idea of arts practitioners coming into the classroom has a long history. Cook was a teacher and early pioneer of arts education: his book The Play Way (1914) records the methods he used in the classroom. He shared a common philosophy with Froebel in believing that

the natural means of study in youth is play. A natural education is by practice, by doing things and not by instruction...The burnt child dreads the fire, but the child that has only been warned is still to be burnt.

(Caldwell Cook in Hodgson (1972) The Uses of Drama: Sources Giving a Background to Acting as a Social and Educational Force: p.145)

Much of his work was based on the acting out of plays leaving room for his pupils to have some creative freedom. Although writing primarily about drama education, Cook

also noted the shortcomings of music teaching in the early twentieth century and advocated that the plays should include the pupils' own compositions.

Words for the songs in plays should be composed by the boys. If the master is himself a musician he can compose simple settings for boy's voices. But it will be best of all if he can teach the boys to compose their own music. There is all too little music in English schools. (1972:153)

Other teachers adopted some of Cook's ideas but it was a slow process. In the 1950s, Dorothy Heathcote, a dynamic actor/teacher developed her own approach to drama in education. Like Caldwell Cook, she saw drama in a broad educational setting and underlined the 'doing' rather than the end product. She believed that the arts offered children certain experiences which other subjects could not give and, working with whole classes, she placed the emphasis on social drama and living through situations.

Peter Slade, a pioneer of creative drama, founded two companies in the 1930s specifically to perform in schools and other venues. In his book Child Drama (1954), he proposed the idea of actor-teacher and looked for a company which had the ability to improvise, work as a team, devise programmes and to teach all essential qualities for TIE teams which were to appear later. In the 1950s co-operation between theatre and the LEA began to grow. Even before the emergence of TIE a number of repertory companies already had some contact with schools. This was usually through the liaison of one of the members of the theatre staff with the intention of drawing young people into the theatre. In Watford, where practical workshops were offered by the theatre to young people, a drama teacher was appointed to liaise between the theatre and schools. The 1966 Arts Council Report on The Provision of Theatre for Young People in Great Britain recognised the need for expert practitioners in the arts to build up working relationships with young people in schools and welcomed the developments that had already taken place^{ix}.

The first TIE company was set up at the Belgrade Theatre, Coventry in 1965 with local authority funding - others followed. The next decade saw more public money being poured into theatre with theatre companies extending their sphere of influence to

the community: clubs for young people and children were established and there was an ever increasing number of theatres establishing actor-teachers and creating TIE departments. Many small professional touring companies visited schools and colleges, and universities found that a resident theatre company acted as a stimulus for both curriculum work and community activity.

In 1959 Noel Long published his report Music in English Education in which he surveyed Grammar schools, Universities and Conservatoires and made proposals for reform. He found that, although there was no common music curriculum, the four major activities were, in order of importance, singing, appreciation, theory, and aural training - a reflection of the O level syllabus. He noted a failure to reconcile the needs of the specialist and the non-specialist. Little was offered to the non-specialist apart from singing. For the specialist it meant O and A level. Practical music was quite separate, with lessons geared to the acquisition of technical virtuosity.

Composition was not part of the curriculum and there was little, if any, scope for creativity. Long wrote that 'Such "creative work" as I saw was so rigidly prescribed as to be rather an extension of grammatical work than real composition'; and he levelled many other criticisms at the O level paper because it did 'not relate to music as an art'. The pupils, rooted to their desks were being told about music by the teacher, with the emphasis on the end product - passing an examination by reproducing factual knowledge in much the same way as any other subject. It was essentially an artificial situation, having a tenuous relationship with music as an art. In Long's words, 'Music plays a large part in life and a small part in schools'.

Drama in the classroom of the 1950s and 60s was vibrant and real. So why did it take music teachers so long to break away from the desk-bound, largely inactive and uncreative model? In 1959, when Music in English Education was published, many educationists and official reports had advocated that music should take a major role in the school curriculum and be available to all. The importance of creativity had been recognised and teachers were advised to take an active role in the creative process. What is more, some enlightened teachers had provided, what is now commonly referred to as, models of good practice. So why did Long find so much wanting in

school music: he offers his own reasons. One of these was the lack of appropriate accommodation: schools still had to recognise that music makes a noise; but his other two reasons give some indication of a much wider and deep rooted problem. Long pointed to the weakness of teacher training and the large number of music teachers (products of conservatoires and universities) who had set out to be performers but, having failed, had turned to teaching as a second choice. When these two factors come together and are tied up with the question of *who* should receive an education in music and what *kind* of education, then they set up a vicious circle where music teachers promulgate a diluted version of the specialist education that they received in school and university.

Paynter (1982), on music teaching in the late 1950s writes:

Although there was quite a lot of very creditable music activity in schools, there was also a certain amount of confusion. Music had not flourished *within the curriculum* as it might have done, and it was clearly not reaching a very large number of pupils
(Paynter, 1982:12)

In 1963 the Newsom Report Half Our Future found that, although out of school 'adolescents are enthusiastically engaged in musical self-education', listening to and buying records and 'often knowledgeable and highly critical of performance', in the school the contrast was often striking. The report found that music was the subject most frequently dropped from the school curriculum, it was badly equipped in terms of staff and physical resources, and it was often restricted to choral singing^x. It concluded that better provision for the subject was vital: 'Music can clearly be a potent force in the lives of many young people'. The report recognised that music is a real and vital part of a pupil's life, as evidenced by the *out* of school activity, but that often *in* schools the reality of musical experience was either sidelined or not be found. The importance of the arts in general in the school curriculum is expanded upon in the report's section on drama.

In short, drama, along with poetry and the other arts, is not a “frill” which the less able can safely omit or relegate to a minor position on some Friday afternoons. Art is not an expensive substitute for reality. It is through creative arts...that young people can be helped to come to terms with themselves more surely than any other route. (para. 479)

The stimulation of interest in the professional theatre, and encouragement to feel that it is part of their own, not an alien culture, is particularly important for the older boys and girls, if they are not to miss this source of enrichment of their adult lives. (para.480)

This could equally be applied to music. In 1965 Jennie Lee’s White Paper A Policy for the Arts again stressed the importance of the arts in school, pointing out their cultural and educational value,

If children at an early age become accustomed to the idea of the arts as part of everyday life, they are more likely in maturity first to accept and then to demand them.

(Lee, 1965:14)

The Paper also recognised that schools need the support of the community and expert practitioners in the arts. Yet progress was slow, and in 1967 the Plowden Report found music as a curriculum subject unsatisfactory, calling for action to improve the position. It criticised the teaching of notation as being theoretical rather than functional and not related to the active making of music. On creativity it said ‘The planning of music as a creative subject lags behind the work in language and the visual arts and crafts’(para. 692d).

By the 1960s there were arguments from all quarters (Education Acts and reports, - educational philosophy and the school curriculum) to support the contention that the arts were a vital part of education for all children and that creativity should be central to classroom activities. Teaching pioneers had paved the way for others to follow: models of good practice existed, Donington, for example, but a clear view of the function of music in the classroom and its educational rationale was not apparent.

A large part of the problem was the might of the conservatoire system which, in endeavouring to initiate young people into a set of established musical values, practices and traditions, actually reinforced ideas of cultural exclusivity and its end products - the

classical masterpiece and the virtuoso performer. Much of the lead was given by the colleges of music and universities- which were, in any case, producing a fair proportion of teachers. Although many primary school teachers were not trained at conservatoires, the curriculum of most teacher training institutions used the same blueprint - instrumental lessons, harmony, aural tests, and familiarity with a repertoire of classical masterpieces. Consequently a vicious circle was set up.

The majority of teachers had only this model of music education, which when diluted and transferred to the school, was completely inappropriate for the majority of children. In effect this excluded most pupils from any significant musical experience in school. As Harry Rée (1981) put it in his argument that all children should have an education in music:

The enemy are not just gathered at the gates, they're inside the citadel...inspectors, advisers, teacher trainers, examiners, all of whom pride themselves on producing within and outside schools selected examples of musical excellence, and to hell with the hoi-polloi...

(Ree, Education and the Arts: Are Schools the Enemy? In Ross, 1981:97)

The effect of transferring the conservatoire model to schools meant that teaching was geared to the acquisition of technical virtuosity, but this was of limited relevance for those who were in need of a general music education. Too often the music teacher geared his work and resources towards the gifted few and their extra-curricular activities with little regard for the 'non-specialist'.^{xi} School music had little to offer these people. As a result the teacher was unsure what to do in the class music lesson and resorted to giving snippets of information about music and composers, unquestioningly teaching traditional notation, and singing. Small writes of these pupils:

they tend to undergo a kind of caricature of professional training, being told *about* music rather than being involved in its creation, or, mostly, even recreation

(Small, 1977:195)

However, for the teachers, this method had its advantages: it was clear cut and easy to assess. Harmony exercises in the O and A level examinations of the 1960s (and later) lent themselves to right and wrong answers where pupils were expected to reproduce

prescribed chord progressions (the right answer) avoiding, for example, consecutive octaves (the wrong answer) at all costs. Pupils were not encouraged to question or break these 'rules' and the teacher's role in the process was straightforward. The school examination system can work at its most efficient when it is assessing scientific or mathematical knowledge which lend itself to right and wrong answers. But when creativity is involved without prescribed universal criteria, then the assessment process can become much less clear and the teacher's role can be more difficult to fulfil. Of course, real inventiveness has its own rigour and can be assessed, not only in terms of the validity of the end product, but also in the process leading up to it. Furthermore, creative activity should harness technique in the process of exploration, with control of technique becoming a liberating force of creativity rather than a restriction.

In the eyes of most people the ultimate end product of the music education system in the 1960s was probably still the virtuoso player regardless of the fact that (as Hindemith put it) 'the entire concert life of the civilised world can hardly absorb more than ten or twelve great soloists in each field'.^{xiii} The cultural stranglehold of the conservatoire system was tightened further by the Associated Board of the Royal Schools of Music (ABRSM) examinations system of which the large majority of music teachers had direct experience. These had a similar emphasis on giving the right answers and playing the pieces the right way; a limited method with no reference to composition or improvisation. As the composer-teacher Barry Russell (*The Daily Telegraph*, March 1995) said, when being interviewed about these examinations (which have changed little in the ensuing decades): 'It is as though they were being taught painting by copying Old Masters instead of painting their own pictures'. Although it cannot be denied that many children, through learning to play an instrument, have developed a love and understanding of music, it must be remembered that this is largely a consequence of extra-curricular activity. For those whose music education was confined to the classroom, there was often little to help them relate this experience to music in the real world.

A further obstacle for the teachers, when they were being urged to teach music as a creative subject, was the question of what the pupils were going to create? Most of the

music that pupils were being told about in the classroom belonged to the 'classical' repertoire, which meant, generally speaking a period of about three hundred years between 1600 and 1900. Exercises in harmony and counterpoint were based on the predominant styles of a slightly narrower period within this, and any composition work was essentially pastiche. Thus pupils learnt about forms which were archaic, and were taught to write music in a style that, again, had largely been abandoned by contemporary composers. As Small wrote in Music-Society-Education:

It is not only the masterpieces themselves that inhibit creation...but also the fact that teaching is dominated by the values and the technical conventions of the past.

(Small, 1977:200)

Of course, pastiche work can be useful when learning the techniques of composition, but it is of limited application when it is used to the exclusion of contemporary music. To compose effectively, pupils must be aware of the context of a framework of both past and current practice. Because music in the classroom, for the pupil, was to a great degree being told about it - the transmission of knowledge from teacher to pupil - then the teacher could only teach about what was certain and that could only be music from the past. In contrast, contemporary music is disparate and variable; it cannot be seen from an objective perspective and is therefore too difficult to classify and present as part of an ordered, easily assessable syllabus.

This, coupled with the fact that there has always been some resistance to new art even from the teachers themselves, meant that educational conventions and current musical tastes worked to reinforce each other, keeping pupils isolated from the world of music as it is in the present. As a result contemporary music was all but neglected in the classroom and composition was usually reserved for those pupils who were felt to be especially gifted. This is contrary to the philosophy of Paul Hindemith (1895-1963) who wrote of his ideal where:

Composing was not a special branch of knowledge that had to be taught to the gifted or interested enough. It simply was the logical outgrowth of a healthy and stable system of education, the ideal of which was not an instrumental, vocal, or tone-arranging specialist, but a musician with a universal musical knowledge...

(Hindemith, P. 1952:206)

Small believes that 'Techniques and creative purposes grow together by mutual stimulation' and 'The best way to acquire the techniques of composition is to start using them'. During the 1960s this began to happen. More music teachers began to use contemporary music in the classroom as a basis for composition and listening and pupils were encouraged to acquire compositional techniques by using them.

ⁱ After Raymond Williams Keywords

ⁱⁱ What is the work of art for - the dance, the virtual dynamic image? To express its creator's ideas of immediate, felt, emotive life. To set forth directly what feeling is like. A work of art is a composition of tensions and resolutions, balance and unbalance, rhythmic coherence, a precarious yet continuous unity. Life is a natural process of such tensions, balances, rhythms,; it is these that we feel, in quietness or emotion, as the pulse of our living. In the work of art they are expressed, symbolically shown, each aspect of feeling developed as one develops and idea, fitted together for clearest presentation.

ⁱⁱⁱ At the Universal Educational Institution in Griesheim in the early nineteenth century

^{iv} Plato The Republic, VII (translation by F M Cornford) Oxford 1941

^v Murray Schafer (1976) echoed this sentiment in The Rhinoceros in the Classroom when, as one of his maxims for educators, he wrote 'For the 5-year-old, art is life and life is art. For the 6-year-old, life is life and art is art. This first school year is a watershed in the child's history: a trauma.'

^{vi} speaking at an international conference held at Heidelberg in 1925

^{vii} 'Note' published in connection with an Exhibition of Children's Drawings in the County Hall, London, 12th July 1938 as cited in Read, 1943:235

^{viii} After Paynter, J. (1982) in Music in the Secondary School Curriculum: Trends and developments in class music teaching. Cambridge, Cambridge University Press

^{ix} The committee understands that in the world of Education there are new ideas and experiments in relation to drama...particularly among the outstanding of the provincial companies which have become increasingly aware of the need to establish contact with the young people in their communities... There is a clear need for a pooling of effort in these matters: for the theatre to contribute its professional skill and practice and for those concerned with Education to add their experience of the needs of young people. (1966 Arts Council Report The Provision of Theatre for Young People in Great Britain p.22)

^x Music is the subject most frequently dropped from the curriculum in boys' and mixed schools.. (para.414)

The reasons for this weakness, where it exists, appear to be several. One is an unduly narrow conception of the subject. If the scope of music in school is restricted to choral singing, difficulties and discouragement may arise...(para. 415)

Another (reason) is undoubtedly a shortage of suitably qualified music teachers (para. 416)

Most of all, music is frequently the worst equipped and accommodated subject in the curriculum...Of all the "practical" subjects, it had the least satisfactory provision(para. 418)

(1963) Newsom Report Half Our Future

^{xi} Even the definition of the music 'specialist' was suspect, and too often referred to the child who played an instrument, however well or badly. Playing standards were usually gauged by the ability to pass the Associated Board of the Royal Schools of Music examinations - learning pieces and studies, playing scales - a measurement of technical skills rather than musical ability.

^{xii} Hindemith, P. (1952) A Composer's World New York: Anchor Books p.204



CHAPTER TWO

Laying the foundations: education, schooling and the arts (1962-1986)

‘Music plays a large part in life and a small part in schools’. Long 1959

In April 1962 the Fourteenth Symposium of the Colston Research Society was held at the University of Bristol. The subject was Music in Education with Peter Maxwell Davies as one of the speakers. At this time, Davies was Director of Music at Cirencester Grammar School. The teaching method he had evolved was closely bound up with the use of contemporary music. His paper, Music Composition by Children, outlined his style of teaching and its underlying philosophy, and was illustrated by recordings of the pupils’ pieces. Davies placed creative music at the heart of the curriculum with pupils composing and performing their own pieces, individually and in groups. He reasoned that

Musical composition, like painting and literature, is a natural means of expression which could play a beneficial part in the lives of individuals and schools, and in the general life of the community.
(Grant, 1963:115)

In some ways he was the antithesis of the many music teachers who Small described as musicians who tried and failed to establish themselves as professional performers, and

tend to regard the professional training they themselves received in university or conservatoire as a model for their task in school
(Small, 1977:194)

In contrast, Davies was a success in the music profession, both as a composer and performer. Furthermore, far from modelling his teaching on his own conservatoire training, he came to Cirencester Grammar School ‘without any preconceived ideas’ and urged other teachers to forget their own experience when teaching composition. The compositions he used to illustrate the lecture were written in a variety of forms, and all,

were composed with their performance in mind. The styles ranged from simple diatonicism, through impression to atonality.

In watching and helping works like this to grow, the teacher should forget all he knows from his own experience which is irrelevant to the situation on hand, and participate in the discovery of possibilities with the composer.
(Grant, 1963:111)

He rejected the traditional teaching of exercise in harmony and counterpoint with their 'blind observation of *a priori* rules' finding this method too restrictive and stifling of creativity.ⁱ In order for a creative approach to be successful he stressed the importance of using twentieth century music - 'I think that the real musical experience can only be expressed in terms of this century' - arguing that the message of older music had become blunted through our familiarity with the harmonic idiom and that 'only new music could have that really absolutely disturbing effect which relates to life now'. Through his teaching, Davies helped to show that children were far less resistant to the features of new music often considered displeasing by adults (and sometimes music teachers). Children were learning with a recognised composer. Of course, he was not the first active composer to work in a school - Gustav Holst's work at St. Paul's Girls' School, for example, is well known. What is significant about Davies is his radical outlook to teaching and the fact that he was in a position to make his ideas known. This new approach attracted much attention at the time and brought Davies invitations to teach and lecture elsewhere. Later, the composer and teacher, Elis Pekkonen succeeded Davies at Cirencester Grammar School where he adopted a similar creative approach. This is embodied in his published compositions for school pupils.

The use of twentieth century music in the classroom was also advocated by George Self, the author of New Sounds in Class (1967) in which he outlined some of the idea that he had been using in his lessons. Self employed a simplified system of notation: in the same way that composers such as Cage and Cardew invented new notation to meet the demands of their compositions, Self devised a system which did not require the use of specific pitch or rhythmic timing thus making it possible for children to experiment with rhythms and sounds, to improvise and perform, and to compose more easily.ⁱⁱ In

essence: 'with simplified notation it is possible for average children to compose music.'
(Self, 1967:2)

From 1961-1965 one of Self's colleagues was the composer-teacher David Bedford. Both wrote pieces using the new notation for use in the school which were published by Universal Edition in the series Music for Young Players. Part of the motivation behind these pieces was the fact that instrumental lessons were not available in the school where they worked and consequently none of the boys could play an orchestral instrument.

I was teaching part-time and we worked on it together - writing them pieces that they could actually play in a contemporary idiom, so that when they heard examples of music from established composers they would think "Ah yes I've played that".

(Bedford interview: April 1995- Appendix 1)

Bedford and Self both make the same assumption that children are not able to compose without the use of some form of notation. Of course, it is quite possible to compose without the use of any method of notation, as is demonstrated in the music of most of the world (outside of the Western classical tradition), most of the time. As a lecturer on Performing Arts courses - where students integrate music, dance and drama in their performances and the majority of them cannot read music - I find them capable of creating a rich, and sometimes sophisticated, repertoire of pieces without recourse to notation. Furthermore, they have the skills to remember these; skills which are often envied by trained musicians who are tied to notation. This is not to deny that there is sometimes a place for notation in creative work and that there is a need to record compositions, but in 1997 there is a variety of means for doing this (audio cassette, Cubase or video, for example).

Although their original intention had been to provide something for the pupils to play, later on Self's and Bedford's practice changed to one where pupils created the music. Interestingly, teachers and pupils had already started to write their own compositions using the Music for Young Players series as a model.

At times Bedford and Self, like Davies, divided the class into small groups. The use of small groups demonstrated a significant change in attitude towards the teaching of

music. It recognised that music was unlike other subjects in the curriculum and could not be taught as effectively when pupils were seated in rows. This was a move towards creative activity.

Attitudes had begun to change and more teachers used creative work in the classroom. One such music teacher was Brian Dennis who, in 1970, published Experimental Music in Schools: Towards a New World of Sound. His method placed the emphasis on experimentation with sound (including electronic sound), improvisation, chance methods, and the use of Self's new system of notation leading towards composition. He found the aleatoric processes of John Cage particularly useful in a creative approach to music teaching because

Cage developed a means of relinquishing control over his material so that the performer and finally even the listener have an equal hand in creating and creatively experiencing the components of the music.
(Dennis, 1970:3)

Dennis recognised that there was an ever-widening and unhealthy chasm between the music which was being taught in the classroom and that of the day.

The health of an art is in danger if those who teach it fall too far behind those who practise it
(Dennis, 1970:1)

Although there were many parallels between contemporary music and modern art (the importance of colour and texture, for example), they were not reflected in the teaching methods of the two subjects. Although the way that art was taught was influenced by new developments (experimenting with shape and colour through the use of new techniques) music teaching was not influenced by new music. Dennis felt that being made to listen to pieces of music in the classroom, as often happened at the time, was actually counter-productive and his intention was

to provide a set of alternative activities so that the music lesson, whatever else it may achieve, is associated with a feeling of lively experiment and corporate activity for all the pupils involved.
(Dennis, 1970:4)

Dennis and Self both recommended methods of teaching music that were activity based. Self acknowledged the work of the Canadian composer and teacher Murray Schafer. Schafer (1967) describes creativity as 'perhaps the most neglected subject in Western musical education'.

One learns practically nothing about the actual functioning of music by sitting in mute surrender before it. One learns only about sound by making sound, about music by making music.
(Schafer, 1967:1)

In contrast, the school curriculum of the 1960s, leading to the GCE O level, was geared towards an end product - the passing of an examination through tests in playing, harmony, exercises and historical facts.

Sound and Silence

Another composer-teacher at this time was John Paynter who put forward many of the ideas and methods that he had been using. In Sound and Silence: Classroom Projects in Creative Music (1970) Paynter and Aston, his co-author, acknowledged that music had not kept pace, in terms of creativity, with other arts subjects. The book presents a series of thirty six projects containing suggestions for creative assignments ranging over many aspects of music in the twentieth century and relating music of the present to music of the past. It is a significant work, not only as an expression of the zeitgeist (in its use of recent music, Self's simplified notation and technology, for example) but also because of its comprehensive and visionary nature.

The creative process, inextricably linked to contemporary music, is the dominant ideology of Sound and Silence. The projects provide practical experience of music, specifically new music, taking the pupils through a process which furthers the understanding of music in general. Wilfrid Mellers, then Professor of Music at the University of York, writes in the Foreword that the book is concerned

with what music is inherently, here and now, both in its natures and its functions...any students who have lived through the book...will have acquired an enhanced understanding of any music, including the European classics: because those students will have felt what it's like to create through sound, and will have experienced the growth of harmonic consciousness within their own senses. On some such first-hand recognition any re-cognition of the past that is meaningful must depend.

(Paynter & Aston, 1970:xi)

The book provides suggestions for creative experiment in music where pupils learn about music through direct experience of handling the materials. Paynter and Aston suggest that in the pupil-centred creative process, the teacher's role is

to set off trains of thought and help the pupil develop his own critical powers and perceptions. The processes of composition in any art are selection and rejection, evaluating and confirming the material at each stage.

(Paynter & Aston, 1970:7)

They recognised the importance of professional artists, seeing their function not only as entertainers but also as visionaries and commentators on the art of the time. Sound and Silence does not promote the idea of visiting artists coming into the classroom; rather that the teachers themselves should be involved as practitioners.

We need the professional artist but at the same time we must also cultivate the artists within ourselves.

(Paynter & Aston, 1970:4)

Part of the ethos of Sound and Silence is that music teaching should not be in isolation, restricted to the music lesson and the music specialist. It should be available for all pupils and integrated with the other arts. In short it should be part of a general education. Paynter (1972) expanded upon this in Hear and Now: an introduction to modern music in schools which includes outlines of a series of experimental music 'workshops' exploring the sounds of contemporary music. The book is aimed not at the music specialist but at those who teach English, art, dance and drama. He argues that the work of the music teacher should be brought into the 'orbit of the whole educational scheme' using 'activities that build bridges across from other subject areas'. The teaching of music should keep pace with music as a living art form.

Education and art must keep pace with each other and that is not achieved by putting the reins on either.
(Paynter, 1972:13)

If we look at the kind of freedom of exploration that has entered the visual arts and literature in education we shall not be surprised to find the same thing happening in music. There's every reason why it should: this is something that is happening in the world of the professional artists and that in turn is a reflection of a spirit of discovery that is part of our 20th century society - and, of course, it pervades our thinking about Education as a whole.
(Paynter, 1972:12)

Many of the suggestions put forward for music teaching in Sound and Silence and Hear and Now, along with Paynter's later publications, prefigure the principles of the education projects organised by orchestras today. Paynter and Aston in their creative music projects recognise the importance of the professional artist; they integrate music with other art forms such as drama and dance; and they use group work and team teaching. For this to be possible they make the radical proposal that timetables are changed and that projects last two whole days, arguing that the sense of achievement at seeing something through cannot be achieved in a series of weekly half-hour lessons. The impact of Sound and Silence cannot be over-estimated: it was the subject of heated debate in staffrooms across the country.

Education Reports

In 1968 the Schools Council report, Enquiry 1: Young School Leavers, found that music in the secondary school curriculum featured low in the esteem of many pupils and their parents. This acted as a catalyst, and in direct response, the Music Committee of the Council set up a working party to carry out an inquiry into the teaching of music for pupils in the 14-16 age group. Information was collected both on the kinds of difficulty teachers were encountering and on methods which had proved successful with this age group. the subsequent Schools Council report (1971) Music and the Young School Leaver: problems and opportunities found that 'creative music-making'

was one such successful method involving, for example, class-ensemble playing with improvisation, performance and 'some of the most up-to-date compositional procedures of modern music'.

The fact that some of the teachers who have reported on these methods are known outside their schools as progressive composers gives their work in schools an added interest and helps to bring about a sense of creative adventure in a workshop atmosphere. (1971:19)

The report concluded that 'A creative or experimental approach to class or group music-making...is often found most effective with secondary school pupils'.

The North West Regional Curriculum Development Project report, Creative Music and the Young School Leaver (1974), was also written in response to the Young School Leaver Inquiry, looking in particular at the creative aspects of music-making in the classroom and making suggestions for curriculum developments. They reached the same conclusion: creativity was essential to a true understanding of music.ⁱⁱⁱ

More far-reaching were the outcomes of the Schools Council's Curriculum Project Arts and the Adolescent which was in operation for four years (1969-1973). The project, an in-depth study of the arts curriculum, originated at Dartington college with Malcolm Ross (of Exeter University Institute of Education) as the project organiser and Robert Witkin as the research director. In discussions with arts teachers the project found an element of vagueness and confusion on the questions of immediate educational goals and long-term objectives in the arts curriculum, and set out to offer a rationale for the place of the arts in secondary education. The pioneering creative work which had taken place in some music classrooms in the 1960s was applauded^{iv} but at the same time it was perceived as something of a drop in the ocean. Most music teachers needed the way forward to be more clearly identified.^v Part of the problem was that teachers of the arts were found to be isolated from other arts teachers and often from the world at large. They simply did not have time to practice their art.^{vi} Ross believed that only through some contact with the contemporary arts could music teaching be successful. This contact, 'an indispensable source of personal stimulus and nourishment', could be either through the experience of the teacher himself or through the visiting professional^{vii}.

The project's response to the predicament of arts education depicted in this report was analysed further by Robert Witkin in The Intelligence of Feeling (1974). The prime concern of the arts curriculum was seen as the emotional development of the child through creative self-expression. 'The arts curriculum must have its roots in the immediate sensory experience of the individual' with the emphasis on active participation - music-making.^{viii}

The creative act was seen as the realization of feeling through the release of expressive impulse, which could only take place by means of the creative process.^{ix} Significantly a model of good practice included schools which 'are visited not only by musicians and actors but by poets and writers, artists and craftsmen - many of whom, like the actor-teacher for instance, are ready to work with the children.' (Ross, 1975:63).

Arts and the Adolescent was one of three significant Schools Council music projects in the 1970s. The music education of young children (University of Reading) and Music in the secondary school curriculum (University of York) also addressed important issues in music teaching. Between 1973 and 1980 teachers and Music Advisers throughout England and Wales took part in a comprehensive survey and dissemination of current trends in secondary school music teaching. The project was initiated by the University of York where Paynter, the Director of the project, was on the staff. For some years the Department of Music had been involved in research into music education, particularly its place in the school curriculum and its relationship with other arts subjects. Much of the work was pioneered on the University's own Music Education degree which included courses in creative music-making, contemporary music, and music-theatre projects which linked activities in music, dance, drama, and the visual arts through team teaching.

The main aim of Music in the secondary school curriculum was to promote widespread discussion of secondary music education and its function in schools through, for example, courses and conferences and the contribution of teaching schemes. Paynter collated and published some of the findings in Music in the secondary school curriculum: Trends and developments in class music teaching (1982). Although this book did not set out to be an objective research report, it does present a

comprehensive survey of the work which was taking place in schools during the period and it puts forward the 'case for a new initiative in school music' (1982:xi). Through discussion, the Schools Council Project evolved some guiding principles. These principles emphasised the importance of classroom music as a timetabled subject for *all* pupils, which should 'reveal the breadth of music's expressive possibilities, not restrict them'. Musical experience was seen as 'a matter of working with sounds' which should be facilitated through creative practical experience. More specifically two of the guiding principles pointed to the use of creative practical work.

MUSIC IS A CREATIVE ART. All musical activity - listening, making, and interpreting - requires creative thought; the exercise of imagination influenced by personal choice and preference.

MUSIC-MAKING is more important than musical information - which is only a support for music activity 'Theory' cannot, by itself, lead to musical understanding; it exists principally to explain what has already been experienced. Our first task is to involve young people with music itself. 'Knowing about music' can never be a satisfactory substitute for the living reality of musical experience.

Sound and Silence had foreshadowed some of the principles of current education projects organised by orchestras and education companies. So too did Music in the Secondary School Curriculum which included amongst its models of good practice, schemes of work which produced group compositions or those where the arts were integrated.

Some years earlier Elizabeth and John Paynter had presented integrated projects in music, dance and drama for schools in The Dance and the Drum (1974). They argue that classroom projects in music-theatre recognise 'common ground between all branches of knowledge and experience' and offer opportunities to explore an idea on 'several different levels simultaneously' with all pupils being able to contribute.

Music-theatre is an art form in itself...[it] has particular significance when it is seen side-by-side with those developments in modern education that aim to release the creative artistic potential in all the children we teach - not merely the 'artistic' or 'musical' ones.

(Paynter, 1974:9)

In 1982 many schools and colleges had recognised the strengths of this integrated approach and had established 'creative arts' departments which developed courses across the arts. Other teachers feared for the future of music as a separate classroom subject if integrated arts programmes were to be introduced. They argued that music is a unique, naturally separate mode of expression, and worried that it could be pushed to the periphery. It could be argued that music in Western society has two aspects: it operating both independently (the orchestral concert repertoire for example) and as part of an entity (opera, for example), and that similarly music in education could function both as a separate subject and as part of an integrated arts programme. Perhaps the real fear was rooted in the suspicion that music might be side-lined in the classroom for economic or organisational reasons. The performance of Western classical music relies on complex technical playing skills, the development of which formed a significant part in school music teaching. If the arts were integrated, then there simply would not be enough time to devote to the subject from this skills-based perspective.

Music in the Secondary School Curriculum pinpointed music-making as one of the guiding principles. One aspect of music-making which took place in most schools of the 1980s, and should not be ignored, was the playing of instruments. Since the 1960s the peripatetic instrumental service had flourished, with many pupils receiving lessons and playing in a variety of ensembles.

In 1986 the NFER (National Foundation for Educational Research) undertook a major study of the LEA (Local Education Authority) instrumental music provision in England and Wales and examined its contribution to the music education of primary and secondary school pupils. At that time virtually all LEAs employed a team of peripatetic instrumental teachers, covering a range of instruments, to work in colleges, schools and music-centres.

Although, in 1984, an HMI inquiry found that most authorities viewed instrumental music as an 'integral part of the curriculum', in many ways it stood apart. It took place inside schools but it remained outside the classroom. The NFER study set out to establish the perceived purpose of the service. Attitudes reflected within the responses

tended to reinforce the separateness of the music service's identity: music advisers referred to teaching those with special interest, 'musical talent' and ability.

The small group of respondents who mentioned 'music-making' emphasised this as an end in itself in the belief that the service should provide the opportunity to experience and enjoy music-making. Some took a broader view and saw the service's function as one which enhanced music education generally and was there to support and enrich the music curriculum.

Peripatetic staff, as players, have specialist artistic skills and as such have much to offer in the classroom; not least in bringing all pupils into contact with the immediacy of live music. However, the NFER survey revealed that, although it was widely believed that instrumental teachers had much to offer in supporting and complementing music in the classroom, unless deliberate attempts had been made to bring it about, in practice there was little liaison, largely owing to timetabling restriction. There was little evidence of peripatetic staff collaborating with class teachers, except for the occasional demonstration of instruments or help on infrequent special projects. On the other hand, two thirds of LEAs allowed time for some of their teachers to give recitals in schools.

One such authority was the West Riding whose thriving School Music Service encouraged new initiatives from its staff. As well as having chamber orchestras which regularly toured schools in the catchment area, the West Riding also employed a string quartet, wind quintet, guitar duo and concert pianist for many years. In the 1970s a fully costumed consort of Renaissance players went into schools where the children dressed up and learnt to dance a pavane - an early example of an integrated arts project with visiting professionals. David Lloyd, a peripatetic clarinet teacher, who was later an advisory teacher with the West Riding County Council (see Appendix 2), said that he was not aware of the service having a written policy, nor that many of its peripatetic staff had analysed their purpose beyond instinctively feeling that it was a 'good thing to do'. He perceived its purpose as manifold: the concerts were intended partly to inspire the children to play instruments, partly to bring music to 'the masses', partly as In-service training for the class teachers and, most importantly, to encourage the children, through their involvement, to be active musicians. The concerts aimed to be a two-way

process where pupils were given opportunities to play to the staff and were involved in question and answer sessions.

He was given the freedom to experiment by the visionary West Riding Music Adviser, Maisie Spence:

At that time any experimental initiative was welcomed by the West Riding - it was a very go-ahead county.

(Interview with David Lloyd Appendix 2)

Similar developments can be seen elsewhere. Sheila Nelson received encouragement from the Inner London Education Authority (ILEA) in 1976 when she was asked to join a team of teachers who were aiming to build up a specialist music centre in Tower Hamlets. She recognised the shortcomings of training for string teachers, and sought ways of improving and enriching the musical experience for her pupils.^x

Nelson incorporated team-teaching, concentrating on physical movement patterns and emphasising ensemble playing for everyone including beginners. In 1985 this had evolved into Tower Hamlets String Project involving a thousand string players and thirty five string teachers. Instrumental lessons became part of the school curriculum involving the whole class with pupils learning also through singing and rhythm games, residential courses and high profile public performances. String teaching within this system had moved a long way from the individual violin lesson which takes place in isolation - away from the classroom and often away from further playing.

During the 1960s and 1970s a great deal happened in music education which helped to lay the foundation for today's education work with professional musicians. The various strands of official government reports, music education literature, developments in the school curriculum and the instrumental service all helped to provide the necessary impetus to music. More teachers gave prominence to creative music in the curriculum: as demonstrated in the work of composer-teachers and through the various publications which presented challenging new ideas. Although these teachers were working simultaneously, on the whole they were working independently of each other: educational literature of the time helped to consolidate approaches and attitudes amongst the profession. The books within this period made a

great impact on music teaching and were both welcomed and criticised in different measures.

Sound and Silence (1970) turned the conventional notion of music teaching on its head. It argued that musical knowledge can only be gained through practical experience and advocated a pupil centred approach.

There is much more value in ten minutes spent doodling at the keyboard than in ten weeks reproducing rigid and unimaginative exercises. (1970:xi)

If the children's activities are truly creative there will be no 'right' answer. The only judgements worth making will be those we want the children to make for themselves in the processes of composition. (1970:13)

The emphasis was on the importance of the process rather than the product. Through the creative process, pupils gain first-hand experience of music: they use sounds; they explore them and make decisions about them. It is a process of exploration, discovery and evaluation leading towards learning and achievement where pupils are learning skills of communication, self-management, organisation and problem solving. If they are working in groups they are also learning how to work with and relate to others.

All the Schools Council reports recommended a creative approach, so why were teachers so reluctant to take this up? As I have observed in the previous chapter, any new developments tended to be choked by the stranglehold of both the conservatoire system and the ABRSM whose ultimate goal was the acquisition of virtuosic skills for players. The playing skills of such could only be admired, but it was the pursuit of this end product to the exclusion of all else, in the majority of colleges of music, which was so restrictive. The same restrictions applied when the model was transferred to schools. A system which puts the creative process at the centre does not have the same goals; although it may lower performance standards for the few, but only in favour of the all round musical development of the many. It should be seen as the means rather than the end with other skills - compositional, notational, performance - feeding off this process.

Such radical ideas for change could be interpreted as direct criticism of music teachers, questioning their educational function and the supremacy of the product over the process. Many teachers were ill-prepared to cope. Others misinterpreted the ideas and failed to apply the rigour necessary for them to succeed, which did little to enhance the reputation of 'progressive' education. Some critics argued that to devote time to creative work would deny the more musical child the essential academic teaching needed to pass GCE examinations, others could not reconcile the relationship between creative activities and technical skills. Nevertheless the Schools Council realised that music teaching in schools was in need of an overhaul and recognised the importance of the creative approach.

Music in the secondary school curriculum reflected a changing mood amongst music teachers. Many teachers were vocal, sometimes hostile, in their criticism of Sound and Silence (partly no doubt as a predictable response to change) yet a good deal of the ideas presented by the teachers themselves in Music in the secondary school curriculum paralleled those of Paynter and Aston. They arrived at guiding principles which clearly showed the influence that Sound and Silence was having in schools. Of course the two camps - 'traditional' and 'progressive' - had not entirely disbanded, but the survey revealed the extent of the impact that the book had made in the classroom. Furthermore it provided a platform for debate, where issues which some perceived as being problematic - for example the assessment of creative work - could be addressed. Clear, detailed outlines of creative work were given, helping to dispel the notion that such a style of teaching could be *laissez faire* in its methodology.

Creative work from the pupils would, of course, be enhanced if the teacher was actively engaged in composing or playing. Peter Maxwell Davies was one composer-teacher who, in his more public position, was able to provide an excellent role model. This was a novel idea in music education, however the notion that an arts teacher could also be a practitioner was not new in drama and the visual arts. Although traditionally the art teacher is expected to be able to draw and paint, it is not anticipated that the class music teacher should be an active composer or instrumentalist. Paynter and Aston argue that this must happen in order for the teacher to fulfil his role effectively.

If you want to help children use the language of art and appreciate pictures you must do it yourself first. You must paint; you must visit art galleries or look at reproductions; you must take part in art, not simply read about it. Only then will you be able to introduce your pupils to the thinking of artists by way of an exploration of some of their techniques. The same is true of music.
(Paynter & Aston, 1970:13)

In other words, for the pupil to have a significant experience of art, the teachers themselves must have direct experience. School orchestras, choirs, wind bands and other ensembles provided many pupils with the living reality of musical experience. It was unfortunate that such musical activity did not take place inside the classroom and that it was not universally available. Nevertheless, for many, such music-making provided a rich artistic experience.

There are some parallels between the pioneering styles of instrumental teaching cited and the work of today's orchestral outreach teams; both use visiting professionals in the classroom and both result in group performances. Simon Foxley played a leading part in the development of the Project and helped to establish the ILEA Centre for Young Musicians at Mile End and the London Schools Junior Strings - activities which played a key part in the foundation of the East London Late Starter Orchestra. Perhaps, significantly, in 1995, Foxley is Co-ordinator of music education projects for the London Arts Board and Education Officer for the Spitalfields Festival.

In 1976 John Paynter gave the first comprehensive account of the small group workshop in the Teacher's Notes to All Kinds of Music providing a rationale for this method of working and detailing ways of conducting workshops successfully. The workshop is integral to the education work of music companies today. Although in 1997 their projects are often presented as being innovatory, I have shown in this chapter how all the essential elements - not only workshops, but also the emphasis on creativity, group work and experimentation with sound, the use of contemporary music and the integration of the arts - were already in place twenty years earlier.

¹ The first need of a young person trying to compose is to get his idea across, and to niggle him about note-to-note niceties before the basic idea has come alive and meaningful and satisfactory on a very deep level, is to inhibit all creation, and probably to inflict permanent harm on the creative faculty.
(Grant, 1963: 110)

children are capable of producing vital and arresting original music, if all creative drive is not hounded out of them by stereo-typed fossilised GCE-style harmonic considerations, or stifled by the teacher's own limitations.
(Grant, 1963: 115)

^u In 1971 Terence Dwyer published Progressive Scores: 'A flexible course of instrumental group music, a collection of pieces, using simplified notation, which do not require specific pitch or rhythmic timing.' His aim was to train players in 'musical thinking, careful listening and group discipline' leading towards creative improvisation. The same year saw the publication of his Composing with Tape Recorders: Musique Concrete for Beginners which explores the creative organisation of sounds through the use of reel-to-reel tape recorders.

^{uu} We came to realise that music lessons which involve no creative activity give pupils only the vocabulary of different sounds and the grammar of the ways in which the sounds are ordered in a particular melody. They do not allow pupils opportunities to re-combine these sounds into new structures, an activity essential to true understanding of the language of music and to command of its expressive potential. .
(Creative Music and the Young School
Leaver 1974:13)

^{uv} the experience that we wish to encourage and develop, in our schools bears the stamp of the creative act itself. We do not wish to produce more performers but more composers, more creators...What we shall be developing is not knowledge about art, but experience of the arts as ways of knowing - ways of nurturing and of developing the life of the feelings.
(Arts and the Adolescent
Ross, 1975:69)

^v In recent years, creative music has received encouragement from the innovative work of musician-teachers such as Peter Aston, Brian Dennis, Terence Dwyer, George Self, Peter Maxwell Davies, John Paynter and R. Murray Schafer. However, my own guess is that music teachers in schools generally are in a desperate need of a clearer understanding of, and greater unanimity of purpose can we expect a relevant and effective music curriculum to be developed.
(Ross, 1975:54)

^{vi} The extent of arts teachers' involvement in the world of art is not easy to assess but the impression we have is that the teacher who practises his art is not as common as one might expect - indeed few teachers are able to find the time to keep abreast of current developments in their own field... (Ross, 1975:54)

^{vii} A teacher's personal involvement in the processes of art is likely to give his teaching relevance and vitality - arts teaching will become neither perfunctory nor mechanical in his hands. Like any other system...an arts department without effective and vital links with its environment will suffer progressive breakdown. Our study of the extent to which teachers are able to establish and sustain links with stimulating and revitalising elements beyond the classroom, both professional and artistic, emphatically reinforces an impression of serious personal isolation. Contacts outside the school are vital to him. (Ross, 1975:44)

^{viii} It is our hypothesis that the arts offer us - not so much a product as a process - a vital instrument in the education of our feelings. Robert Witkin has been developing a model of emotional behaviour: in essence he is suggesting that the dynamics of aesthetic experience, the characteristics of the artistic form, are the very dynamics of the emotional life itself, expressed and embodied - to use Suzanne Langer's term - in 'perceptible form'...The arts curriculum must have its roots in the immediate sensory experience of the individual. Its starting point must be the re-sensitising and re-training of the senses

themselves: the basic source of perception. Active participation would be its hallmark: music education, for instance, would be - as in many schools it already is - music-making and dancing. (Ross, 1975:68)

^x It follows from what has been said that we are entirely in accord with those artists and art teachers who in recent years have been questioning the supremacy of the art product (the object or the performance), and have come to see the creative process itself as of much more educational significance. (Ross, 1975:59)

Arts education begins and ends with people, not with products or performances.
(Ross, 1975:68)

^x While the provision of teacher training at our national musical institutions continues to be so meagre as to be almost non-existent, professional string teachers must turn to any available outside source to gain new ideas and to avoid a continual repetition of the mistakes of their predecessors.
(BJME Vol. 2 No 1, 1985:92)

CHAPTER THREE

The part played by the Arts Council (1966-1998)

- to develop and improve the knowledge, understanding and practice of the arts;
- to increase the accessibility of the arts to the public throughout Great Britain;
- to advise and cooperate with departments of government, local authorities and other bodies on any matters concerned, whether directly or indirectly, with the foregoing objects.

(The objectives of the Arts Council as set out in the Royal Charterⁱ)

Although changeable, the Arts Council's contribution to the development of educational music projects was unquestionably valuable during the 1980s. It was through several of its initiatives that these activities came into being. In 1997, a large proportion of arts subsidy for orchestral concerts and opera is linked with agreements to undertake educational work. The Arts Council is a significant contributor to the funding, but this was not always the case.

Thirty years ago Lincolnshire and Humberside Regional Arts Association set up an Education Liaison Panel, the first of its kind in the country.ⁱⁱ It had decided on a policy of organising specially prepared programmes of performances for children to take place in school hours and, in 1966, applied to the Arts Council for funding. The Council's reaction serves to illustrate how the climate has changed. Clive Fox, Director of Lincolnshire and Humberside Regional Arts Association, describes their response:

This proved to be a surprisingly controversial initiative. Arts council attitudes were different then and we had to deflect a rather stiff reminder from officers of the day that Arts Council subsidy could not be diverted to educational purposes.

(Arts Council of Great Britain Education Bulletin No 7 Summer 1982)

Having criticised Clive Fox for spending Arts Council funds on education, in subsequent years they were to form an Education Unit. This was largely through the efforts of Roy Shaw who was Secretary General of the Arts Council from 1978-1983. A reformer and a zealot for mass education, he believed that the task of the

Arts Council and the Regional Arts Associations was to make excellence accessible. His views were at odds with his immediate predecessors who felt that the prime duty of the council was to serve performers rather than the arts audience. Undeterred by the Finance Director's refusal to fund education initiatives he negotiated a three year contract with the Gulbenkian Foundation to appoint an education liaison officer, Irene McDonald.ⁱⁱⁱ In view of the words of the Royal Charter, it is extraordinary that this was the first such appointment in the Council's history and that education had been neglected for so long.

In 1980 Irene McDonald wrote Professional Arts and Schools, a summary of what was happening at the time 'to foster the closer collaboration between professional artists and arts companies and the schools'. This survey covered the visual arts, literature, dance and drama as well as music. Many schemes were in place, such as the Poets in Schools, Writers on Tour and Artists in Schools. Art Galleries employed Education Officers (the Museum of Modern Art in Oxford and Liverpool's Walker Gallery, for example) and Theatre in Education teams were in abundance. In comparison with the other arts, music had few Education Officers in post. Nevertheless a variety of events and activities were taking place: lecture-demonstrations, discussions or workshops, led by individuals or small groups.

In 1983 the Arts Council embarked on a new strategy where education was more prominent on its agenda. Recognising its 'responsibility to inform the public about its policies', and in order to 'clarify principles' and 'promote activity', they issued an Education Policy Statement promoting closer co-operation between the professional arts and education at all levels. It argued that the educational dimension is underlined by two of the Arts Council's chartered duties "to develop and improve the knowledge, understanding and practice of the arts" and to "increase the accessibility of the arts": 'attitudinal barriers' can only be tackled by education.^{iv} This reinterpretation of the Charter represented a significant change of stance with education that was coming to the forefront.

The Policy Statement outlined three aspects of education. First, education as a long term process; secondly, the education system itself; and thirdly 'a wide variety

of approaches by arts, educational and other organisations and by individuals'. Arts practitioners were then advised to be involved with the education system. Furthermore, a direct link was made between education and the all important subsidy with 'clients' (we were then in the commercial/business conscious eighties) being strongly advised to undertake education work - an interventionist rather than reactive approach. In other words, subsidy was now dependent on education work.^v Reassurances were given that particular consideration to 'the training of artists for educational work and of educators in making best use of arts provision'.

In the same document the Arts Council listed its intentions for action. Amongst these it planned to establish a separate allocation for education for a five-year development period and to liaise with the Department of Education and Science and Regional Arts Associations on education issues. More importantly it planned to

adopt as one of the prime criteria for assessing clients' work, the extent and quality of efforts made to broaden the social composition of audiences, to develop response and to increase involvement in the arts. Each revenue client will be asked to provide a report of its work in this area when making its annual application.

The 1984 Arts Council report, The Glory of the Garden: The Development of the Arts in England, focused on changes in regional development. The Council reported that, impressed by the prominence given to educational development by its clients, it wished to encourage this by increasing the funding allocation to £160,000 (1984/5). To put this in context it represented 0.6% of the total allocation for opera.

No reference was made to any financial assistance for the training of artists for educational work. In fact, the report announced that the Training Allocation, in the form of bursaries and grants to specific organisations, would gradually be phased out. Of course, it must be remembered that the Arts Council is only an advisory body and as such has no power to carry its policies through. Because it creates a sense of power, through dictating how public money should be spent, this may sometimes be forgotten. In the 1980s it was not the place of the Arts Council to

manage any organisation directly. When the Contemporary Music Network was set up by Annette Moreau it inadvertently became an exception, and only when it was already in place were the implications of this realised. It was therefore something of an anomaly. The Arts Council was unable to constitute the Network officially and consequently none of the artists were issued with contracts.

However, in accordance with the intentions set out in its 1983 Education Policy Statement, the Arts Council set aside funds to encourage and support a number of initiatives which were to bring professional musicians into contact with a wider public away from the concert hall. Apart from the Contemporary Music Network which had organised a significant number of education events since the late 1970s, around seventy other projects were supported over the next three years. These took place in schools, colleges, youth clubs, community centres, hospitals and prisons. They ranged in scale from residential or touring schemes involving symphony orchestras and opera companies to improvisation workshops with a solo guitar and covered a variety of styles; early music, opera, Indian classical music, electronic music, contemporary music, free improvisation and multi-cultural cross-overs. During this period there was an emphasis on projects in jazz education.^{vi}

For a three-month period in 1986 Andrew Pegg, at the invitation of the Arts Council, monitored eight projects and published his findings.^{vii} (These will be discussed in detail in the following chapter.) Following Pegg's report and its recommendations, the Arts Council published a 1986 Music Education Policy for consultation. It felt that the time was

ripe for more cogent long term aims to be drawn up, both as a result of the work of the last three years and in response to changing social and cultural patterns.

It recognised these changes in four different respects: the growing importance of some non-European music as a significant part of British cultural heritage^{viii}; that increasingly music does not exist in isolation, but often in conjunction with other art forms; that advances in music and media technology have made music making more

accessible to those other than trained specialists; and that instrumental teaching in schools has led to the emergence of a large number of skilled performers who do not enter the playing profession.

The Arts Council looked towards a new definition of the term 'professional'. It recommended a move away from the narrowness of the established interpretation which was restricted to the paid performer, and widened it to include those who are involved in 'a broad range of community centred activities'.

The report goes on to say that, with this shift of perspective, the concept of the 'animateur' is vital. The music animateur will be expected to have all the 'essential qualities of a musician':

performing ability, experience in composing and arranging, knowledge of music technology and the media, the capacity and the gift of communication for reflection and analysis, teaching and organising abilities.

Unfortunately in 1986 the standard university or conservatoire course did not cater for the development of all of these necessary attributes. Many still do not. Although the Arts Council stated that it would 'investigate' ways of facilitating training for music animateurs, it was not in a position to do any more than this. However, training *was* a priority and there were long term plans to collaborate with music colleges and the Department of Education and Science to look into ways of developing appropriate skills for animateurs. There were also plans to fund training bursaries and apprenticeship schemes, and to organise seminars and short courses for interested parties.

Evaluation was another priority: the Arts Council hoped to establish criteria for effective evaluation and to make evaluation reports a requirement. It also planned to commission independent assessors to observe and report on projects with a view to readjusting policies and priorities. However, as the eighties progressed and funding devolution of its revenue clients looked inevitable under the imminent Wilding Report, its contribution to the education debate began to fade.

In 1986 Stephen Firth, the Arts Council's Music Education Officer, appointed fourteen such amateurs who were to be part-funded for the next three years. The amateurs worked throughout the country and included composers, folk and early music players. Perhaps because there was little national support, only three of the posts lived beyond the initial period of three years and these were all residencies. The composer Hugh Nankivell, who was attached to the Tyne and Wear Museum Service, had little contact with the Arts Council and was free to develop the work as he wished. His post was funded by ten different sponsors and was extended by them for a year. Similarly, Dave Price, community musician, was attached to the Abraham Moss Centre in Manchester. This community centre was pioneered in the 1970s and had a long-established support network including a Steering Committee and links with the Social Services. Price felt that this largely contributed to the success of the project, and his post too was extended. As far as the Arts Council was concerned, when the three year period had elapsed the amateur scheme was abandoned.

In 1989 the system was reviewed under the direction of Richard Wilding: the Regional Arts Associations were replaced by Regional Arts Boards which had a much tighter relationship with the Arts Council. Further to this, in 1994, the Arts Council of Great Britain lost more of its sphere of influence when the Scottish Arts Council, the Welsh Arts Council and the Arts Council of Northern Ireland became independent.

Although the word 'education' is not mentioned specifically in the Arts Council Royal Charter, 'educational purposes' are clearly implicit in the list of objectives notably that 'to develop and improve the knowledge, understanding and practice of the arts'. Whatever the finer points, any interpretation of the word 'education' must surely include some reference to the development and improvement of knowledge and understanding. When the Arts Council was created it was generally agreed that it would operate on the 'arms length principle', that it would recognise the freedom of the artist and be a reactive rather than a pro-active organisation. Since it began, the Arts Council's internal political wrangles and frequent

reorganisations have been reflected in their policies which have ever changing shifts of emphases and sometimes conflicting statements. Although these frequent changes could be interpreted positively as the Arts Council functioning as a reactive force, a more critical interpretation might be that it was merely inconsistent. A persistent conflict has existed between raising standards and increasing accessibility.

The Arts Council position shifted dramatically from the time when Clive Fox was directed not to divert Arts Council subsidy for educational purposes to one which could be, and was, interpreted as saying that subsidy was *dependent* on doing education work. This was all very well but in the early 1980s most members of arts organisations were inexperienced, and untrained in the field of education, yet they suddenly found themselves in a position where it was becoming an all important aspect of their work. However, the Education Policy Statement reassures that it will give particular consideration to ‘the training of artists for educational work and of educators in making best use of arts provision’.

The outlook was promising for the future of community education musicians in 1986. There was the recognition that the demand for a new type of musician was evolving and long term plans - for training, evaluation, even the possibility of some quality control - were made to facilitate this. However, the way that the 1986 amateur scheme worked in illustrates how the Arts Council’s long term intentions were not matched in reality. The Arts Council, did not give a clear brief as to the role of the amateurs, rather it expected this to evolve according to the needs of the post. Although it put up some of the funding, thereafter its input was minimal and only one meeting was organised where all the amateurs were gathered together.

Unfortunately the outcome of the Wilding review in 1989, followed by the devolution of power in 1994, meant that any coherent long-term plans for visiting artists were never followed through.

¹ A Royal Charter (1946, revised in 1967) set up the Arts Council of Great Britain (ACGB).

ⁱⁱ This panel provided a forum for RAA officers and representatives of the LEAs to exchange ideas, identify needs and improve provision for arts education in the region through effective use of resources.

ⁱⁱⁱ In order to placate those who still felt that the Council should not touch education (despite its chartered duty to develop understanding of the arts), I pointed out that I was not seeking to involve the Council directly in education, but invoked another chartered duty, which is to cooperate with 'other bodies' (in this case educational bodies) to achieve its main tasks to develop knowledge and make the arts more accessible. Despite colleagues' forebodings, the arts minister's civil servants found no cause to oppose the appointment of an education liaison officer. (Interview with Sir Roy Shaw - Sinclair, 1995:206)

^{iv} The Arts Council and Education. A Policy Statement 1983

^v The Arts Council and Education. A Policy Statement 1983 Education, in this third sense, should be part of the way arts clients (i.e. those receiving subsidy from the Council) perceive their role and function.

^{vi} Arts Council 1986 Music Education Policy

^{vii} Peggie, A. (1986) Arts Council of Great Britain Music/Education Projects. Monitoring Reports London

^{viii} In 1987 the Arts Education for a Multicultural Society (AEMS) Project was set up by the Arts Council, the Calouste Gulbenkian Foundation and the Commission for Racial Equality.

CHAPTER FOUR

Early models in practice (1974-1983)

‘Not the professor but the artist is your true schoolmaster’. Caldwell Cook
1914

In 1973 the Gulbenkian Foundation, under its Director, Peter Brinson, designed a programme to fund the work of artists in schools. Brinson was motivated by a belief that artists had lost their relationship with society. He hoped that placing an artist in residence would help to clarify the relationship of both the arts and the artist to society. Several projects were set up, each with the aim of helping three groups of people: the artists, children and the LEA and teachers.

In 1976 in a letter to Robert Aitkin, Director of Education in Coventry, Brinson outlined his ambitions for the project overall:

a Place the artist in a new relationship to society; in an economically secure framework; to encourage from him a new sense of commitment and purpose; to give him ‘new material’.

b Give children an insight into the creative processes at work; a broader appreciation of art and the artists (without formally teaching the children); to demythologise ‘art’ for them.

c Encourage local education authorities and teachers to depart from examination syllabuses and take a broader view of education.

Seven Local Education Authorities received funds for this early work. The projects included the composer-in-residence scheme based at Ehenside secondary school, Cleator Moor in Cumbria. David Cain took up his post in 1974, using the school as a base for work with several primary and junior schools. Cain had previously worked as a composer for the BBC and was used to composing quickly and producing music at short notice. He felt that this would qualify him for the educational work but, having written some pieces for the school brass bands and little else, he became conscious that he was not totally fulfilling his role. Working in partnership with Ian Carswell, the

Senior Music Adviser in Cumbria, he began to widen the scope of the work. One project involved setting to music poems by primary school children about the local railway network. Another enterprise was to record the sound for a Radio 3 production of Paradise Lost. For this the children had to experiment with sounds to produce bird song, which made both pupils and teachers more aware of recording techniques. Cain also wrote the music for a set of Mystery Plays. When interviewed by Su Braden, Cain said,

I wrote it and it was fully scored. All parts were written out either for voices, glockenspiel, recorders or violins, etc. I rather tailored it to the school. For instance, one school had a very good flute player, another a lot of string players. so I made use of these when composing. We did it at Rose Hill, a place that would like to think it is the Glyndebourne of the north. There was a lot of moaning about doing it there. But the idea was to get people there who would normally never go near the place. The first time we went, the kids were amazed, a real theatre, red silk walls, the lot. they thought it was marvellous.... I designed a simple all-purpose set and the teachers themselves had to get on with the directing, etc., not drama teachers but ordinary primary teachers. they called me in if they needed advice or assistance, but basically they did it by themselves.

(Braden,1978:77)

The Rose Hill scheme has elements in common with the education projects run by orchestras today. The children performed in a high profile venue and attempts were made to overcome prejudices and to demystify the arts. For the teachers working with Cain on this piece it became a form of staff development. At the same time such work largely met Brinson's aims. Involving the teachers in set-designing and directing, for example, encouraged them to 'take a broader view of education'. The children's visit to Rose Hill helped to give them a 'broader appreciation of art and artists' and to 'demythologise art' for them. As Cain commented, 'They were very limited in the sorts of things they wanted to play, but now they will play anything'(1978:77). Cain, the artist, was placed 'in a new relationship to society' which gave him a 'new sense of commitment and purpose'. He felt more confident about writing music and his perception of himself changed: 'I don't really think of myself as a composer. I just

write music.' In fact, his outlook altered so much so that, perhaps ironically, he decided to become a music teacher.

On the whole, Cain's experimental residency was successful. Other arts residencies were less successful, with some artists wrongly perceiving the work only as an opportunity to make their art more public. Braden concludes that Cain was successful because he had a clear aim, which was to compose music for school pupils; also he was able 'to relate his techniques to the specific needs, concerns and abilities of the community' in which he worked. She also felt that the project worked because Cain's relationship with the teachers and the Music Adviser was excellent.

Other Regional Arts Associations followed the lead of the Gulbenkian foundation in placing artists in residence in schools. Some of these projects were documented in Professional Arts and Schools. One such scheme was the Apollo Trust. Schools concerts had declined in number, largely because of the education cutbacks in 1974, but they continued in some of the larger cities, and it was through this medium that the Apollo Trust originated.

Richard McNicol, a pioneer in the field of public music education projects, developed a style of concerts for children where the children were involved in dialogue and practical work, with ideas for preparation and follow-up being provided for the classroom. As a flautist in various London orchestras he had become disillusioned with school concerts. 'Long diatribes were issued at halls full of uninterested children...the universal feeling was that they were a waste of time and counter-productive' (Interview: 20 September 1995 Appendix 3). His original aim was to 'bring a fresh approach to concert-giving for children and to educate them for eventual adult concert-going'. The work was always interactive, involving both children and players in some kind of dialogue, but in the ensuing years it developed into a scheme which resulted in the creation of children's' compositions which would be performed in the concert hall. 'I had read Sound and Silence, which for me was the book that changed my life and everything that was said in there about participation and composing seemed absolutely sensible.' To this end, in 1977, he liaised with John Stevens, Chief Music Inspector at ILEA, to found the Apollo Trust. The funding was largely through business

sponsorship and, like the initiative, came from outside the education system. The Trust was formed 'to bring a fresh approach to concert giving for children and to educate them for eventual adult concert-going'. Its original aims were fivefold:

1. To add momentum to the musical education of children in preparation for increased adult leisure time.
 2. To create a complete experience that is enjoyable and exciting.
 3. To establish a personal relationship between the performers and the children.
 4. To link the concert-hall experience with work in the classroom. To this end follow-up work is provided for the teachers to use in school as part of the music curriculum.
 5. At all times to present live music at the highest level of performance.
- (The Apollo Trust Annual Report 1977-1978)

Although the Trust sought a 'fresh approach to concert-giving' the emphasis was clearly on music appreciation, albeit with a more active slant. The rationale of 'preparation for increased adult leisure time' is a reflection of the demographic studies of the time which foresaw a future when large sections of the population would be out of work.

The first series of four concerts took place at the Logan Hall, University of London Institute of Education, with 46 schools attending and large audiences of around 500 children. With this new approach to schools concerts, great care was taken to create a welcoming and informal atmosphere and to pitch the talking at the right level. In an attempt to create a rapport between the musicians and the audience, pupils were involved in question and answer sessions. The response from schools was enthusiastic, with the element of participation being seen as most successful. Clearly any pupil participation was difficult with such large numbers, so one of the earliest developments was for music to be sent to the schools for the children to prepare in advance and for small groups of musicians to go into schools to work with teachers and pupils. These prepared pieces were then performed at the concerts in combination with the orchestra: the venture was successful and soon became general practice in the early years (although the prepared pieces were not part of the pattern subsequently). As the catchment area expanded to include the provinces and parts of Northern Ireland so did

the 'participation' element, which was described in the 1978/9 Report as being 'so crucial an ingredient that it will be developed further'.

The changing emphasis towards participation and creativity was reflected in the 1981 Report where radical changes were made to the aims of the Trust. These were:

1. To stimulate children with no special musical interest or ability and their teachers to participate in music making
 - a. through performance
 - b. through the experience of inventing their own music.
 2. To encourage listening as a positive and constructive activity and to develop aural awareness.
 3. To increase the confidence with which children and teachers approach all forms of music
 - a. by helping them to develop a sense of discrimination by encouraging them to make musical judgements and decisions, and
 - b. By dispelling the inhibiting aspects of the mysticism which so often surrounds music
 4. To add momentum to the musical education of both children and teachers.
 5. To link the concert-hall with work in the classroom.
 6. At all times to present live music at the highest level.
- (The Apollo Trust Annual Report 1981-1982)

The emphasis has now shifted away from the Trust's original *raison d'être*: 'to educate them [children] for adult concert-going' - essentially to generate new audiences. When interviewed McNicol said,

I had always argued against the fact that it was there to produce audiences. A by-product of it might well be that it produces audiences, and it is highly desirable that it does...If the audience does increase that will only show up in ten or fifteen years time and I doubt that you will be able to quantify which of those increased because they went through one of those projects. I think that we do it for much more altruistic reasons.

In some ways the Apollo Trust was a process of discovery for those who were leading it, and in its development they were often guided by those learning experiences. This is illustrated by the revised first aim: 'To stimulate children with no special musical interest or ability and their teachers'. McNicol discovered that:

creativity is clearly easier with the primary age group, a self evident truth. Many of the best results I have ever seen have come from teachers who call themselves non-musical but who are good teachers. The more musically involved the teacher is, the less chance the child gets; it seems to me there is a tendency, if you consider yourself musically more sophisticated, to imagine that others are less musically sophisticated. This is not true.

Trevor Wishart made a similar observation (Appendix 4, 20 February 1993) when he said that it could sometimes be a problem leading projects where the ‘musically talented’ pupils are selected:

you get the most conservative kids, the kids who are really good at playing the trombone and don't want to know about anything else - it is really quite a hard problem to work with.

This could be a result of a traditional musical education which concentrates on techniques and the dissemination of facts whilst largely ignoring the creative aspects of music. As I suggested in an earlier chapter, the ability to play an instrument to any standard, however well or badly, is often seen as some measure of a child's musicality. The measurement of standards of playing is often through ABRSM exams - learning pieces, playing scales - which are to a large extent technical skills and, perhaps, no gauge of inherent musicianship. No doubt the ‘non-musical’ children and those teachers who referred to themselves in this way, simply did not play an instrument. This is the wrong yardstick; creativity is present in everyone to some extent but the ability to play an instrument is not a measure of it. If we are to see creative talent as another aspect of musicianship, then the traditional school music curriculum (pre-GCSE), in its disregard for creativity, could not identify its existence in a child.

By 1981 the Apollo Trust scheme had developed an approach where a series, comprising five stages, was spread over a school term. It opened with a workshop for teachers, followed by visits to schools - where the children composed their own pieces and learnt specially written arrangements. This culminated in a concert where the various elements of the series were drawn together: the orchestras would play pieces,

usually from the standard repertoire, and the children would combine forces with the orchestra to play their learnt arrangements.

In 1981 the English Sinfonia was given increased funding by the ACGB which was conditional on the development of an education programme. Richard McNicol was asked to devise and lead this programme. In the same year McNicol met Michael Vyner and persuaded him to start education work with the London Sinfonietta. Consequently Rosie Risz was appointed by the orchestra with responsibility for organising this work.

The first London Sinfonietta project took place in York, in 1982, led by Richard McNicol and John Paynter, as part of the ACGB's Contemporary Music Network. Paynter and McNicol worked together on Messiaen's Oiseaux Exotiques. With the children they explored Messiaen's interest in birdsong as a basis for composition and improvisation. The children performed their compositions with the London Sinfonietta and also attended a performance of Messiaen's piece. This was to be the workshop model that McNicol adopted as the central basis of his work from then on and one that has become a blueprint for use by many other orchestras and ensembles.

In 1982 the Apollo Trust commissioned John Paynter to write a work for child-composers and symphony orchestra. Contrasts, an orchestral piece with four miniatures, was one of the first works (often referred to as 'windows' pieces) to offer children the opportunity to perform music invented in the classroom with professional orchestras as an essential element of a complete orchestra-audience work.ⁱ There were many subsequent performances: in 1982, under the umbrella of the Apollo Trust, the piece was prominent in the education work of orchestras which included the English Sinfonia, the Ulster Orchestra, the Royal Liverpool Philharmonic and the Scottish National Orchestra. McNicol also used Paynter's Variations for Orchestra and Audience (1983) for large-scale projects involving many children in Denmark, Sweden and Norway, as well as the United Kingdom.

The ACGBs Contemporary Music Network (CMN) was instigated in 1971 and from the beginning promoters had been encouraged to link educational events to concerts: but it was not until the late 1970s that any significant developments in this area began,

largely under the aegis of Annette Morreau (ACGB Music Officer) and Irene McDonald (ACGB Education Liaison Officer).

Among these first projects was one which took place in November 1979 when John Paynter organised two events. The first preceded a programme of music for prepared piano, given by John Tilbury (focusing on Cage's Sonata and Interludes) and the second accompanied a programme of electro-acoustic music given by Dennis Smalley. The 1979 approach involved an introductory theoretical and practical INSET session for teachers followed, ten days later, by a creative workshop for pupils and attendance at the professional 'performers' recital - thus including the key elements which form the basis of most music education projects organised by orchestras and opera companies today.

The 1980-1981 CMN season supported 77 'educational' events, the majority of which were demonstration concerts and pre-concert illustrated talks and lectures. Most events did not involve participation or children's own music-making, although there were notable exceptions, with the vocal ensemble Electric Phoenix, for example. Their work too was launched at the University of York (February, 1981). Alongside a concert of music by Marsh, Souster, Brooks and Gehlaar, there were two education visits, one for teachers and another the following week to work with the pupils on prepared material.

Electric Phoenix went on to present eleven events that season. Incorporating in-service training for teachers, the workshops involved demonstrations and vocal improvisation and led towards creative music-making for children. The ensemble, under the leadership of Terry Edwards (vocalist, conductor and, perhaps significantly, ex-teacher), had already built up a reputation for their education work, which consisted of workshops for students of all ages based on the use of extended vocal techniques with live electronics. The work created would usually be performed in the concert hall prior to the Electric Phoenix concert. The twentieth century music ensemble Gemini, led by Peter Wiegold, also specialised in workshops, believing that, 'music can be better enjoyed and understood through active involvement'. Activities included 'games, exercises, experiments, improvisation, discussion and creative work'.ⁱⁱ Many of these

techniques had been established by the earlier work of Trevor Wishart in his two books of musical games, Sounds Fun (1975) and Sounds Fun 2 (1977).ⁱⁱⁱ Gemini's sessions often culminated in a public performance consisting partly of repertoire work and partly of music that had been created in the workshop.

The contemporary music group Fires of London was also available for education projects. Led by Peter Maxwell Davies, children were involved in performance activities having previously engaged in preparatory sessions with their teachers. The company's aim was to work with groups who had already become acquainted with the pieces to be played. As Fires of London specialised in music theatre, their team members often included non-musicians such as stage-management personnel, jugglers or dancers. One tour of Les Jongleurs de Notre Dame involved the recruitment and rehearsal of pupils and students to form a carnival band. This body was an integral part of the composition and consequently participants worked in the performance in high profile venues. So, for example, A level music students from Huddersfield Technical College performed with the Fires of London on the main stage in Huddersfield Contemporary Music Festival.

Andrew Pegg's report on the CMN education work (1980-1981), New Approaches to New Music, provides a useful snapshot of work at the time. Pegg describes the activities, comments upon their efficacy, and produces a list of recommendations for improvement and development. In organising the CMN tours the ACGB sought to fulfil the second of its chartered duties, 'to increase the accessibility of the arts to the public throughout Great Britain'. In encouraging collaboration between the professional arts and education through supportive educational activities related to the CMN season it hoped to fulfil the first object of its Royal Charter - 'to develop and improve the knowledge, understanding and practice of the arts'. The CMN education work was wide-ranging in every aspect - content, methodology, presentation, aims and objectives - and the report, in describing the attitudes and activities at the time, helps to shed some light on the aims of the organisation. Pegg found that the educational activities were intended as a solution to the 'apparent problems' of small audience

potential for CMN concerts and ‘the lack of public familiarity with, and interest in contemporary music’.

Most of the CMN ensembles were undertaking education work for the first time: events varied, from pre-concert talks to adults to creative sessions with children, and met with varying degrees of success. Inevitably many of the performers, with the best of intentions, were finding their way with the result that some of the events did not meet their educational potential. The overall plan was rather ‘hit or miss’ but many results were positive. Peggie writes:

Any ultimate evaluation should not be in terms of success or failure, but in degree of success... It became increasingly clear as the season progressed that an education programme of quality must be an absolutely essential and indispensable part of the work of the CMN. There could be no real reason for touring twelve expensive and highly-trained ensembles if attempts were not constantly made to bring them and their music into meaningful contact with the local communities.
(Peggie, 1981:39)

Peggie identifies some of the more successful elements and provides a list of recommendations for future education work. Those projects which involved an element of participation were seen as being more challenging and stimulating and this approach was recommended. Also encouraged were presentations, such as the University of York residencies, which acted as a catalyst for future activity, as these were ‘the most effective means of promoting understanding and appreciation’ in contrast to educational events which were essentially ‘explanatory sessions’ and ‘preceded any real awareness of the music. Peggie identified problems of collaboration between teachers, performers and presenters and pointed out the need for further liaison and the recruitment of amateurs. His report concluded that

The ACGB has a duty to dispel some of the myths surrounding contemporary music, to view it more realistically alongside the many other, more popular forms of contemporary music and to work actively through education and promotion to engender more awareness and acceptance of the art. All parties involved need to adopt an educational attitude to their work.
(Peggie, 1981:60)

At the University of York several school groups brought previously prepared material to the session as a result of the introductory work done some weeks earlier. For the Nexus, Steve Lacy, and Electronic Music Now performances, Andrew Peggie had prepared teachers packs containing background information, analyses, and suggested classroom activities. It is clear from the CMN Report that a great deal of thought had gone into many of the education events.

The Apollo Trust and the Contemporary Music Network were not the only organisations to offer music education projects. Various opera companies offered workshops for schools, each with a different emphasis. In 1979 Glyndebourne Touring Opera put on six performances specially for Kent County Council schoolchildren and in preparation for the visits provided a factual lecture with slides and tapes. Scottish Opera had an Opera for Youth Group and both English National Opera and Welsh Opera provided workshops which culminated in the performance of a piece specially written for schoolchildren. What was then English National Opera North, related their workshops to a repertoire item and involved the pupils in the performance of a short scene. Although some of the companies engaged the children in performance, none of the pupils were involved in the creative process.

It was during this period that some ground-breaking projects were pioneered. Two models that originated then were particularly significant. Firstly, the approach adopted by John Paynter in 1979 for a programme of prepared piano music. The second model to originate was the collaborative 'windows' piece: this form has been widely adopted since.^{iv} However, by the early 1980s, the majority of education work organised by music ensembles was not as imaginative in its outlook as these models. A great deal featured pre-concert talks or schools concerts with demonstrations of instruments. Glyndebourne Touring Opera schools programme, for example, had performances compered by 'well-known people, e.g. Richard Stilgoe and Ian Wallace' and demonstrations of lighting changes during the interval. Follow-up activities were 'left to the teachers although a first prize for the best essay is offered'.^v This type of work is firmly in the traditional mould; pupils were being told about the music and were then expected to reproduce factual information. No participation was involved. It hardly

needs pointing out that lighting changes in opera have a limited relevance to music. It is difficult to see what Glyndebourne hoped to achieve. However, a small, but increasing number of companies were organising education programmes which included active involvement for the participants.

The range of activities may reflect the different aims behind the organisations. In her role as ACGB Education Liaison Officer, McDonald was keenly aware of the different aims and motivations of the arts and education sectors. In her words:

The arts side is too often concerned with transmitting an appreciation of the product and with nothing else. The education side wishes to develop the individual even if, in some cases, the medium used is compromised in the process.
(McDonald, 1980:3)

If pupils are to be given access to art forms which are new to them, then there has to be some form of adjustment. Presenters must be able to change their artistic vocabulary, to pitch their language at a different level and to find ways of involving the children. The 1979 Glyndebourne slide and tape show may depict the art form at its purest level (albeit away from the stage and therefore at one step removed), and for some pupils this may be a revelation, but if this is not necessarily going to touch an audience which is unfamiliar with opera, then the medium may have to be compromised.

This view is echoed by David Bedford in the Contemporary Music Network 1982/3 Education Programme Report. As part of his conclusion he notes that,

With regard to workshops three points emerge clearly.

- a] The workshops should be participatory, not lecture-demonstrations
- b] The workshops should be devised so as to introduce some of the techniques (however simplified) which are in the composition to be performed...The workshops should be hard work but fun therefore...
- c] It is very important that the workshop leader should have had reasonably extensive experience of, and a knack for, handling a large number of people (often fairly young and ignorant of contemporary music).

Of the groups mentioned only English National Opera involved someone from the education sector; others drew personnel from their own staff. In his CMN report Peggie recommended creative participation. He felt it to be no accident that the groups

which promoted this all contained skilled teachers such as Terry Edwards of Electric Phoenix. One could assume that a session which is essentially a demonstration or explanation was aiming to ‘transmit an appreciation of the product’. This can be a fruitless exercise when it precedes any real awareness of the music in question. It could be argued that most people have no first hand experience of opera, for example, and have difficulty in putting it into context. Education work which merely illustrates or demonstrates, precluding any practical experience, may serve only to keep the music at arms length. When pupils are involved with the music through personal contact, they can begin to make connections and to put it into context.

Forster’s epigraph for the novel Howard’s End, ‘Only connect’, is used to explore the relationships and possibility of reconciliation between the prose and the passion, the practical mind and the intellectual, the seen and the unseen, the outer life and the inner.^{vi} Leonard Bast, the culturally distanced insurance clerk of the novel, was desperate for enlightenment:

Oh, to acquire culture!...But it would take one years...His brain might be full of names, he might even have heard of Monet and Debussy; the trouble was that he could not string them together in a sentence, he could not make them ‘tell’...
(Forster, 1910:52)

How could Leonard Bast learn to connect and to be able to put the music of Debussy into context, to make it ‘tell’? What was it that he needed to know? Perhaps this is what education teams should be asking themselves? Or as Peggie (1981) puts it, ‘What is it that the audience needs to know in order to come to terms with the music?’ Leonard Bast saw his ticket to the Queen’s Hall as a passport to culture but still felt removed. Glyndebourne may be one of the finest opera companies in the world, but the idea of a lecture with slides as a useful form of outreach work was misguided. Glyndebourne’s product already, by the price of the tickets, at a distance once removed from most school children becomes further removed when the pupils are denied the opportunity to come into contact with live music. Merely to expose pupils to a slide show depicting parts of an opera in the hope that it will become less mysterious and more relevant is not effective. There must be some point of contact with the art itself.

One framework, the collaborative 'windows' piece, can offer an artistic connection for the pupils who are given the opportunity to compose and to have their work performed. It also means that the composer is utilising his/her professional skills rather than acting as an untrained teacher.

In those early days of orchestral education projects it was common practice to employ, as group leaders, composers, whose music was being performed in the related concert programme. Eminent players and educationalists were involved in the same way. The 1982/3 CMN season used composers David Bedford, Nicholas Maw, and Robin Holloway. It also included sessions directed by Richard McNicol and the London Sinfonietta clarinettist, Antony Pay. In the CMN report Bedford observes that,

There is no doubt in my mind that having the composer of one of the pieces in a Network concert working in the area beforehand can, and in this case did, increase the size of the audience at the subsequent concert. Workshops apart, the presence of the composer helps to make an audience more receptive. Many people regard composers as either a] dead or b] living in monastic seclusion (sorry Max!) and for them to see that he/she is actually a fairly normal human being, and to have an opportunity to meet and talk with the composer informally helps to break down barriers.

In 1996, with 24 orchestras in one 12 month period managing 800 separate projects and 5743 artists contact days^{vii}, it is hardly surprising that projects are more likely to be led by freelance animateurs. In the 1982/3 CMN Report, Education Co-ordinator Andrew Peggie writes, 'The question of animateurs versus artists must remain inconclusive. There are strong arguments for the use of both, and each case must be decided on its merits.'

Opinions are still divided as to the relative merits and demerits of composers, players, or animateurs leading workshops. Good and bad examples can be found of each. The debate will be continued in more detail in the following chapter. However, it does appear that in 1982 the intention was that those leading education workshops should also be involved in the evening concert as composers or players. The rationale behind this was that it would make the music more accessible and would increase

audience numbers. In fact the total number of participants attending the education programme was 4,300 and of these 1500 also went to related concerts.

Each opera company had engaged in some form of outreach work and clearly felt it desirable, but what was the motivation for this new impetus? Is the aim the creation of new audiences? Is this a long term or a short term aim? If the aim is long term then it would be very difficult, if not impossible to measure any effect on audience figures. In the short term, Peggie found that there was no clear cut relationship between the educational events and the concerts. As far as audience numbers were concerned, Peggie argues that those who attended educational events could be included amongst the overall audience figures as they 'constitute a section of the population which would in all likelihood have not otherwise been aware of the music'; but he goes on to say that if education events are set apart from concerts then they must stand or fall by their own worth. If this is the case then there are inherent dangers. Firstly the education events must have sufficient intrinsic value of their own to make it all worthwhile for everyone involved (then, as now, this was not always the case) or the money might be better spent on offering concessionary rates for the participants. Secondly, there is the danger of setting up a two-tier system where those in the know get the 'real thing' and go to the concerts, whereas the others have education workshops.

The relationship between audience numbers and educational events was just one of the controversial areas which emerged during this period. Throughout the 1980s education workshops continued to become more widespread and many of these areas of debate were addressed in a number of important reports.

¹ Although this was the first Apollo Trust commission of an orchestral work which included passages composed by children, it was not the first of its type. In 1977 Paynter composed Galaxies for Orchestra and Audience which was performed in the Robert Mayer concert series. This piece is scored for a large orchestra, including nine percussionists and piano. The audience parts match the orchestral texture with vocal sounds and metallic point-sounds (produced by teaspoons). The first performance, by the BBC Symphony Orchestra, was conducted by Bernard Keefe. In 1978 the North West office of Youth and Music promoted a schools project with the composer Trevor Wishart. His piece Passion for four professional singers, three percussionists and 800 children using home-made instruments was performed in Stockport Town Hall. Other composers to write pieces for children and professional musicians around this time include William Sweeney, Nigel Osborne and David Bedford.

ⁱⁱ Arts Council of Great Britain Education Bulletin No 6 January 1982

ⁱⁱⁱ Sounds Fun (1975) was published by the Schools Council Project - Music in the Secondary School Curriculum. Wishart's rationale behind the use of games is explained in the Introduction: 'Group games...have often fulfilled a significant role in the life of the community...In more recent times game-techniques have been developed for various kinds of group therapy, and have been used extensively by experimental theatre groups and groups working with children... Games are a means of learning through group participation... the rules of the game impose a discipline on the group...games indirectly teach a mutual respect for the efforts of others, rather than a passive respect for authority...But, above all, games are FUN; a way to learn something (perhaps without even noticing) while still enjoying yourself!... Games may be used for any reason, from light relief from terribly serious matters, through being another approach to a general topic, to a means of progressive education in themselves.'

^{iv} A notable example is The Turn of the Tide by Peter Maxwell Davies. This was the centrepiece of the 1993 ABO (Association of British Orchestras) project which involved sixteen orchestras, forty thousand school children and a £300,000 budget.

^v Arts Council of Great Britain Education Bulletin No 6 January 1982

^{vi} After Oliver Stallybrass - Editor's Introduction to Howard's End 1975 Penguin Classic Edition

^{vii} 1996 Association of British Orchestras 'Mapping Research' project undertaken by Phyllida Shaw.

CHAPTER FIVE

Reports and recommendations (1982-1993)

It was often difficult to reconcile the aims and objectives set out in Arts Council application forms with what appeared to be happening in practice.
(1986 Arts Council Music/Education Projects Report)

In 1982 the publication of a report by the Calouste Gulbenkian Foundation, The Arts in Schools. Principles, practice and provision, was a significant landmark in the history of artists working in schools. The report was the result of a three-year inquiry into arts in education carried out under the guidance of an Advisory committee representing a cross-section of educational interests and responsibilities. Set up in 1978 with Peter Brinson as Chair, the inquiry arose out of concern over the move towards a core curriculum in which it appeared that the arts would play only a small part. Its terms of reference were 'to consider the place of the arts as part of the school curriculum in the maintained sector of education and to make recommendations' (Brinson, 1982:vii).

The report argues that the arts have an essential place in a balanced curriculum and that creativity should be central to arts education. Creativity should be developed and 'trained', which requires discipline, previous experience, and a firm grounding in knowledge as well as flexible teaching methods. Stressing the importance of both participation and appreciation, it underlines the need to foster contacts between the world of education and that of the professional arts.

Chapter 8, 'Children, teachers and artists', includes an outline of some of the education schemes across the arts in operation at the time. This covers artists' residencies; artists' visits to schools, and liaison between schools and performing companies. It emphasises that the benefits are not just for the pupils but also for the teachers and artists (191). The schemes can be of benefit to the teachers by increasing their range of personal and professional contacts and by providing useful material for their work in the classroom (195-6). Artists can benefit from their contact with pupils in two ways: they are encouraged to seek clarity in their expression of ideas to young people, whose ideas and influence should enrich the experience of the artists themselves

(197). Finally, pupils working with professional artists can benefit through improved skills, attitudes and understanding (192-4).

The same chapter also looks at some of the potential problems for those involved (199-208). Detailed consideration must be given to the choice of artist, who should be interested and committed to the educational needs of children, and should have some teaching experience and the ability to communicate with young people. 'Not all artists are suited to working with children and young people. Some artists do not like them.'(p.119) Preparation and follow-up work should take place, and the teachers and artists should be clear as to the exact nature of their respective roles.

In order to develop and improve the work four courses of action are recommended (209-214). A need for training for artists and teachers is identified, as well as sensitive liaison between schools and visiting artists. Closer co-operation between regional arts associations and local education authorities is recommended and a need for 'effective and sustained evaluation'.

All these points are reinforced in the list of recommendations some of which make specific reference to the role of arts funding organisations:ⁱ

Calouste Gulbenkian Foundation(1982) The Arts in Schools. Principles, practice and provision

- 192 *Benefits for pupils: skills* Working with professional artists can benefit pupils in three ways: in improving *skills, attitudes and understanding*.
Dance, drama, music, literature and the visual arts call on a huge variety of specialist skills in the many media and forms of expression that they use. No school, however large in staff, can hope to provide expert help and advice in all of these. Visiting artists can give pupils the benefit of specialist skills in, for example, ethnic arts, ballet, lithography etc. Which would not otherwise be available to them.
- 193 *Attitudes* Working with artists can affect children's attitudes to the arts in two ways: by demystifying them and by emphasising their basic seriousness. The arts, like many other things in schools, can seem to pupils to be remote from the concerns of everyday life. This remoteness can be reinforced where they are taught only about particular works of art and gain no understanding of the personal processes - of commitment, effort, and achievement - by which men and women have created them.
Meeting and working with living artists can give children valuable insights into the nature of these processes and into the interests and motivations which drive them...
- 194 *Understanding* The arts are not only to do with the development of practical skills. They are to do with exploring ideas and feelings, issues and events that concern artists both as individuals and as members of society. Contact with practising artists can help to deepen children's understanding of the issues which concern them and to appreciate more fully the forms of work through which they seek to understand them. This can help to counter the feeling that the arts are something entombed in books and also help children towards a further understanding of contemporary life in general.
- 195 *Benefits for teachers: contact* There are two main ways in which these schemes can be of benefit to teachers: by broadening their range of personal and professional *contacts* and by providing valuable *material* for their own work in schools.
Teachers themselves may be accomplished artists in their own field. The heavy demands of curriculum work often mean, however, that it is difficult for them to devote as much time as they would like either to their own work or to keeping abreast of contemporary developments in their specialist area. ..
The provision of these contacts for teachers is of benefit both to them and to their pupils.
- 196 *Material* In a more direct way the visit of artists from outside the education system can provide the teachers with opportunities for a range of work both before, during and after the visit. This might be related to the work of the artists in question, to issues with which he or she is concerned, or to techniques and processes with which he or she is associated.
- 197 *Benefits for artists* For artists, working with children and young people can be beneficial in two main ways. First, by encouraging clarity on the expression of ideas to young people and, second, by enriching their own experience through the ideas and influence of young people themselves...
Edward Blishen sums up this aspect of the schemes. He says of the Writers in Schools scheme; 'The idea of the scheme is the writers admit children to some of their excitement about language. To me it often seems that I am being admitted, refreshingly, to theirs.'
- 198 *In practice* These are some of the potential benefits of the schemes we have described...There are a number of problems in the practice of these schemes. What are they and what lines of action do they suggest?

Calouste Gulbenkian Foundation(1982) The Arts in Schools. Principles, practice and provision

- 199 *Choosing an artist* In every case, detailed consideration must be given to the matching of the artists or company to the school - with regard to the facilities and space available, the ethos of particular departments, the nature of the artists' work and its relations to the general interests of the children and teachers. Not all artists are suited to working with children and young people. Some artists do not like them. Others work best with particular age groups. At all events, the artists must be interested and committed. Bit interest is not enough. They must also be able to communicate clearly with children. It has been the experience of the Poetry Society that the poets should have, for example, some teaching experience, a special interest in education, or should be of particular interest to young people.
- 200 *The attitude of the school* The school must also understand the role of the artist and the function of the scheme. The actual contact time between artists and children is usually short and always limited. The school, therefore, should look upon the time and money spent as investments rather than as simple purchase of goods. This has implications for the preparation, conduct and follow-up of the visit.
- 201 *Preparation* There is little to be gained from putting an artist in front of a class who do not know why he or she is there or anything about his or her work. The school should pave the way for the visit both by briefing the class about the artist and the artist about the class. Indeed, the best results often come when the visits are part of a general scheme of work rather than isolated hiccoughs in the daily routine. By knowing something of the artist's work in advance ...the pupils are more likely to make more sense of the session itself and to use it more fully through productive questioning. The introductions should be over before the meeting begins.
- 202 *Conduct* .. However deep their interests, most artists do not have the professional skills of teachers in dealing with groups of children... visiting artists should complement the work of the full-time teachers. They are not substitutes for it...The teacher should be on hand to help guide the work, if necessary...the school must make adequate provision of time and facilities for this work. These [problems of fragmentation due to inappropriate timetabling] can be much worse for those who are unused to work in short, fixed periods of time...If schools arrange for schemes of this type to take place, they need to be sensitive to the conditions needed for work to develop satisfactorily.
- 203 *Follow-up* Well-managed schemes can provide considerable opportunities for further work and development with the groups in question...Whatever value the visits have in themselves can be enhanced by pursuing with the group the ideas and themes which have been generated and by using the enthusiasm which has been raised.
- 204 *Artists and teachers* Professional teachers...may be accomplished artists. Equally, professional artists may be gifted teachers...We see their roles here as complementary. Nevertheless, they are different because there are different responsibilities involved...The roles of artists and teachers should therefore be seen in conjunction - the one relying on the other for the overall success of the scheme.
- 205 *The role of the artist* The artist who visits... a school, is there *as an artist* and not as a supply teacher. His or her role is to stimulate interest in, and to provide insights into, the particular areas of work in which he or she is an expert. The ways in which artists enact this role will vary according to their own personalities and the art in question. A visiting musician, conductor or writer may adopt recognisable teacher-roles as instructors in particular matters of technique or as leaders of discussion and group activity...

Calouste Gulbenkian Foundation(1982) The Arts in Schools. Principles, practice and provision

207 *The role of the teacher* The role of the teacher is crucial here...It is to prepare children, through background work, for the visit, and to mediate between the artist and the groups, as necessary, during the course of it - helping them to adjust to each other's interests and levels of attainment. There are two common difficulties here. First, there may be resentment among the staff at the idea of 'artists' being brought into the school in the first place... Second, given the recent emergence of these schemes, some schools and teachers may find it difficult to know how to make the best use of them and may be forgiven for falling back on habit and convention...

209 *Courses of action: four needs* ...These are for new patterns of
a training
b liaison
c co-operation
d evaluation

210 *The need for training* These new forms of work make new demands on both teachers and artists. This suggests appropriate training for those involved.

For those who hope to have full-time employment in this area ... a sustained course of professional training will be valuable. Neither existing teaching courses nor conventional arts training courses are adequate in themselves...For those who will become involved in these schemes intermittently - other artists and teachers - preparatory workshops and short courses might be provided by the organisers of the scheme in the area. These could provide opportunities to discuss:

- a the objectives of the scheme
- b the background experiences and work of those involved
- c the respective roles of teachers and artists
- d the facilities needed

Such courses could do much to create the right blend of understanding and co-operation between schools and visiting artists.

211 *The need for liaison* Schools are complex organisations. ..The professional lives of teachers differ considerably from those of artists in terms of daily routines and the nature of their interests and responsibilities...The need for sensitive and informed liaison is paramount...the role of liaison officers now being appointed to the national subsidised companies goes far beyond addressing marketing policies to schools. The task is to project such companies as educational resources and to encourage greater understanding both of their work and working methods.

212 *Creating a problem* A successful education policy assumes a company's capacity to deal with the extra demand on performances, workshops and lectures which it is likely to create. Some existing schemes are moving forward tentatively both for lack of experience of the educational world and also for lack of funding for the extension of existing activities. This is one of a number of reasons for looking for new patterns of co-operation between arts organisations and educational bodies.

213 *The need for co-operation* We see a clear need for closer co-operation between regional arts associations and local education authorities...

214 *The need for evaluation* ...There is a need now for effective and sustained evaluation...methods of evaluation applied to these schemes must reflect the nature of the processes involved. The aim must be to clarify what these visits...actually achieve for all involved - children, teachers and artists. This must take account of the diversity of interests and responses and of differences of expectations and of value. The quality of the work - rather than the numbers taking part - is the central criterion here, and the improvement of the work the main point... The value of these studies will be in improving the quality of these schemes, just as the value of these schemes is in improving the quality of education.

The Gulbenkian report is important for several reasons. It was the first major report to have a substantial section on the work of artists in schools. This pulls together the threads of previous research. Because the report covers artists from most disciplines, musicians, who were relatively new to the field could profit from the experience of, for example, Writer in Residence and TIE schemes which were much longer established. It is particularly interesting, fifteen years later, to see what the original intentions were, and how the benefits of such work were perceived. Sufficient projects had been accomplished at this point for concrete lessons to have been learnt. Consequently some of the potential shortcomings and weaknesses had been identified and recommendations had been made to overcome these problems.

Four years later Andrew Peggie completed Music/Education Projects. Monitoring Reports, an Arts Council initiative which assessed eight representative projects from the point of view of background, organisation, context, content, and follow up.

Three of these will now be examined closely: the Gemini Ensemble project in Merseyside schools and youth centres; Harry's Comet, a community musical production in Barnsley directed by Opera North, and London Sinfonietta workshops for London school pupils. It is worth noting that, at this stage, such music education projects had become well enough established to evolve their own terminology. Peggie offers the following definitions:

ANIMATEURS are those charged with teaching and directing rehearsals, workshops or performances.

PARTICIPANTS are those who have come to an event to listen, observe, take part, experiment, rehearse or perform.

CO-ORDINATORS are those whose primary function is to ensure that all sponsoring, animating and organising parties are clearly aware of the progress of the project.

Gemini had already established credibility on Merseyside with a previous visit and were now able to embark on a more ambitious project. This took place over nine weeks and involved three local authorities and several schools. Sessions with teachers were incorporated into the period as were public performances, which all participants were required to attend. The project was jointly funded by Merseyside Arts, ACGB and the local authorities. The 1982 Gulbenkian Report called for close co-operation between

schools, artists and LEAs: this was one of the strengths of the Gemini scheme. An enthusiastic liaison team, comprising Gemini's Education Projects Assistant and representatives from the LEA Advisory staff, met regularly to discuss progress. Strong collaboration with schools and youth services gave access to the appropriate clientele and helped to create the opportunity for long-term, well-integrated activity. The project was divided into three residencies over three terms. Each residency lasted three weeks and the LEAs were responsible for determining the number of schools to be visited. Each one made different decisions according to local needs and priorities: this contributed to the success of the scheme. As Ian Mitchell said when interviewed,

The Merseyside residency in 1986 was quite a big one where we built on the things that we had been doing before. It attracted a lot of attention because it was funded by Merseyside Arts, the Arts Council and all the boroughs - a lot of different people put money in and a lot of different kinds of organisations got something out of it.. it was very hard work but it worked well and a lot of good stuff came out of it. That was the first big thing that I ran on my own.

I spend a lot of time with the organisers whoever they are - teachers, coordinators, headteachers or occasionally music advisors - we all meet together and thrash everything out. I am quite open with them, I talk to them about their role and what I expect from them and invite them to say what they expect from us I talk about basic etiquette 'You are in charge of discipline'. We talk about everything, get it all out of the way and then invite them to talk to us about any gripes they may have. As with anything in life if you hide it resentment builds up and then people go away and write reports. The important thing in the report is to say 'there is a problem with this group in the class and we managed to sort it out so the project went ahead and everyone learnt from that experience'.

If you can't get a decent working relationship with people then the project is not going to work properly. When I took over Gemini I really worked hard at the planning side and it pays off. Everybody trusts everybody else and I can go to the teacher and say anything and they can come to me and say anything as well. Not every project is perfect, we have had some projects where things haven't gone well: anybody who tells you that all their projects are wonderful is talking absolute bunk. We have had failures but we all learn from those and I think that is important.

(Interview with Julia Winterson 30 November 1996 Appendix 5)

Gemini drew up the 'aims and objectives': the intention was to involve teachers, community workers and pupils in a variety of different music making exercises and to

bring contemporary music performance to a wider audience. The objectives were to demystify contemporary music through games and exercises; to break down the barriers between the music and its audience; and to provide all those involved with ideas for participatory musical work. There was clearly some confusion between the aims and objectives and Peggie found this was 'occasionally apparent in the way Gemini members tackled practical sessions with the children'. This highlights one of the potential shortcomings of professional musicians when they undertake education work: lack of understanding of the need for educational objectives can result in an unclear focus and no real sense of purpose. Teachers are familiar with the need for a clear set of goals: few have not heard the common cries of "Why are we doing this?" The importance of clear planning is emphasised as part of the teacher's training and, if the theory is not recognised at this stage, it is usually quickly translated into practice in the classroom in order to provide clarification for both pupils and teacher. It is a danger of the short one-off project that a call for justification may not be heard.

Peggie found that the Gemini members were widely experienced in working with people in different situations and had developed a useful repertoire of games and exercises. He was impressed by the way in which,

in a youth club with a curious but unmotivated group of young people, they patiently (over an hour or more) created an atmosphere of participation and co-operation from one of apparent chaos and disorganisation. This was achieved with minimal conversation or explanation but largely through making sounds and rhythm patterns. The group is clearly flexible enough to operate under many different circumstances and with little or no supporting resources. (Peggie: 1986)

He found that the Gemini team could rely on this range of activities to ensure successful and enjoyable sessions but 'might not always pursue focused musical objectives'. Many of the games centred on social and behavioural outcomes - promoting trust, co-operation or co-ordination, for example - but few had a strong musical goal:

In planning activities, it might be a useful exercise for the group to begin to build in occasional changes of emphases which draw attention to inherent musical experiences. For example, attending to volume level, quality of sound, highlighting texture by making decisions about sound groupings.

(Peggie: 1986)

Part of this lack of musical focus could be explained by the eighties zeitgeist,

Peter's [Wiegold] ideas were new to us, he had picked up a lot of things - obviously from his own thinking - ways of getting music to a wider range of people, but also from things that Trevor Wishart had been writing about and saying... his little games books were the kind of things that we built on... We used to do a lot of theatre based work that was sometimes adapted specifically for music, other times it was purely drama... It was everything that was in the air in the seventies - Peter Fletcher, John Paynter, that was the background - but we were the first performing group to get involved in it all. Obviously being performers and composers and, at that time, involved *just* in contemporary music, we had our own slant which we could take into the classrooms. It was very seventies, some of it was very 'Let it all hang out' but that was in the air and was very healthy...

(Interview with Julia Winterson 30 November 1996)

In terms of enjoyment, music workshop games are usually an instant success. Perhaps it is partly this that can lead to their downfall, with musical goals being forgotten or ignored.

Ian Mitchell, an experienced educationalist is aware of this, and Gemini's education work has developed accordingly:

The compositional work is more structured now. That is a development that everyone has gone through whether they are a composer or an educationalist or a performer. We still do a lot of the sixties and seventies stuff - graphic notation, for example - but we talk a lot more about structure and the building blocks of music. What used to happen in the seventies and eighties was that we would do the work with the kids and put it on in the concert and never talk about it but now I do a lot more talking about what they are doing - why they have done it, whether they like it or if it could be improved. They don't know anything unless they are taught it - they are an open book. You could say 'Tell me something about starting a piece of music' and somebody might say 'Very loudly or very fast' and you can build from that. That immediately opens up ways for them to think about composing.

(Interview with Julia Winterson 30 November 1996)

Although Gemini's work lent itself to preparation and follow-up, which could be readily compiled into a teacher's pack, Peggie found the background materials suggested in its letter to teachers to be 'either dated or of no practical help'. In spite of these shortcomings, Peggie concluded that Gemini were 'perhaps the only experienced collaborative amateur group working in contemporary music', and he recommended that they should receive some form of long-term funding.

Harry's Comet was a community opera project under the banner of Opera North, but the initiative came from the two amateurs involved, writer Martin Riley and composer Jack Glover. Having already produced and directed several community music projects in Barnsley, they approached Opera North with the idea of working on a piece directed at the young unemployed. The group was glad to take up the offer as it gave them the opportunity to perform outreach work in a city where the full company had no suitable venue to perform.

The organisation of the scheme was complex, partly because so many associations were involved; not only Opera North and the amateurs but also the LEA, Youth and Community Service and Enterprise Centre for the young unemployed. Loosely speaking, Glover and Riley were responsible for the creative and production aspects and Opera North provided technical and administrative back-up.

Again there was confusion surrounding the aims and there was no indication that the two main bodies had liaised on this important matter. In the previous chapter, Glyndebourne's use of a slide show was criticised and participatory activity was advocated as an alternative, even if this meant some compromising of the medium in the process. Opera North met this criteria with Harry's Comet but the company's rather patronising, objective was to provide the means for a group of young people in Barnsley to create their own 'opera' [sic]. Do the apostrophes indicate that the word is a euphemism for something inferior to the real thing? It was anticipated that the group should 'gain valuable experience and learn new skills' but there was no indication of the nature or value of these. Although Opera North acknowledged that employment would not be an outcome of the project, there was still the unrealistic expectation that, at the end of the three months, it would become self-perpetuating. No mention was made of

any financial input, so one can only assume it would also be self-financing, unlike the opera company itself which received an Arts Council grant the previous year of £2,137,000. Opera North was naive in expecting that the community group could continue to work without organisational or financial back-up.

The organisational complexity was further compounded by inadequate details of working relationships. The 1982 Gulbenkian Report emphasised that teachers and artists should be clear about the exact nature of their respective roles. In fact, these were never properly established. In contrast with the Gemini work, where a significant amount of time had been spent on liaison and - as Peggie wrote - 'People feel responsible for the project', there appeared to be a lack of commitment from various quarters. Consequently, rehearsal and production space was promised and then withdrawn at the last minute and Opera North, presuming their role to be a responsive one, made little input until the final stages, at which point they were only able to act as technical trouble-shooters.

It was anticipated that 100-150 unemployed young people would be involved: in fact 60 took part, of whom only about 30 were out of work. It would seem that a deeper awareness of the community issues involved, and more time spent on research and groundwork might have helped to have reached the target.

Harry's Comet had a budget of £10,000. It was jointly funded by the ACGB, Yorkshire Arts, South Yorkshire Metropolitan Authority, Barnsley City Council, and Opera North. The two animateurs were paid £2000 each for what was effectively three months full-time work plus another three months planning. When one considers the range of skills required for this demanding work, along with the time and effort involved, this fee is appallingly low and does not reflect a serious commitment to education work.

At this time Opera North was new to Community Education projects which is evident from their rather naive approach. They had little awareness of the work of the animateurs involved or of the logistics of producing a community opera. Planning and liaison was sparse but, in the event, Harry's Comet 'turned out to be an enjoyable and

enthusiastically performed musical, with strong elements of pantomime and end-of-term show' (Peggie: 1986).

A video of the work reveals a highly entertaining and elaborate show whose success is difficult to analyse in terms of community outreach work, particularly when Opera North's aims were not clearly spelt out. The local community were certainly involved, albeit a different group from that which was targeted. Opera North 'reached out' and the Barnsley people who took part clearly benefited from the company's financial and technical input, as can be seen in the elaborate stage design and lighting. However, what can be seen has more in common with the work of a polished local amateur light operatic, or dramatic, society than the repertoire of an opera company. It differed from the standard amateur performance in that it was devised by the participants, so creativity was to the fore. The final outcome, although a polished and impressive product, belonged to a completely different genre. It is hard to see what impact Opera North had made on the local people.

Chris Hanks was one of the young unemployed who took part in Harry's Comet. He is now a music undergraduate at the University of Huddersfield. He made the following observations about the project:

I can't remember anything about Opera North being mentioned but it was a good experience and gave the opportunity to a lot of people to do something that they previously couldn't imagine themselves doing. We were all better people for having done the show. The social life after the show was great!!

I was given the opportunity to contribute to the composition of the music and to comment on the arrangements, as were the rest of the musicians in the 'pit'. I only really got involved in the musical and social aspects of the show. The musical director was very good with the musicians and not at all snooty as you may have expected. He seemed to enjoy what he was doing and created enthusiasm in the people around him. The performance got better and better as the week went on and it was always enjoyable and generally well done.

Some of the people involved got together after the show to do things. I remember one unemployed man in particular, who would never have thought of doing this kind of thing, who went on to work in the theatre. (Interview with Julia Winterson 20 December 1996)

It appears that Opera North *had* realised their aims: the young people in Barnsley had created their own piece of music theatre, albeit not an 'opera'; for Hanks the experience was valuable; and he had developed new skills in composing and arranging. Contrary to Peggie's expectations, some members had continued the work and, according to Hanks, at least one participant had been given a new sense of direction. It is therefore ironic that the participants were unaware that Opera North had played any part.

By 1986 London Sinfonietta's education work was relatively well established in comparison with that of Opera North. This was the first British orchestra to appoint an education officer - Gillian Moore. When interviewed in 1995, Moore spoke of this time:

Back in 1983 Leonard Gray and Michael Vyner felt that London Sinfonietta, the leading contemporary music ensemble, had to have something to say to a wider public than the very small ghetto of people who were coming to contemporary music concerts... Also London Sinfonietta had had some initial work with Richard McNicol who was a key person in this field.....What we started off by doing was a project based around the Sinfonietta's Ravel and Varèse Festival... we decided to use the music of Varèse as a plank for stimulating classroom composition. I think it was a very interesting time because GCSE was coming up...John Paynter's work had been around for a long time and the whole idea of composing was beginning to take hold in classrooms.....the absolutely classic maxim is 'If you want to learn about Ligeti, or if you want to go to a concert and hear some Ligeti, then the very best way ...is to use those rhythms yourself, to use those sound clusters, that micro- polyphony, that Messiaen mode yourself - to actually get your hands dirty and play with those musical ideas and find out about music from the inside. That seems to us like an old hat idea but it was absolutely new in 1983 from the point of view of a major movement.

An important thing for me in this work with orchestras and professional musicians ...is [and was] that it should be the actual composers and performers who do the work... For two reasons; first of all just to give people access to that excellence and for that to rub off on to them, and secondly for those people themselves to be influenced by the people that they are working with...That was the philosophy from the start with London Sinfonietta - we were going to work with the composers and performers who were actually doing it and less and less with professional workshop leaders.

(Extract taken from an interview with Julia Winterson 10 August 1995 - for complete interview see Appendix 6)

London Sinfonietta's education policy indicated a commitment to breaking down the barriers which had traditionally existed between composer, player and audience. It sought to make contemporary music 'available and accessible' to as wide a public as possible and encouraged active and creative involvement in music making. In addition each project had its own tailored set of objectives determined by the target group, the animators, and the music. Central to the development of the education programme was the belief that it should be at the heart of the organisation. However, it is not safe to assume that all composers or players are of the same calibre as, for example, Richard McNicol when it comes to education work. As the Gulbenkian Report said, 'Not all artists are suited to working with children and young people. Some artists do not like them.' (p.119)

In the 1985/6 season the London Sinfonietta presented around sixty educational events. The orchestra had already collaborated with many of the local authorities and initiatives for projects came from both sides. All projects were based on pieces within the orchestra's repertoire: they took place around Greater London and usually included composers as part of the team. A variety of activities had been established and ranged from the straightforward talk given by a composer or performer to the more elaborate practical project for schools. The latter would involve INSET work for teachers, preparation of background materials, and practical sessions for the pupils led by an animator. In the case of the London Sinfonietta, this was usually someone very experienced as animator, teacher and performer - Richard McNicol and Terry Edwards, for example. There would also be visits from the orchestra's players and an obligatory concert visit to hear the relevant work. Six of these composite projects were part-funded by the ACGB that year. They were:

- East Sussex: Nigel Osborne's Choralis 1,2,3 with teachers and 14-15 year olds.
- The music of Lutoslawski with school children and student teachers from Kingston Polytechnic.
- Havering : Stravinsky's Renard and composition workshops with George Benjamin and Mark Antony Turnage for schools
- East London Late Starter's Orchestra: professional input from players and composers along with help in developing a contemporary repertoire.
- Sacred Heart School (ILEA): extended association over one term with intensive work on Boulez's Le Marteau sans Maître

- Richmond : generation of stimulus for classroom work with Pierrot Lunaire as the focus.

One of the projects that Peggie observed was the South Bank Response Weekend. He felt that this highlighted their approach to education work. A sequence of activities took place which included open workshops on The Soldier's Tale with Richard McNicol and pupils from Richmond. The following day the orchestra played a Stravinsky programme which incorporated pieces played and danced to by the school children. The venue was the South Bank Bookspace which some felt was inappropriate owing to its semi-public nature: this meant that noise levels were high and the audience were able to come and go - which they did quite freely. However, it could be said that such a venue was directly in line with their education policy and its aim to break down barriers. As Peggie wrote,

There is no point in trying to break down barriers if the music is to be kept hermetically sealed. For this listener, the combination of trains, casual visitors and cash tills helped to heighten the intensity of Stravinsky's music.
(Peggie: 1986)

Interestingly, it was this open access that led to the first work that London Sinfonietta undertook in Berlin. Richard McNicol said,

Gillian organised an open day at the South Bank. I was doing a unit on it and volunteered to take a marimba and a xylophone and anybody who turned up I would do a workshop with them. There was catastrophic snow and only five people turned up to my workshop - a student, a middle-aged lady, an elderly man and two small girls and I did the workshop with them. It happened that the woman was Hilary Bartlett who was from the British Council in Berlin, and the man was from the British Council in Vienna and, as a result of that, talks came about. They knew nothing of the works we do in schools with Sinfonietta and they launched an initiative through Gillian and the Sinfonietta where Nigel, I, Gill went to Berlin and did these first things with teachers
(Interview with Julia Winterson 20 September 1995)

The ACGB Monitoring Reports show that Peggie was impressed by the organisational set-up. He felt that the smooth running collaboration with LEAs was partly a result of

the ability of Moore and her team to speak in educational terms. They saw education as a priority: they understood the issues involved, they took care to identify target groups and to tailor projects to meet the groups' particular needs. A measure of the London Sinfonietta's success at this time were the repeat projects that were being organised and the number of young people who were members of their concert audience.

Peggie's final observations on the groups monitored in the 1986 Arts Council Music/Education Projects report covered planning, liaison, funding, working patterns and content. He concluded that in order for planning to be effective it should have two essential stages: a first stage where discussion could take place between funding and promoting partners in order to clarify areas of commitment; and a second stage where all concerned could discuss the nature and practicalities of artistic and educational strategies. Further to this a co-ordinator should be allocated who would be responsible for the smooth running of the project.

He recommended that *specific* aims should be established which distinguished between artistic, educational and social outcomes and took into account the potential benefits to amateurs as well as participants.

It was often difficult to reconcile the aims and objectives set out in Arts Council application forms with what appeared to be happening in practice. Clarity of thinking at this stage could make for projects which have much greater impact and effectiveness.
(1986:40)

The same could be said today: artists must be able to translate their aims into well-organised and structured educational activities, and some mechanism should be in place to ensure that this is done. It is partly because there is no body which oversees, acting as a means of quality control, that what can appear exciting on paper does not always transfer to what happens in the classroom.

In 1986, although each project was different, a number of working patterns had been established, ranging from the long term residency to the one-off visit by a touring ensemble. Many followed the pattern where a series of visits took place over a number of weeks and led to a performance. Peggie felt that at this point enough projects had

taken place for the 'pilot project' to be abandoned and recommended instead the long term educational strategy.

In line with the 1982 Gulbenkian Report, Peggie identified the need for liaison between schools and visiting artists regarding this as essential for the maintenance of morale particularly for those projects which end with a performance. He recognised the difficulty in maintaining momentum and enthusiasm throughout where artists' visits are intermittent and rely on input from the teachers between visits.

Collaborators still have an unfortunate tendency to confuse the 'experimental' nature of all arts activities - where the outcomes cannot be predicted - with control of the processes - which need to be thoroughly understood if any sense is made of the outcomes. This would appear to be one of the chief causes of lack of confidence, trust and communication in projects. (1986:42)

If genuine collaboration is to take place then the vision of the artist must be clear, not only to the participants, but also to the teacher involved. Participants must have clear guidance throughout the process and not feel that their ideas are being interfered with or even rejected. This can happen when work is accomplished in between visits which is directed by a teacher who does not have a clear brief. In any creative project which takes place over several sessions, there is an inevitable dip in enthusiasm coming somewhere within the excitement generated at the beginning by new ideas, and the elation of the final performance. This can be aggravated if the teacher is unable to communicate a clear understanding of the artist's vision.

His 1986 recommendations have a familiar ring to them, echoing loudly the Gulbenkian Report published four years earlier. The 1982 report recommended four courses of action: training for artists and teachers; sensitive liaison between schools and visiting artists; closer co-operation between regional arts associations and local education authorities and finally a need for 'effective and sustained evaluation'. Peggie called for teachers and artists to be clear as to the exact nature of their respective roles, and for informed evaluation linked to strategic development to take place. He also identified a need for the retraining of musicians as amateurs.

These two reports had both arrived at the same conclusions, and clear guidelines for artists working in schools had now been established.

Three further major research studies of the work of artists in schools were in place before the decade closed and each one reinforced previous findings. In 1988 the National Foundation for Educational Research (NFER) carried out a survey of Regional Arts Associations in England and Wales.ⁱⁱ This was published as Artists in Schools: A Handbook for Teachers and Artists (Sharp & Dust, 1990). At the same time the National Curriculum Council (NCC) Arts in Schools project worked in partnerships with eighteen LEAs and over two hundred primary and secondary schools. Their findings were published in The Arts 5-16: Practice and Innovation (Robinson, 1990) which aims to give practical support in improving provision for the arts in the education of all children and young people. One of the recommendations is the use of artists in schools

These reports deal with the work of artists from all fields. In 1992 the London Arts Board (LAB) began to examine the effect of the collaboration of *music* organisations and schools specifically. Musicians Go to School (1993) looks at the work of fifty professional music companies, their organisation, financing, and evaluation in the light of comments from teachers and advisers.

Broadly speaking, the three surveys cover the same ground: each survey outlines the potential benefits of artists working in schools, and each raises the matters involved in ensuring their success. Robinson feels that artists can fulfil a range of roles in schools: introducing new art forms and ways of working; bringing arts disciplines and departments together; using cross-curricular themes; broadening the cultural basis of the arts curriculum; and providing INSET for teachers. At the same time he questions the ability of every artist to undertake such a diversity of tasks and the *assumption* that visiting professionals can communicate their knowledge and expertise effectively to all pupils.

The LAB Report lists things that musicians and project leaders may do: performing, transferring skills, instructing, empowering, imparting knowledge, offering professional perspective, and generating enthusiasm and stimulation. Sharp and Dust see the

benefits for pupils as: putting the arts into context; increasing understanding; developing artistic skills and concepts; personal and social learning; confidence building; and increasing enthusiasm and motivation. Oddly, and perhaps prophetically in the light of today's orchestras' struggle for survival, Artists in Schools suggests that one important motivation is to make money: 'One of the obvious benefits of this type of work for artists is financial. Working in education helps some artists to supplement their often meagre incomes'

All the publications make useful observations about the successful working of such collaborations and consider, as Sharp and Dust put it, 'the limitations and frustrations of this kind of work as it is currently practised'. In fact, it was these shortcomings that had led the London Arts Board to begin to examine the effect of the collaboration between music organisations and schools in 1992, having found that,

Clearly there were models of good practice both in formal and informal sectors which relied on the effective training of practitioners; but equally, concern was expressed that too much work had been poorly conceived, focused and delivered.ⁱⁱⁱ

Although generally applauding the collaborative work of the groups surveyed, the London Arts Board report identifies shortcomings in planning, policy, and evaluation:

Whilst unique opportunities are created by collaborations, the lack of experience and understanding by many musicians of the education process can seriously inhibit some projects.
(1993:6)

Artists in Schools identifies five principles which were crucial to the success or failure of artists' work in schools. They are representative of a common stance taken by the three pieces of research.

1. Need for action
2. Clarity of purpose
3. Creating a context for the work
4. Establishing a working partnership between artists and teachers
5. Securing and maintaining pupil commitment

The first principle, the need for action, emphasises that artists should be responding to the needs of the school and that work should not take place for other reasons, such as marketing or publicity. Secondly, there should be clarity of purpose for *all* those involved; pupils and teachers as well as artists. Having found that this was not always the case, Robinson emphasises the need for such clarity to permeate each stage of the project; he recommends detailed planning and preparation with regular consultation and liaison whilst the work is in progress. His survey describes projects which had suffered from insufficient preparation and liaison, often as a result of time constraints and timetabling problems. A common consequence of this is for teachers *and* artists to have either a lack of understanding of a project's purpose, or, sometimes, different perspectives altogether. Music Advisers consulted by the LAB also looked for an improvement in the information on projects' aims.

Crucial to the success of any project is the working relationship between artist and teacher which should be mutually supportive. Sharp and Dust report that several artists felt unsupported by schools and some teachers resented their presence. The LAB observes that 'some collaborations ...are found to be mismatched' and suggested that aims, programme and evaluation procedures be embodied in a contract.

Pupils welcome the opportunity to have visitors in the classroom: once they have secured the pupils' commitment, the artists are able to develop valuable relationships with them. For this to happen the pupils need to be aware of the purpose of the project and to be clear and informed throughout.

Apart from these principles, two further matters remain; the need for evaluation and feedback, and the need for professional development for the artists and INSET training for the teachers: further resonant reverberations of the original Gulbenkian report.

The three publications, Artists in Schools, Musicians Go To School and The Arts 5-16: Practice and Innovation, unwittingly confirm the conclusions of each other. Each one identifies the same weaknesses and shortcomings. Furthermore, they are at the end of a long line of similar findings from the 1982 Gulbenkian Report onwards. What were originally seen as potential problems have now become reality. It would appear that the recommendations of previous reports had been either overlooked or ignored by music

organisations; perhaps, not even consulted. Sharp and Dust recognise this and comment that 'Schools and artists setting up new projects could clearly have benefited by reading reports on similar projects undertaken in the past'. The LAB report comments that 'No-one is responsible for these shortcomings', this was less an attribution of innocence, rather more an acknowledgement that there was no outside quality control.

The 1980s had witnessed many shifts in the organisation of statutory education. These changes extended to the curriculum and affected primary, secondary and tertiary education. Pupils and students who wished to study music, no longer only had the well trodden route of O and A Level to follow. Although A level Music had changed little during these years, there were new possibilities: BTEC Diplomas in Performing Arts, Popular Music and Music Technology attracted many students and were offered by an increasing number of institutions. By the beginning of the decade GCSE Music was firmly established and O level Music was a thing of the past. In contrast to the O level, GCSE Music had an important creative component: composition had been made compulsory and accounted for a third of the marks. Although creative activities had been taking place in the more enlightened music classrooms for some twenty years or more, these had not been fully recognised by the Examination Boards. Where composition had been included, it had been sidelined as an option. It was partly the inclusion of composition in the GCSE that provided the rationale for the same prominence in the National Curriculum. In 1988 the Education Reform Act made music one of the Foundation subjects in the National Curriculum. It is interesting to note that, although the NCC report (The Arts 5-16) broadly recommends the employment of artists in schools, the recommendations were not followed through to the National Curriculum. No specific reference is made to the involvement of visiting professionals.

Although radical transformations had been made across the music curriculum, and classroom activities were necessarily quite different from those even five years earlier, there had been little change in the make-up of the music teaching population. Primary school teachers, many with no experience of teaching music, had to plan and complete key-stage specific programmes of music study for their pupils to follow, whilst many of

the secondary teachers had to adapt to the new GCSE syllabus. The majority of the latter had spent most of their working lives teaching the same O level syllabus and were far more used to dictating the conventional workings of cadential progressions than stimulating and guiding free composition. Some adapted easily to the new system, others did not, but all had been trained as executants rather than creators. Although teacher-training courses were slowly being adapted to meet the needs of the National Curriculum, this could only help new and future teachers: those already in post were no longer guaranteed help from the Advisory service as the role of the Music Adviser gradually disappeared. As Moore has said,

That is why the vast majority of orchestras' work with children was concerned with composing - there is a variety of reasons for that. One is that it is, in fact, easier to do composing rather than performing with kids who don't have developed musical skills. Secondly, composing was *the* new thing in the curriculum at the time and it was the thing that teachers needed help with...

(Interview with Julia Winterson 10 August 1995)

By the early 1990s, most orchestras and opera companies had an education team and sought work in schools. It was in this climate of change that teachers looked to such collaborations in the hope that these would meet the new needs of the curriculum.

Amongst other things, teachers and lecturers were swamped by paperwork: checklists; assessments; auditing reports; appraisals; IIP (Investors In People); BS 5750 (British Standard Kitemark); Quality Units; audit reports; OFSTED Inspections, FEFC and HEFC Inspections; Health and Safety Reports... there was no time to check the credentials of visiting companies, nor was there any guarantee that the companies themselves had attempted any exacting or critical evaluation of their own work.

It was against this background of shortcomings and unheeded advice that education projects began to mushroom in the 1990s. Why was this possible? What made schools feel that they needed the input of visiting musicians? The context of change in mainstream education supplies at least part of the answer.

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- 17 Special provision should be made by arts funding organisations and Local Education Authorities together to help prepare professional artists to work in schools.
 - 18 Schools should recognise the mutual benefits of working contacts between children, teachers and artists and should encourage visits and joint projects.

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- 19 Schools and artists should be matched with care, and detailed preparation and follow-up should be seen as essential elements on such projects.
 - 20 The importance of quality rather than quantity of contact should be recognised and in recognition of this close, close attention should be given to the evaluation of current schemes involving artists in education.
 - 21 Arts funding organisations should be prepared to help Local Education Authorities to meet the costs of professional performances by artists where these are part of an educational course.
 - 22 Closer working contacts should be developed between Local Education Authorities and Regional Arts Associations, specifically through the appointment to the latter of Education Liaison Officers. (1982:144)

" The sponsors included the Arts Council and the Calouste Gulbenkian Foundation.

" Minutes, London Regional consultative Seminar on music held at Guildhall School of Music and Drama, 10 January 1992.

CHAPTER SIX

Assessment, evaluation and accountability- London Sinfonietta

There is a need now for effective and sustained evaluation
(1982 Gulbenkian Report: The Arts in Schools: Principles, practice and provision)

In the early days, the 1980s, there was a lot of excitement about the work, hence the assumption that it must all be valuable. This supposition is still prevalent in newspapers and radio programmes, where schemes are often described in superficial terms. Great claims are made for education work, but these are often asserted by those whose grant is at stake. These declarations should be supported by objective rather than subjective assessment.

Those engaged in the work should question their reasons for doing it, who it is for and the methods that they employ. Effective evaluation, through radical questioning, can lead to clarity of thinking and change. It is important that those organising education projects should have lucid aims: part of their professionalism should be to assess whether they have met those objectives, and to articulate any information that this may disclose, both strengths and weaknesses. So far there has been little in the way of evaluation: few bodies have looked closely at aims and objectives, and equated these with the outcomes and effects.

In 1989 Sue Robertson, then Director of the Education Programme at the South Bank, gave a paper advocating evaluation, to the ABO Education Managers¹. Many of those present felt threatened and put forward arguments as to why formal appraisal was unnecessary. Olivia Lawson, then Education and Development Officer for the City of London Sinfonia, recalls the meeting:

I remember feeling guilty that I hadn't been doing enough paper evaluation, but then striking a chord with other people around the table who talked of evaluation, reflection and refinement as a way of life.
(ABO Workbook, 1997: 29)

Their arguments included the belief that all the work was research and development; activities were sometimes necessarily undefined; they were too busy to undertake

exercises in evaluation; and, perhaps most significantly, that sponsors only wanted to hear worthy recommendations and would not be able to grasp any educational reasoning. I would take this further and argue that, for two reasons, some of the education teams themselves were unable to engage in this kind of debate. Firstly, as I will detail in a later chapter, their education policies betray a lack of awareness of the relevant issues, and secondly, many of those involved in the education work have not had the appropriate formal education to provide them with the analytical skills necessary for this kind of exercise. Because there is no statutory obligation for independent evaluation, there is little evidence available: much of the work takes place in isolation and there is no official body to take an overview of the whole spectrum. Funding agencies are only able to see a small proportion of the projects and education teams are too busy to see the work of others. Those who lead the education work do meet at conferences, but here the discussion does not focus on quality. It is my experience that, although there is a good deal of commendable work, standards are variable.

The following chapters look at some of the few independent assessments which have taken place during the 1990s: The Children's Music Book by Saville Kushner (1991); Andy Whitfield's thesis The role of the performing musician in school music projects (1994); and my own surveys, An evaluation of the effects of London Sinfonietta education projects on their participants (1993) and a commissioned report on the Community and Education projects of Opera North.

Funded by the Calouste Gulbenkian Foundation, Saville Kushner's (1991) study, The Children's Music Book,ⁱⁱ is an analysis of the City of Birmingham Symphony Orchestra's 'Adopt a Player' scheme. He does not set out primarily to examine the effects of the education projects but rather the relationship between orchestras and schools, and aims to understand something of the impact of such education schemes. As a specialist in case study, he makes comments on the research process.

Two themes recur in the text. First, the notion of 'sparking' a child, where an isolated musical experience brings about a momentary realisation acting as a catalyst to a deep and active interest in music. Secondly, Kushner makes several references to the writing

of Einar Solbu (1987)ⁱⁱⁱ who argues that music training and education should broaden out and embrace a more comprehensive field of study. He foresees the demise of traditional classical music training and points towards moves to alter education programmes for performers.

Kushner observes that the direction of the 'Adopt a Player' scheme, an innovative approach to arts education, is determined partly as a result of the personal interaction between teachers, players and pupils: 'Here art is a matter of experience and the art curriculum is subject to the caprices of the abilities and preferences of people' (1991:85). As a result his study does not attempt to make a formal assessment of quality, although passing reference is made to the six aims for the arts in schools of the 1982 Gulbenkian Report^{iv} with the scheme falling short in terms of 'exploration of values' and 'understanding the changing social culture'. Kushner describes the survey as 'an attempt to see adult plans through pupils' eyes and in pupils' terms'(1991:5) and argues that there are significant differences in cultural experience between the children and the adults.

Andy Whitfield in his MPhil thesis, The role of the performing musician in school music projects (1994)^v, posits that the use of performing musicians, who are outside the control of the professional education authority, may not be serving the best interests of children as defined by the National Curriculum. Whitfield worries that an important part of the music curriculum is being turned over to organisations whose motivations are commercial and whose educational objectives are undeveloped. He argues that the first duty for visiting musicians working in schools is the teaching of progressive strategies as outlined in the National Curriculum and that joint planning and delivery of projects by teachers and artists is necessary if project material is to be developed effectively. The relationship between teachers and artists is discussed and is found wanting.

Just as Kushner's work is largely restricted to the children's angle, Whitfield's study is narrow in that it is confined to the delivery of the National Curriculum, with specific reference to the 1993 Turn of the Tide project. Furthermore, it is permeated by his

belief that reference should be made to children's musical preferences, so as not to deny them the opportunity to 'contribute to their own cultural consciousness'.

At the time of writing (1998), a further piece of independent evaluation is taking place under the direction of Keith Swanwick and Dorothy Lawson of the London University Institute of Education. The South Bank Centre Project is the brainchild of Gillian Moore and comprises a series of mini-projects evolving over three years (1994-1997) and intended to complement music in the National Curriculum at Key Stage Three. The same classes are used from six London Schools with matching classes to provide research 'control'. The evaluation is based on the following parameters: pupils' music-making; attitude inventories; semi-structured interviews; general achievement in the school curriculum; musical development; and teacher confidence and attitudes.

London Sinfonietta

The London Sinfonietta evaluation took place in 1993 and focused on three projects: in Humberside with Trevor Wishart; in Tameside with James McMillan; and in Inner London with Eugene Skeef. The effects of London Sinfonietta's projects were measured on four different groups; the pupils, teachers, players and composers. In all, seventy nine questionnaires were completed by pupils, seven by teachers (plus one interview), seven by players and three by the composers. Questionnaires were distributed immediately after each project and therefore they only related to short term effects. Because much smaller numbers of players and composers were involved, their responses were supplemented by interviews. The survey was responsive to the needs of all those involved and was therefore concerned with their perception of the projects, as well as statistical analysis, so both qualitative and quantitative methods were used.

London Sinfonietta policy, conversations with Gillian Moore (who was at that time its Education Officer) and key extracts from three articles were used to determine the aims of the education work. These were then used to form the basis of a questionnaire for participants in London Sinfonietta Education projects. In order to see how far these aims were being met, the effects of education projects on their participants were then identified, analysed and measured against them.

London Sinfonietta Education states

The policy was and has remained a commitment to breaking down the barriers which had traditionally existed between composers and performers on one side and audiences (or potential audiences) on the other, to making today's music available and accessible to as wide a public as possible and to handing over the rich resources at our disposal to encourage active and creative involvement in music making among many different groups of people.

Crucial to the development of the Sinfonietta's Education Programme is the belief that it should be at the heart of the organisation...In this way, it can genuinely become a two way process, can change and develop the artistic life of the organisation as much as the artistic lives of the pupils, teachers, prisoners or students who take part in our projects.

Moore's aim was for the orchestra to be a flexible resource providing 'encouragement, expertise and resources to support and develop music in schools' (*Music Teacher*, 1992).^{vi} She believed that there should be a relationship between the members of the organisation and the participants personally and artistically, which could change, influence and develop the way that the National Curriculum is delivered.

Pupils would be introduced to new music languages. They could 'be in close contact with real excellence in performing' and, Moore hoped, have the opportunity to have their lives enriched by the arts and 'to feel empowered by our work' (1991). Teachers would benefit from new ideas, encouragement and support and players can 'develop as better composers, improvisers and better players' as well as developing skills in new directions. Composers could 'open up their work to a wider set of influences' (*The Independent*, 1992).^{vii}

The Inner London project provides a sample of London Sinfonietta's work. It involved pupils and teachers from four schools and was based on the music of the composer Ligeti. Its four stages were typical of Sinfonietta work at the time. The first stage was where the teachers, players and Education team met in advance to discuss the work and explore initial ideas. The second stage took place at the South Bank centre with two players from the orchestra, members of the Education team and Eugene Skeef, the South African composer and percussionist. The purpose of this day was for the teachers to be given ideas for composition, performance and listening.

Skeef opened his session by leading various warm-up exercises using vocal sounds and physical movements, which gradually became more complex as call-and-response and polyrhythmic elements were introduced. Moore justified the African slant by explaining that some of Ligeti's compositions have an African influence and that his rhythmic ideas are closely linked.^{viii} She went on to talk of Ligeti's 1960s compositional style which culminated in Clocks and Clouds, a piece which uses cyclical rhythm. This led on to tone-cluster exercises involving deep breathing and the singing of long notes to create an overlapping texture, gradually moving from dissonance to consonance, and finally to unison.

Instruments were then used; first diatonic clusters were played, then chromatic, whole-tone and finally micro-tonal. This provided a harmonic palette to work with. Polyphonic exercises combined patterns using different scales to form a multi-layered texture. Various ideas were explored through discussion. Moore pointed out the advantages of splitting the class into smaller groups and explained that when the orchestral players were used alongside the children, it lifted the performance. The afternoon session dealt with rhythmic work and Ligeti's mechanistic approach: exercises used cyclical rhythms and the human pulse.

The school visits formed the third stage. The purpose of these was for the team to listen to the pieces that the pupils had been composing and to help them develop their ideas further in collaboration with the teachers. Skeef opened the session at the first school with a warm-up game, and the pupils then gathered around to talk about their work which was based on whole tone, pentatonic and major scales. Questions were raised by Moore.

Does this work? *The flute should be an octave higher.*

What does it need? *Some oomph. The bassoon is rubbish - it sticks out too much. How about, everything is lovely and then BANG the bassoon comes in and everything goes wrong?*

What kind of bang? *Clusters.*

What kind of clusters? *Semitones.*

A composition was then structured which used the ideas of all the groups together. The resulting ten minute work was structured palindromically - clouds, clockwork, clapping, clockwork, clouds - and played through.

The teacher at the second school had originally expressed reservations about the feasibility of using the Sinfonietta's ideas in her school, which only had one or two orchestral instruments and where some of the pupils were fresh from primary schools which had not taught music as part of the curriculum. Her fears were unfounded as the composition produced was impressive. A polished performance using various percussion instruments, it had several sections and utilised ostinati, tone clusters, vocal polyphony and cross rhythms. The children had strong ideas about the music and were clear and enthusiastic about the musical decisions they had made.

The bassoonist, John Orford, added a bass line and the pupils all laughed. One of them said 'It put me off...it's deep innit?'. When Sebastian Bell, the flautist, played a virtuosic line with trills and flutter tonguing, the children were enraptured.

The session at the final school was fraught with difficulties. Since the previous visit some weeks before, despite the valiant attempts of the teacher, it had not been possible to do any work on the project. Part of the problem was that the door of the music room would not shut. The session was further disrupted by Tannoy announcements and finally by police cars arriving outside to protect the children from racist attacks by the British National Party. Some of the boys said that they would not be playing in the concert. 'I'm bunking off on Saturday - I'm not wearing my school uniform'. Nevertheless, at the end of the afternoon the pupils had produced a series of their own pieces. The pupils' concert the following week went well. Most of the children attended, they enjoyed Ligeti's music and seemed thrilled to meet him.

As a lead-in to the survey, pupils were asked if they had 'enjoyed' the project. The responses indicated that a resounding majority of the pupils (95%) had. Although it is recognised that 'enjoyment' does not necessarily have any musical or educational value, more information was elicited through an open-ended question where pupils were asked to volunteer their 'favourite thing' about the project. The largest category related to the creation of the piece. It was perceived as an enjoyable experience leading to a

better understanding of the process. Only one pupil mentioned that it had helped with the GCSE; thoughts focused rather on the learning process. One pupil liked the fact that they could 'experiment with different sounds and rhythms without it having to sound nice'.

Meeting and working with professional musicians was seen as a welcome opportunity and a good experience. Several remarks of approval were made about the workshops but for twenty respondents the concert was the highlight. Part of the enjoyment of the concert day for some had been the social aspect; travelling there and meeting children from other schools; and, for one, the fact that the history lesson had been avoided was enough recommendation.

When asked for the 'least favourite aspect', several comments referred to the London Sinfonietta concert where pieces were found to be too long and the performance too late in the evening, but only one of the pupils wrote that it was 'not the type of music that interests me'. Of those who found the pupils' concert the least enjoyable aspect, three mentioned feeling self-conscious when performing; 'playing on my own in front of the group' and 'dancing around looking like an idiot'.

Pupils were asked what they would like to change about the project. Constructive suggestions for change to the day of the concert were offered which meant that there would be more time to practice as they were 'all quite nervous' and wanting to 'make the changes tighter'. When invited to say 'anything else about the project' one pupil made the apposite remark that 'This was a new experience to music for me'[sic]. 91% wanted the London Sinfonietta team to come to their school again.

The composers McMillan and Wishart are both partly motivated in this work by a commitment to 'breaking down the barriers'. Wishart said that his motivation was a commitment to involving those in creative work who may not normally have had the opportunity. For most of the pupils, meeting and working with the professionals was an important and enjoyable aspect of the project. The language they used implied a breaking down of barriers; working and playing '*with* professionals', 'Jimmy's piece', for example. On the other hand, two pupils felt that the players had been patronising.

Players mentioned being surprised by what they find in the pupils and their ability to grasp new concepts.

James McMillan in a Radio Three interview ('In Tune' 28 March 1993), expressed his concern that new music faced a 'dire future' without an audience unless there was 'activism in the grass roots'. As part of the survey, in response to the question 'Who do you see as the audience for your compositions?' he replied 'Wide, varied and potentially huge if the educational projects are universally successful in the long term'. Wishart sees his audience as

Everybody. I am not writing for an élite of people who are in the know or have the right taste. I am from a working class family where art was not on the agenda...I feel it's part of my job as an artist to involve others who are interested.

When asked about the London Sinfonietta concert 76% came within the category ranging from liking 'some of it' to 'loving all of it', and 89% would consider hearing some more contemporary music. 13% of the pupils thought the concert was 'brilliant' and three pupils 'Can't wait' to 'hear some more music like this'. A much smaller percentage had negative feelings about the concert; 6% hated it. This could indicate that they found the music accessible, although they may have been referring to the occasion of the concert visit and its social aspects, for example. Further evidence of accessibility is the fact that 85% thought that the project had helped them to understand the music that they had heard. Five of the children pinpointed the new music as their 'favourite thing about the project'.

Sinfonietta policy aimed for a participatory style which 'empowered' (a buzz word of the time) pupils to have a say over 'how it could be'. When asked 'Whose pieces did you like best?', 76% of the pupils answered that their composition was the same or better than those that the Sinfonietta played. This could be interpreted as 'empowerment' and freedom to discriminate, perhaps a demonstration that the pupils did feel part of the creative community. It is one of the positive effects of the GCSE in Music, that all candidates are expected to compose. 90% of respondents had composed

some music and 95% intended to compose more. For them the creation of compositions was central to the project. Furthermore they enjoyed composing and were keen to take 'ownership' (another buzzword of the period) of their work.

Moore considered that 'the opportunity to be in close contact with real excellence in performing...must have an effect on their own performing'. Listening to the Sinfonietta instrumentalists did make a big impression with 94% finding this 'Good', 'Exciting' or 'Brilliant' but playing their own instruments was perceived as less central to the project: the majority (70%) felt that their playing had not changed but any improvement may have been difficult for them to measure particularly when, too often, the yardstick is that of the ABRSM examination. However, there was a general feeling conveyed in the comments of the teachers that both performances and compositions had improved through an increase in confidence.

What seems to have made an impression on many of the pupils was the fact that they were involved in a new learning experience; taking part in workshops, using a new musical language, experimenting with sounds, working in groups and, perhaps most importantly, meeting and working with new personalities who had come into their school.

Without exception, the players too had enjoyed the education work and considered that they had benefited from it. They found that their most useful musical skills were those of technique and extemporisation along with the personal skills of communication and teaching. But can the projects 'genuinely become a two way process' as the policy claims? What did the players gain from the education work that might change or develop their artistic life? One player mentioned the 'new communication skills in leading workshops'. Although five of the players considered that they had gained new ideas and three encouragement, only one of them felt that they had acquired any new musical skills. Moore, in her address to the Association of Canadian Orchestras, said that the projects '...allow players to develop as better composers, improvisers and better players'. Although half of the players believed that they had learnt something new about composition, only one mentioned skills of extemporisation. Most of them considered that their approach to playing had not changed, and only one believed that

they had learnt anything new about performing. Sinfonietta members are noted for their virtuosity but one was uneasy about his playing skills;

There is a small problem, as a player my instrumental skills are irrelevant and have to be suppressed...most schools do not comprehend high level performance practice so one ends up feeling like a racing car being used for an afternoon's shopping spree. The way round this is to keep in the background and try to be a sort of catalyst..

Wishart and McMillan were both clear about how they hoped to change the artistic lives of the pupils, but to what extent had the artistic lives of the composers been affected? All the composers were encouraged and felt that they had learnt something new about music; two said that their compositions had changed as a result and McMillan found the projects were 'always inspirational'. Wishart talked of things cropping up in workshops that were 'surprising and unusual' and McMillan considered that his teaching ability had improved as he learned more about 'how to handle classroom situations'. Otherwise, none of the composers believed that they had learnt anything new about performing, contemporary music or music technology through the projects, nor gained any musical skills, new ideas or expertise.

When interviewed by the magazine *Music Teacher* Moore was quite specific about the benefits for teachers:

One of the most important things can be confirmation and encouragement for what they are already doing in the classroom. Teachers can also benefit from contact with people working at the forefront of professional music-making who can bring in new ideas...and from support in specific curriculum areas in which they may lack experience...

Most teachers felt that they had learnt something new about composition and contemporary music. However, contrary to Moore's belief, the most important thing was not 'encouragement' as only three were under the impression that they had received any. What they actually saw as the most valuable element was new ideas and an additional resource in the classroom. Some believed that it had helped with the National Curriculum, others did not, but a need for help with skills in improvisation, contemporary music and world music was identified. The work was clearly not geared to the GCSE in Music. It could be argued that any performing or composing activities

are relevant to this examination but the relationship had not been explained. One teacher clearly saw it as something quite separate when she wrote that she did not want the project to

impede on the normal GCSE course work. The exam boards do not like the pupils to work in groups ... it is difficult to tell the input.

Moore intended the Sinfonietta education projects to be seen as a collaboration between teacher and player, with the teachers as the

educational professional. The visiting musician...is able to offer something quite different...and the teacher should, through involvement in the planning stages, have influence over how that skill is directed...Everything else could be done by the teacher...

Most of the teachers thought that their skills were valued by the team, they all found that the visits had been very helpful and said that they intended to do some follow-up work. However, some of the other responses questioned whether it was truly a collaboration. One teacher suggested an alternative plan where, instead of incorporating an INSET day for teachers, and time in between visits where work was developed in the classroom, the Sinfonietta team should come into the school for three consecutive days to be followed immediately by a concert. If this were to happen, then it would no longer be a joint effort. The role of the teacher would be at best minimal, and at worst totally negated. Similarly another teacher wrote that the team should spend all their time with the children.

Another cause for concern appeared to be the relationship between the visiting musicians and the teachers. Moore thought that the relationship should be a 'genuine partnership'. Although all the players believed that their skills were valued by the teachers, comments were added which indicated that this was only up to a point. The composers too perceived that the integration of teachers was not always satisfactory. A number of performers considered that some of the teachers 'felt threatened'. One commented that although the teachers were given a clear brief, on occasions they were not prepared to help and did not seem to appreciate their role.

When interviewed by the Independent Moore recognised that

performers involved in educational work have to develop skills in new directions, learning to be flexible and responsive, to improvise and compose

This is evident from the survey. They all felt called upon to use their skills of communication, and players mentioned having to learn new workshop and leadership skills. It was this aspect of the work that they did not all feel prepared for. Both McMillan and Wishart, each with a conventional University education, feel that their own musical training had not prepared them for the experience. Wishart studied at Oxford; 'a traditional syllabus of counterpoint, harmony and history' followed by post-graduate analysis of contemporary music with 'absolutely no relevance at all'. Only Skeef considered prepared by his training. He was brought up and educated in South Africa where, as he emphasises in his teaching, everyone is involved in music as a celebration of life, 'My training being based in nature'. Only one performer mentioned any type of conservatoire training which helped. Composers and players alike had been placed in an unenviable position where they had to learn skills *in situ* and on show.

To some extent, in 1993, the aims of London Sinfonietta education policy were being met. The main points to emerge from this survey were that, for the pupils, the projects led to a greater understanding of contemporary music and their lives were enriched by the creative arts work. They relished a new learning experience; particularly having visitors in the classroom, taking part in workshop exercises and working in groups. The sheer novelty of the experience away from everyday classroom procedures was exciting and enjoyable.

Although the projects had the emphasis on composition they were often led by players. Their working life is dedicated to performing in concerts as the summation of a period of rehearsal. In much the same way, the final performance of an education project is treated as an important goal, yet the survey revealed that, in the pupils' eyes, more attention should have been paid to performance. It appeared that their performing ability was not always fully utilised. Moore recognised this at the time and was aware that the education work could be developed in this area urging players to 'play more and talk less'. Players should firstly, take the opportunity to utilise their considerable

instrumental skills more often and secondly, to pass on their own stage experience to the pupils who were clearly nervous about being in the limelight. When interviewed in 1995, two years later, Moore explained:

...the vast majority of orchestras' work with children was concerned with composing...I think actually we probably went a bit too far in that because what you got then was a bit of a mis-match between the skills of orchestral players and what they were being expected to do in the classroom...

This mis-match meant that one player felt that his skills were 'irrelevant' and kept 'in the background' and looked to the teacher for 'inspired teaching'. Unfortunately, some of the teachers also seemed uncertain of their role in the projects. They were not integrated fully and often withdrew leaving everything to the visiting musicians. This could lead to the success or failure of the project. If the teacher is not present in the room, which happens at times, then they are not in a position to learn from the visitors and or to do any follow-up work. If this is so, then the Sinfonietta education work can only be regarded as a taster and as a replacement for existing teaching. Furthermore, such teaching takes place under the guidance of players and composers whose skills lie first and foremost elsewhere. Partly as a result the players and composers, unprepared by previous training, had to learn new teaching skills whilst on the job. This is reflected in the visiting musicians' constant surprise at the ability of some children: this could be seen as a breaking down of barriers or simply a lack of awareness on the part of the players. Good musicians are not necessarily good teachers. In 1993 few conservatoires offered modules which acted as preparation for work in the community. A notable exception was the Guildhall School's Department of Performance and Communication Skills which aimed to produce a more open, flexible musician.

¹ Conversations about Evaluation: have we moved on? in Lockwood, F. (1997) The Workbook : ABO London

^u Kushner, S. (1991) The Children's Music Book. Performing Musicians in Schools. London: Calouste Gulbenkian Foundation

ⁱⁱⁱ Solbu, E. 'Empty Spaces on Stage: Research and Training of Performers in a Musical Environment' mimeo, Norwegian State Academy of Music, Oslo.

^v a developing the full variety of human intelligence
b developing the capacity for creative thought and action

c the education of feeling and sensibility
d developing physical and perceptual skills
e the exploration of values
f understanding the changing social culture

^v Whitfield, A. (1994) The role of the performing musician in school University of Lancaster, unpublished MPhil thesis

^{vi} Moore, G. (1992) 'Class Acts' Music Teacher October 1992

^{vii} Moore, G. (17 10 92) 'Rediscovering the whole musician'. The Independent



^{viii} In fact Skeef was a last minute substitute for the (unavailable) composer Nigel Osborne whose plan had a different emphasis.

CHAPTER SEVEN

Assessment, evaluation and accountability- Opera North

The main aim of the Community and Education Department, which is an integral part of Opera North, is to break down barriers and to challenge the many perceptions and prejudices which surround opera.
(1994 Opera North publicity)

The following year (1994) a similar survey was undertaken with the Community Education work of Opera North. The same means of data collection was used but the questionnaires were adapted to accommodate the multi-media character of an opera company. Again the effects were collated and analysed, through observation, questionnaire and interview, and then measured against the company's aims to see how far these had been met. In 1994 Opera North did not have a written policy on education, believing this to be too restrictive as 'each project is different'. However, its aims are underpinned by the following statement taken from Opera North publicity.

The main aim of the Community and Education Department, which is an integral part of Opera North, is to break down barriers and to challenge the many perceptions and prejudices which surround opera. We hope this will make Opera North more accessible to its audiences both present and future, and root the Company firmly in the affections of its 'constituents'.

Phil Thomas (Head of Community Education) and Stephen Page (Community Education Officer) outlined the aims of the Department in an interview which took place in December 1993. The motivation for their work is embedded in the importance of creativity for all. They wish to break down barriers; to demonstrate that opera can be available to all and to alter any preconceptions about it being an 'elitist art form' which appeals only to a limited audience. At the same time Opera North hopes to broaden the experience of its visiting professionals, recognising that they are not prepared for this type of education work by the colleges where they receive their training. The work of the department takes many different forms ranging from simple workshops, through more elaborate related-arts projects, to large scale community operas. Groups number from ten to over two hundred, and there is a comprehensive age range of participants.
(Table I)

OPERA NORTH COMMUNITY EDUCATION DEPARTMENT

PROJECTS APRIL 1993 - MARCH 1994 (Table 1)

| MONTH | LOCATION | EVENT | APPROX. ATTENDANCE |
|--------------|-----------------|--|---------------------------|
| April | Leeds | Turn of the Tide National Education project including Town Hall concert and composition or music theatre residencies in 14 Junior schools | 600 |
| | Dewsbury | Wozzeck four month set design project with Spatial Design students | 40 |
| May | Manchester | Key Note speech 'Arts in Prisons' conference | 100 |
| | Bradford | Wozzeck pre-film talk | 60 |
| | Leicester | Wozzeck workshop with secondary school students | 25 |
| | Manchester | Wozzeck seminar at Chethams school | 40 |
| | Hull | Wozzeck pre-film talk at Art Cinema | 40 |
| | Wakefield | Wozzeck workshop at Bretton Hall College | 35 |
| | Leeds | Secret Marriage workshops - 3 community groups | 75 |
| | | La Boheme Opera Card workshop | 35 |
| | | La Boheme signed performance for the hearing impaired | 50 |
| | | Humberside Wozzeck workshops - 3 secondary schools | 85 |
| June | Manchester | Wozzeck pre-show talk | 40 |
| | Manchester | Keynote Speech: Live Music Now conference | 130 |
| | Wetherby | Lecture to Townswomen's Guild | 35 |
| | Cardiff | BBC Welsh Orchestra training day for players | 22 |
| | Hull | Wozzeck pre-show talk | 70 |
| | Leeds | Secret Marriage performance for Community Education Department | 150 |
| | Humberside | Poisoned Silence 4 week residency with performing arts students | 21 |
| | Cleethorpes | Poisoned Silence performance in school theatre | 110 |
| | Hull | Poisoned Silence performance at Spring Street Theatre | 70 |
| | Dewsbury | Poisoned Silence performance at Dewsbury Arts Group Studio Theatre | 130 |
| July | Leeds | Gloriana 3 day Junior school residency | 60 |
| | | Showing of residency work to parents | 260 |
| | Sheffield | Graves Gallery 3 week exhibition of Dewsbury Wozzeck designs | 1500 |
| | Cheltenham | Baa Baa Black Sheep 5 day residency for adults with special needs | 25 |
| | | Sharing of work at 2 Adult Training Centres | 150 |
| | Bradford | Twist of Lemon Women's Development project for Bradford Festival | 50 |
| | Sunderland | Love for Three Oranges creative art and music workshops for the Festival of Air | 400 |

**OPERA NORTH COMMUNITY EDUCATION DEPARTMENT
PROJECTS APRIL 1993 - MARCH 1994**

| | | | |
|-----------|-----------------|---|-----|
| | Leeds | Leeds Centenary (Phil Wilby) Percussion workshops with Special Schools at Art Gallery | 45 |
| August | Nottinghamshire | Residential 7 day intensive school for the over 50s at Stanford Hall (Co-op College) | 26 |
| | | 2 performances of The Stanford Mysteries | 250 |
| | Worcester | Lecture at Three Choirs Festival | 180 |
| | Wakefield | 5 day residency for Junior School pupils | 35 |
| September | | Sharing of work | 80 |
| | Leeds | Grand Theatre Open Day scene painting, story telling and puppetry workshops | 900 |
| | Leeds | Leeds Centenary players and teacher's training day | 22 |
| | Leeds | Swarthmore Further Education Centre hearing impaired workshop | |
| October | Sunderland | Love for Three Oranges 5 days of secondary schools workshops | 116 |
| | Sunderland | La Boheme signed performances for the hearing impaired | 20 |
| | Sunderland | Sunderland Sending Messages creative writing workshops | 25 |
| | Leeds | Leeds Centenary secondary school composition work with ENP players | 90 |
| | Sunderland | Love for Three Oranges Tertiary colleges 3 day residency | 25 |
| | Nottingham | Love for Three Oranges workshops with secondary schools and community groups | 75 |
| | Barnsley | 6 day creative music theatre residency with Barnsley Arts Group: Sunken Treasure | 36 |
| | | Performance of Sunken Treasure | 220 |
| | Leeds | Swarthmore Further Education Centre hearing impaired workshop | 18 |
| | Sunderland | Sunderland Youth Orchestra ENP workshops | 65 |
| November | Wakefield | Accompanying Soloists | |
| | | Baa Baa Black Sheep residency for adults with special needs | 15 |
| | Pontefract | Baa Baa Black Sheep residency for adults with special needs | 15 |
| | Wetherby | Leeds Centenary Thorpe Arch Prison visual art 6 day residency | 12 |
| | Leeds | Swarthmore Further Education Centre hearing impaired workshop | 9 |
| | Leeds | Leeds Centenary sharing and performance at Town Hall | 450 |
| | York | Adult Education Lecture, Bar Convent Museum | 20 |
| | Sunderland | Journeys Japanese drumming workshops | 90 |
| December | Leeds | Swarthmore Further Education Centre hearing impaired workshop | 9 |
| | Sunderland | Sunderland Sending Messages creative writing workshops | 35 |
| | | Sending Messages sharing of work and music event | 40 |

**OPERA NORTH COMMUNITY EDUCATION DEPARTMENT
PROJECTS APRIL 1993 - MARCH 1994**

| | | | |
|-------------------------------|------------|--|-------------|
| December | Sunderland | Journeys project drumming performance | 90 |
| January | Sunderland | Sending Messages creative writing workshops | 50 |
| | Leeds | Gloriana signed performance for the hearing impaired | 35 |
| February | Leeds | 4 week creative music theatre residency at H.M. Prison Thorpe Arch - men | 18 |
| | York | 4 week creative music theatre residency at H.M. Prison Askham Grange - women | 15 |
| March | Sunderland | Sending Messages creative writing workshops | 35 |
| | Norwich | Gloriana 3 days of secondary school workshops | 110 |
| | Hull | Gloriana 3 days of secondary school workshops | 75 |
| | Leeds | Journeyman showing of work created during Thorpe Arch residency | 90 |
| | York | Showing of work created during Askham Grange residency | 45 |
| | Hull | L'Etoile Opera Card workshop | 36 |
| | Sunderland | Sending Messages creative writing workshops | 35 |
| | Leeds | International Women's Day 24 hour creative vigil Showing of piece created | 55 50 |
| | Dewsbury | ENP composition project with young brass players After Haydn new work performed in ENP Dewsbury concert | 16 300 |
| | Leeds | Elmete Special School Workshop - International Women's Day Women are doing it for themselves! Elmete Special School presentation | 30 60 |
| | | | 8591 |
| TOTAL ATTENDANCE | | | |
| | | | 79 |
| TOTAL NUMBER OF EVENTS | | | |

(Table 1) - Opera North Community Education Department projects April 1993 - March 1994

The following sample project took place in November 1992 to coincide with the première, in Wakefield Opera House, of Robert Saxton's opera *Caritas*, commissioned by the Huddersfield Contemporary Music Festival. Opera North saw it as a valuable opportunity to bring young people into direct contact with the composer, giving them first-hand experience of the creative process. The project was jointly funded by Opera North and Huddersfield Contemporary Music Festival with financial support from the West Yorkshire Grants Committee. Students from three colleges took part: BTEC Light Music and A Level Music and Dance students from Wakefield College; and

BTEC Performing Arts students from Huddersfield Technical College and Park Lane College, Leeds.

Based on Arnold Wesker's play of the same name, Caritas is set against the background of the Peasant's Revolt. The central character is Christine Carpenter who becomes an anchoress immured in a cell within the church walls, in order to lead a life of prayer. Caritas tells the story of her imprisonment and struggle for freedom and spiritual release.

The first stage of the project took place in September 1992 where the lecturers from three colleges met with the Opera North Education Officer (then Alison Roden), the composer Robert Saxton, the theatre director Stephen Langridge, and the post-graduate composer John Cooney. Their brief was to create an original music theatre piece using idea from Caritas. As a starting point three ideas were suggested by the Opera North team. The first was to take a section from Act I, to devise a dialogue and to set it to music. The alternative ideas were to compose and perform some battle music or to devise a monologue over a passacaglia.

Prior to the first Opera North workshop, background research into the Peasant's Revolt and the work of the librettist Arnold Wesker was undertaken at Huddersfield Technical College. Practical work on plainsong, passacaglia, extended vocal techniques, call and response and sound collages took place. Three short scenes were devised using this material.

The Opera North team made three visits to Huddersfield. The first session opened with the students performing their work in progress and then moved on to the ideas that Opera North had come prepared with. Saxton explored different ways of using the plainsong from Caritas, whereas the basis of Langridge's workshop was the expression of emotion through tableaux and repeated gestures. During the second visit, two passages of text were taken from the opera. The first passage was made into a solo song using notes from the plainchant: material from the second piece of text was set against a sound collage using extended vocal techniques. By the time of the final visit, the piece was complete and well-rehearsed. This meant that Langridge was able to concentrate on the finer points of direction.

The performance took place in Wakefield College immediately before Saxton's première. Students from the three colleges spent the day rehearsing. Langridge's professional experience proved valuable here; he used his vision and expertise to draw together the previously independent sections to form a coherent whole, thus enabling the students to see a director at work. Wakefield College combined the forces of music and dance students building up musical and choreographed images and Park Lane tackled the brief through drama. Tickets for Caritas were available to the students at a reduced price and most of them attended. The majority had never been to an opera before.

As part of a survey, Opera North Community and Education publicity, along with key extracts from interviews with the education team, were as the basis of a questionnaire for participants in the projects - pupils, teachers, players and composers. These questionnaires were completed immediately after the projects had taken place and therefore related to short term effects. A further questionnaire was given to Huddersfield Technical College students who had taken part two years earlier in the Caritas project. As smaller numbers of artists were involved (thirteen players), their responses were supplemented by two interviews.

In all, 124 questionnaires were completed by pupils and students. Of these over seventy were returned from Opera North's Animal Voices project which involved two schools: England Lane Junior School, Knottingley and the Yorkshire Residential School for the Deaf. A further twenty were completed by pupils who take part in the Leeds Centenary Phil Wilby Commission project and thirty four were completed by pupils in Sunderland schools who took part in a project based on Prokofiev's opera The Love for Three Oranges. Nine teachers completed questionnaires.

The results proved to be very similar to those of the London Sinfonietta survey. On the whole a feeling of enthusiasm shone through the responses with the majority of pupils wanting to hear more and finding that that working on the project had helped them to learn more about opera. When asked about the visit to the opera 76% either 'liked it' or 'loved it'. No-one had negative feelings about the performance - the remaining 24% thought it was 'OK'. 82% of the pupils considered that the project had

helped them to understand opera. This could indicate that the project had made opera 'more accessible to its audiences both present and future', but was it opera per se or simply events of this kind. Would the participants visit the opera again? Students involved in the 1992 Caritas project took part in a small survey eighteen months later. They had been enthusiastic about the project and their visit to the opera. The questionnaire asked if they had been to another opera. Although this was only a very small sample, disappointingly only three out of the eight who responded had and none of them had heard one by a living composer. Reasons were given: three mentioned the expense; one was put off by opera being 'fashionable among intellectuals and removed from the common person'; and another by the fact that opera is not sung in English (this is of course untrue of Opera North productions).

Opera North Community Education policy also claims to offer 'a broad based...form of outreach work'. This would appear to be so as evidenced by the survey with the pupils listing drama, dance, art work and making costumes as some of their favourite aspects of the project. When pupils were given free rein to comment, three aspects in particular were prominent. These were the value to be gained from working with new people in the classroom, the enjoyment of taking part in new learning experiences and the potentially embarrassing situation of having to perform in front of others.

95% of the pupils enjoyed the project. When asked what they liked the most, the largest category of responses related to the piece and its performance. The pupils enjoyed what they had created: the drama; the music; the coming together and the sharing. Whilst thirty of the pupils enjoyed 'drama' and 'acting' the most, ten preferred the 'music and singing' and eight the 'art work'. For one pupil, practising 'being a spider' had been the highlight. The creation of their piece was perceived as an enjoyable learning experience, leading to a better understanding of the process itself. Some pupils mentioned that it had helped with their GCSE Music and Drama, but most thoughts were focused on the learning process. One pupil appreciated 'being able to use our own ideas for the composition'. Pupils valued the opportunity to work with the visiting musicians. Several observations were made about the workshops with pupils enjoying the warm-up games and improvisation. In common with the London

Sinfonietta participants, they found the trip to the performance one of the highlights, particularly the social aspect meeting other school children (and missing lessons).

When asked 'What did you enjoy least?' 15% of the pupils could find 'nothing' that they disliked. 20% mentioned the workshop exercises ('too many' and 'a bit boring') and ten pupils found performing in their piece the least enjoyable aspect. Three mentioned feeling self-conscious; 'playing my recorder because I felt embarrassed' and 'being a conductor because everybody looks at you'.

Pupils were asked if they would like to change anything. A large majority (70%) did not wish to; remarks such as 'Nothing it was very good the way it was' were typical. Of those who did, a third wanted more music - singing in particular. Six pupils simply wanted more visits from the musicians and eighteen would have been happier with fewer warm-up games. Eleven made comments referring to the artistic nuances of the piece they had created; 'Add more sounds to the desert', 'Put the tape on in the forest play for special effects'. For one pupil, 'no tidying up' would have improved his experience.

Most Community Education projects lead to the creation of a piece. When asked about this the responses showed that the participants found it central to their experience; they enjoyed composing it and valued the end product. As with the London Sinfonietta survey, they found the playing of instruments less important but again listening to the professional instrumentalists made a big impression with 90% finding this 'Good', 'Exciting' or 'Brilliant'.

When invited to make further observations all contributions were positive. 'It was exciting/good/brilliant' etc. 90% would like Opera North to visit their school again.

Opera North Community Education projects are not confined to schools. In 1993 the Stanford Hall Summer School catered for a number of retired people. Opinions from the debriefing meeting reflected a general feeling of enthusiasm. The clients felt that the project had given them a new way of working; an intensive course with a holistic approach which had helped to increase their confidence. 'When I came here I thought there are certain things I can't do...but then I had a go on the electric jigsaw. Me! Now I want one for Christmas. I felt trusted'. Thoughts focused on creativity and the

learning process with its emphasis on group co-operation. One member of the group said 'I've got such a lot from working in a way I've never worked before'. They considered that the course was pitched at the right level and that the relationship between the education team and themselves was right.

The clients experienced a sense of achievement through what they had created and a sense of 'ownership' was evident throughout. 'Can you make it clear in future literature that its *our* show. The professionals are there to support us.' One person suggested that a 'fuller scenario' might have helped make it clear from the beginning that the clients were the creators and that it was their ideas that would be used. They had constructive suggestions for the logistics of future courses. These included timetabling which took their age into account with more opportunities to sit down, and more relaxed sessions in the afternoon by which time they were tired. Like the school pupils, this group were diffident about their performing skills. 'I felt I learned a lot but didn't show myself at my best in performance. We all knew that we could perform much better'. The clients all considered that follow-up sessions would be valuable and someone suggested a series of weekend courses.

Opera North hope that a successful partnership can be built between themselves and the groups that they work with and that complimentary skills can be shared and utilised. As Phil Thomas said when interviewed (December 1993): 'The teacher can be a wonderful person at initiating how that contact happens and what the quality of exchange can be'.

A relatively small number of teachers (9) completed questionnaires. They were asked what they and the pupils had learned that was new. The teachers were unanimous in feeling that the pupils had learned something new about both composition and performance. Comments such as the following were typical: 'They have more confidence in their drama/music abilities' and 'They are more inclined to have a go now. They don't feel that composition is something threatening or mysterious'. Most of the teachers considered that the pupils had also learned something new about opera and theatre. They all believed that the children had benefited from the work and one teacher added that 'Socially they benefited from working as a large group'.

The majority also believed that they had learned something new about composition themselves. In each case four of the teachers thought that the project had given them new expertise, help with special educational needs and had provided an additional resource in the classroom. Most saw the encouragement they received as the most valuable aspect.

Half of them said that they had not received any help with the National Curriculum and a need for help with work in music theatre and opera, particularly 'Key Stage Three, was identified. However, they all thought that the visits had been very helpful and looked forward to more; four teachers said that they had learned new teaching skills and methods which would be useful to them in the future although one had the impression that her own skills were not valued by the team.

Questionnaires were completed by thirteen players and these were supplemented by two interviews. A full transcription of these interviews can be found at the end of this chapter.

Phil Thomas hopes that the musicians will see the Community and Education work 'as a very important part of their professional development'. All the artists involved enjoyed the education work and considered that they had benefited from it: being involved was seen by them in a positive light. Comments made included: 'Just playing my instrument is not enough - developing new skills is important to my development' and 'It is great to be included on the list of people for education projects'. Although nine out of the fifteen instrumentalists believed that their approach to playing had not changed, others mentioned being more aware of communication with the audience.

Does the work extend 'the range of skills they [the players] offer'? According to the survey some of the performers used their technical skills and those of improvisation but the large majority emphasised rather the importance of personal skills: communication; teaching; leading and organising people. Some players mentioned that they had acquired new musical skills through the education work but the majority of them identified new ideas and what was learnt from the participants as being important. In the same way as the members of the London Sinfonietta, the performers were surprised

by the children. 'I am always amazed at what they do at the end of the day' and 'They always have the ability to surprise'.

Only two out of the fifteen visiting professionals who responded thought that their own formal training in music had prepared them for the experience. One player wrote 'I have done it all myself. You don't get anything like that at college - you are spending all your time practising to become a player'. Most players had 'learnt on the job' and were grateful for any training workshops that they had taken part in. All thought that further training would be helpful and were emphatic in their request for more. Most were clear in pinpointing the areas where this was needed most, namely communication and leadership skills, particularly with groups of children. In common with the London Sinfonietta team, some players expressed reservations about their working relationships with a number of teachers.

All players had clear ideas of how they would like to see the Community and Education work develop. Comments fell into different categories: some wanted more projects; others a wider variety of schemes targeted at different groups, particularly special needs; follow-up work and continued contact with participants; and many recognised a need for more training.

Interviews with two of the players were revealing. Although they were both enthusiastic about the work and had worked on a large number of projects some of their comments betrayed a lack of understanding of both current educational philosophy and music education in particular. Both of them acknowledged that they had not had adequate training to do the work and, at times, felt ill-prepared.

It was actually quite frightening at first - well, it is still always a bit of a worry.

This lack of educational awareness is evident in some of their responses. The first interviewee equated being a musician with the ability to play an instrument:

I had one lovely class of fourth years with an excellent teacher - we had a great time and they were very sweet. I would have loved to have done something else, perhaps in their fifth year. It was a specialist music class, obviously.

Often the classes we are faced with are not musicians at all, some of them don't play anything.

and worse, this was her reasoning behind not playing the instrument ('That is what I meant about not using an instrument: it is almost irrelevant in some instances'). As their Head of Community Education, Phil Thomas, said when interviewed

Those children playing woodblocks or open strings on the fiddle can feed off the qualities that the virtuoso has - if the virtuoso knows how to share them

However, this musician seemed completely unaware that playing the instrument could provide a useful learning tool for the pupils and could also be a means of introducing them to some of the conventions of the orchestral concert. When asked what she would like to see happening in the future in terms of educational projects, part of her response was

Perhaps a little more instruction about the orchestra - they are often clueless about what it is they are seeing. I don't know what they get out of seeing the orchestral concert.

The second player's use of language was interesting in that it betrayed a lack of familiarity with current terminology. By 1996, the words 'handicapped' and 'deaf' had long been avoided in education circles because of their marginalising and potentially offensive overtones. At this time, Opera North was involved with pioneering work with the hearing impaired, so it is surprising that this musician had not been informed of the appropriate use of terminology. Similarly there had been long term educational involvement with local prisons, some of this trailblazing, and at odds with his extraordinary remark about inmates

I'm not sure about prisoners; as far as I am concerned they are in there for a reason.

This comment is in opposition to the departmental philosophy. The motivation for its work is embedded in the importance of creativity for *all*, and is not restricted to those who the musicians consider to be suitable recipients. Teaching in prisons requires

specialist skills, a fact which is reflected in their rigorous staff induction procedures: this betrayal of personal prejudice could put anyone engaged in such work in a very dangerous position.

Most of those involved in the Community Education projects - pupils, participants, teachers and artists - were enthusiastic. This was reflected in their requests for more visits. Opera North, as the only professional opera company in the North of England, has a huge catchment area and such projects are inevitably spread thinly. If the number of visits were to increase this could only be made possible by a massive expansion of the Community and Education Team. This would have been unlikely to happen (in fact in 1997 the number of staff is smaller). The way that the scheme has developed relies on team visits. Any expansion would have to be through an alternative strategy.

A significant number of pupils enjoyed the visit to the opera and appeared to find the music accessible. The Community Education Team hope to 'break down the barriers...of preconceptions that exist' about opera. However, the small follow-up survey was disappointing in that it showed that few of those surveyed had made further visits and that their comments betrayed the stereo-typed vision of élitism surrounding high-art. However, having experienced an Opera North project they were in a position to make a more informed choice about future visits.

For the pupils, one of the most important aspects of the projects was that they provided a new learning experience. However, very few mentioned that it had helped with the school curriculum: GCSE, for example. This was confirmed by the teachers who were quite specific in identifying curriculum needs. There was clearly an opportunity here.

Taking part in the creative process was important to the pupils. The Community Education team hope to engender a sense of 'ownership' and 'empowerment' and this was reflected in the pupils' comments. Not only did they work together to create a piece, but this also appeared to improve their social skills which was recognised by the teachers in the pupils' increased confidence. The Stanford Hall participants were similarly proud of their music-theatre piece. They were anxious to emphasise that it was their work and for this to be made clear from the start 'although it was thought

that this became clear as the project progressed, it would have helped to allay any initial fears that the Opera North team were going to take over.'

In the same way as the London Sinfonietta survey, the pupils perceived the playing of instruments as being a relatively unimportant aspect of the projects. They all took pleasure in listening to the visiting professionals, but some of the visiting professionals said that they rarely played their instruments as part of the education work. Opera North hope to share their resource; part of this is a band of virtuosic instrumentalists but they are not being used to the full. They are acting as amateurs but their real strengths are not being fully utilised. Most of the Community Education work is with individuals who have limited technical playing skills but this should not prevent the Opera North team exploiting their own unique ability. They are not there to teach technical instrumental skills, but ways could be explored of incorporating more performance skills. As one Stanford Hall Summer School resident said, 'I felt I learned a lot, but didn't show myself at best in performance. We all know that we can perform much better.' With their vast stage experience, the musicians could be very useful in giving performance tips to the clients. All the players who responded were keen to do more education work but were conscious that they had not received appropriate training and pinpointed a need for further training.

Workshop exercises are a standard element of such projects and a useful means of warming up, introducing ideas and getting to know participants. However, a significant number of pupils had reservations about these - perhaps they could be fewer in number and their purpose clearly outlined to the pupils in advance. What one of the Stanford Hall residents described as a 'fuller scenario' could be useful in general so that all those involved had a fuller understanding of the nature and scope of the projects beforehand.

Community Education projects should act as INSET for teachers yet some of them are clearly unaware of this. As a result they do not take advantage of the potential these projects have to offer. This would seem to indicate that, although a brief is given to the teachers in advance, further information is needed.

In conclusion, the service provided is a valuable part of Opera North's work and has much scope for expansion particularly in terms of the number of projects, follow-up

work and training for players. Given the limited financial and human resources, an alternative strategy could be for Opera North to act in a more collaborative role. By passing on some of their methods of working to teachers and group leaders and by further networking of information, there would be more scope for expansion. This would also give the team more opportunity to concentrate on the development of different skills.

Have you enjoyed the education work with Opera North?

Oh yes, very much. I find it very interesting and I think that my teaching skills have improved - it is something very nice to do. Once or twice it hasn't been very satisfying, but on the whole the projects are very good. Some are excellent. I did one in a school where none of the children played anything, the teacher was excellent. The class was 100% Asian - they were not allowed to sing and they had to borrow the instruments from other schools - but it was excellent. I had a wonderful time and they did. This was a project where each school had to do a bit of a massive mural about fireworks. The project was very rewarding because the children had never had music lessons of any sort.

Which of your skills as a player do you feel most useful in education work? (Inventing new music, improvising, technique or playing from memory, for example)

Inventing new music, but no other skills as a player. Skills as a musician, yes, but not very often on the instrument. I often don't use my instrument very much at all.

Which other skills do you find useful?

Communication skills are used a lot and a certain amount of organisational skills -not really teaching skills.

Do you feel that your own musical training prepared you for the work?

No, not my formal conservatoire training. My own teaching since then has probably prepared me to deal with a class - different ages and so on. Often the classes we are faced with are not musicians at all, some of them don't play anything. That is what I meant about not using an instrument: it is almost irrelevant in some instances.

I did feel that I went in at the deep end with the group work and I feel that it would have been useful to have some group work, perhaps at college, in order for this. I don't want to be a teacher, so I didn't opt for teacher training or anything like that, but I think it would have been useful to have worked with large groups of people who were not necessarily musically trained, or to have watched somebody else do it first. It was actually quite frightening at first - well it is still always a bit of a worry.

Do you feel that your skills are valued by the teachers.

Usually - the times they aren't haven't been often. At times, I think that the teacher feels that they need total control; they need to have organised the work and they by-pass you. Usually the object is for the children to have done most of the work by themselves, but sometimes you will come back two or three weeks later and find that everything has been written down for them and they have had strict instructions when to play with the teacher conducting. The work is done, they play you their piece and, in a way, they have nothing to work on because the *teacher* has done it and the children have not had to think. You feel 'Why am I here?' and any suggestions you make can be undermining.

Do you learn anything new from the teachers?

Yes, they are very much better at organising the groups and sorting out when a 'din' is becoming out of control and when to allow it to happen - when it is creative. They know the classes, they start things rolling and ask the right questions. You can learn something from that.

What do you put it down to when you don't find the work satisfying?

Often, when you feel that you are not making any headway, it is to do with the school and the teacher involved. Sometimes the older children are not interested, and then it is very hard work: you can feel a whole attitude of indifference emanating. The younger ones are usually fine and you can get round any problems. Sometimes the teacher leaves everything to the musicians and there is no general feeling of helpfulness. It is just something for the school to notch up as something it has done. In one school we provided the music for a drama input, and there was complete apathy coming from twenty-five fifteen year olds. None of the teachers were involved at all, we didn't meet anybody - it was just left to us.

At another school I went to, a Junior School, the experience was not very good. The teacher was very pleasant, but when we arrived he hauled the class in and only then told them about what we were going to do. There was no back up at all. They were all enthusiastic but, because they were from different classes, they could not practise together at all and they would have loved to have done. It was a very strange attitude - I felt sorry for the children.

Do you feel that your approach to playing has changed in any way as a result of the projects?

It sometimes brings home to you that you that people may be coming to a concert for the first time, although it might be the fiftieth time that you have played it. It brings you down to earth; you can get blasé about the audience.

What would you like to see happening in the future in terms of educational projects?

I wonder if sometimes the children could get more involved with the orchestra as a whole - they love looking at the double bass and the percussion, for example. Perhaps a little more instruction about the orchestra - they are often clueless about what it is they are seeing. I don't know what they get out of seeing the orchestral concert because they always depart and that is the last you see of them. The other thing that could happen is that we could involved with one school more than once then we would get a bit more contact. There is the feeling that you say 'Goodbye' and that is it. I had one lovely class of fourth years with an excellent teacher - we had a great time and they were very sweet. I would have loved to have done something else, perhaps in their fifth year. It was a specialist music class, obviously.

Have you enjoyed the education work with Opera North?

Yes, I've been involved in a lot of projects. I enjoy working with the kids, if you can call it working. Sometimes it can be difficult with the staff if they are not enthusiastic. If the staff aren't interested, how are you going to get the kids interested? Usually the kids are great and want to get involved. Because you are only going in once in a while you can hold their attention.

Which of your skills as a player do you find most useful in the education work?

I don't really find technical skills useful, only in that I always take a loud instrument and a quiet instrument on the first visit and play them solo. That is where your technique and training comes in. After that, the only technique I use is in helping the kids to get the best sound possible out of the percussion instruments - that's all. It depends how you treat the project - if you go in and try to get them to play your instrument to a certain level, that is all well and good, but I don't do that. I go in and I try and get them to create things using other instruments.

Improvising skills are useful - helping them to find a form to improvise around. Composing is very useful - not necessarily the skills of composing in terms of form and so on - but getting the kids to make something up. If you have some knowledge of how to do it, then that is good. The ability to play from memory is useful. The kids are expected to do it, so I pass on the way I would approach playing something from memory and hope that they can pick it up. In fact kids are much better at memorising things than we are - especially if they are interested in the project. I have to write everything down in fine detail. I try to encourage them to have some physical involvement in the way that I do.

Communication skills are very important. You notice that people who don't get very good results, put it down to the kids - you must never do that. It is knowing what the kids are interested in - favourite television programmes, pop stars, rap artists - just knowing what they like. If you can't communicate with them you are on a loser straight away. As soon as you come into the room they have got to be enthusiastic. Communication is the most important skill really. Leading and organising skills are important to an extent, but there is usually somebody looking after you. Teaching skills are useful in terms of organising your time.

Do you feel that your own musical training prepared you for the work?

No - I have done it all myself. You don't get anything like that at college - you didn't in my day; you spend all the time that you have practising to become a player. The educational things have just come from having an interest in performing to young people and things start to develop.

Is there any sort of training that you would have found helpful?

Communication skills, first of all, would have helped, not only with educational projects, but also in a professional situation with audiences. There was certainly nobody in the college [Royal Northern] who could have offered me anything like that. It would have helped to get someone in once a term to give you ideas. It is presentation of yourself in a way, music colleges

miss out a lot on that - I don't whether they have opened their eyes to it yet. They should offer classes on presentation and get someone in who is up to date.

The first education project I did was with Richard McNicol, which was a bit daunting, knowing how good he was, but as soon as I met him it was like a teacher/pupil relationship. It is now a challenge to do something different every time. You can easily get into a routine and get stale.

What have you learnt from the projects?

Nothing about composition or technology. Performing, yes, certainly seeing how other people approach things -you are always learning from other people and from your own performance. Different art forms? Yes, very much so - painting and sculpture is what I have been involved with. You get ideas from these things. I get new ideas, how to build things up, for example. I've learned a lot about this, particularly from Richard McNicol. Encouragement? Yes, it's always good to see the kids coming up with good results.

Do you feel that your skills are always valued by the teachers?

Not always no. One thing that comes up a lot is 'The headmaster has sent me along. I don't know anything about this project and I got lumbered with it'. They come in and that is the first thing they say. Some are really enthusiastic and really get going with the ideas and you build something up between you, so that the whole group are getting something out of it. It all boils down to the staff who are involved. Sometimes someone is appointed to do the project and they are not really committed to it. But I always feel that my skills are valued by the participants.

Do you learn anything new from the teachers or the participants?

I can't say I learn anything from the teachers, but I do from the participants. I am always amazed at what they do at the end of the day. You get so far and all of a sudden things start to click. It's always amazing what they can do with creative ideas and compositional things - frightening in some places. For example, you might ask them to make the sound of a bus going into a tunnel. The kids will come back with four different ideas.

Do you feel that your approach to playing has changed since you have been involved in these projects?

Yes, very much so. Every time you play something you are communicating with the audience.

What would you like to see happening in the future in terms of educational projects?

I was recently involved in a project with handicapped kids which was great. Also, as part of the Huddersfield Contemporary Music Festival, I worked on a project with deaf kids which was an eye opener. It was an incredible experience. I think that that is the area that education departments ought to go into - getting involved with the handicapped, because, although they are handicapped, they have got a lot to offer. It is something that they don't experience very often. I'm not sure about prisoners; as far as I am concerned they are in there for a reason. Pensioners, yes, if the project is right - not too much physical involvement, perhaps they could get their education by coming along to the free pre-concert talks. A good thing is when the whole community is involved. I like the idea of the children, or the community, producing

something off their own bat and then it actually comes together with the orchestra and is part of a piece. The input from the orchestra stays the same, but the input from the guests is always different.

CHAPTER EIGHT

The cultural dimension - breaking down the barriers

The excellence of music is to be measured by pleasure. But the pleasure must not be of the chance persons; the fairest music is that which delights the best and best educated, and especially that which delights the one-man who is pre-eminent in virtue and education.

(Plato 427-347 BC Laws)

Any further assessment of the effects of participatory education projects cannot ignore the perceived 'élitism' of classical music and the concert hall. To do so would be to deny that all music is framed within cultural, social and political contexts and that it can be used as much for the purpose of exclusion as inclusion. Education teams aim to include participants in the creative process and to make classical music 'accessible and available to all' (the most commonly used phrase in their education policies) but they must recognise that the music that most young people are familiar with, and included in, is popular music. To them, those that listen to or perform classical music belong to a different world, one which they are excluded from. They are indeed a select group or class of people - an élite.

The composer Trevor Wishart holds that he is writing for 'everybody' and not an élite of people who are in the know or have the right taste' because he is 'from a working class family where art was not on the agenda'. (Appendix 4) Phil Thomas when interviewed said that he hoped that, through Opera North's Community Education work, he could 'demonstrate that opera can be available to all and to alter any preconceptions about it being an élitist art form'. Both are working within the classical music establishment; one which frequently comes under fire for being élitist, and both are working to counteract the derogatory implications that the word 'élitist' embodies.

Yet some of the comments in the small follow-up survey to the Caritas project betrayed the stereo-typed vision of élitism surrounding classical music and showed that few of those surveyed had made further visits to the opera. In fact one of the participants described opera as being 'fashionable among intellectuals and removed

from the common person'. Whether this prejudice is justified or not, it is representative of the kind of preconception that Thomas is aiming to change.

At the same time as the Opera North survey (1993), in order to determine who actually did attend the theatre and concert hall, the Association for Business Sponsorship of the Arts conducted its survey Audiences, Attitudes and Sponsorship. Amongst its findings it discovered that the typical concert goer was a relatively high earner and middle aged - a member of a restricted and select group of people. This must have been disappointing to education teams around the country who are also trying to attract the young and the old to their audiences, and to cut across classes.

The meanings of the words *élite*, *élitist* and *élitism*, are at the centre of a semantic, ideological and linguistic battleground. However, in simple terms these can be reduced to two interpretations, one favourable, the other pejorative. In one connotation the words refer to the 'best' and are synonymous with excellence, yet, in the other sense, they are used to colour unfavourable descriptions which highlight the claimed inequity of the dominance of a small, elect group. Thus, confusion has arisen between artistic *élitism* and social *élitism*.

The first usage of the word *élite* is to signify a set of people who occupy a position of superiority within a society or group, by virtue of qualities of excellence and distinction. In Western music various strata exist which are distinguished partly by degree of learning, patronage, level of society and manner of dissemination. Three basic strata are discernible; namely classical, folk and popular music. The hierarchical structure of these is dominated by classical musicians. Classical musicians are technically highly skilled and undergo years of rigorous training; the best performers are virtuosic and are distinguished by their excellence. Composers too receive professional training, and those who are successful may contribute to a canon of highly respected works which include some of the most profound masterpieces of all music. It cannot be denied that, through the pursuit of excellence, some of the finest players and the greatest music are produced. However there are two problems with this definition which lead to the second more pejorative sense.

Firstly, there is the question of whether the 'excellence' is actual, claimed or presumed. Although few would argue that artistic excellence is undesirable, the use of this designation is selective and is most often applied to music within the classical genre. It could be argued that most classical music is more sophisticated in its construction than pop music and that the latter can be formulaic in form and limited in its use of harmony. However, this is only part of the picture. We are not confined to comparisons between Mozart and The Smurfs. The experience of sitting in an overheated hall listening to the Hallé hack its way through yet another lacklustre rendition of a Mendelssohn overture surrounded by 'rows of weary people who are there, not because they really like classical music, but because they think they ought to like it'¹ has little to do with excellence. It is not only such performances that bely the unquestioned superiority of classical music; there are endless examples of lightweight compositions by the also rans as well as some of the more established composers that compare unfavourably with pieces from the pop repertoire. Bach's Peasant Cantata, for example, may provide an interesting musicological artefact, but in musical terms it is harmonically and rhythmically simple, repetitive and dull. In contrast, the music of Jimi Hendrix's Electric Ladyland has far more musical interest with its extended instrumental and electronic techniques, innovative improvisations, and adventurous use of melodic intervals.

The Sex Pistols could be considered as the élite of the punk generation. This status would not have been claimed or presumed by the protagonists of punk: excellence was far from central to the punk ethos, but as the most famous exponents of punk, they created a unique and innovatory musical style and were leaders in their field. In reality, the word 'élite' is unlikely to be applied to punk musicians; to couple these words together would be viewed by many as an oxymoron. The Sex Pistols were untrained members of the lower orders whose work was disseminated through the mass media: they were at the bottom of the heap.

In contrast, when music is viewed from a political standpoint, it can be argued that classical music occupies a socially élitist position. This is shored up by the notions that there is a body of classical compositions which are manifestly superior to works in

other musical spheres (pop music, for example) and that involvement in classical music creates a superior mode of existence. The British system of state funding reflects this hierarchy; opera companies and orchestras receive the lion's share of Arts Council grants. The hierarchical position has been determined historically through patronage. The origins of classical music are rooted in the church, the court and the state; a social milieu informed by a privileged, and patronising, ruling élite. The notion of exclusivity permeates the work of orchestras and is the very substance of its performance and presentation: the works performed are marketed as 'unique collections' and 'rare editions', 'supreme masterpieces', 'brilliantly performed' with 'great talent' and 'distinguished playing'.ⁱⁱ Furthermore, there are individual vested interest to override any legislation for common equality. Norman Lebrecht (1996)ⁱⁱⁱ argues that performers rather than composers have become the artist-heroes of our age, frequently demanding exorbitant fees and ensuring that public musical performances will remain available only to the privileged few.

This is not to imply that pop music is egalitarian or homogenous. Pop music itself contains different strata and subcultures, each helping to define a complex hierarchical system. Popular culture is defined by its commercial success or failure: record companies are capitalist enterprises that are interested in profit rather than the promotion of social harmony and well-being. However, this reality is generally recognised and firms are still able to hype their product because there is extensive interest from a wide and increasingly classless audience.

Secondly, although the élite can be seen as particularly able or competent groups in certain spheres, it is often implied, by anti-élitist (those whose use the term in its pejorative sense) that these groups are privileged in respect of influence which may often become power. For example, although it could be argued that Glyndebourne Opera are striving for excellence in their field, hence the high ticket prices which many cannot afford; at the same time, it is questionable whether, as a private company, they should receive large amounts of public subsidy.^{iv} In a democratic, anti-élitist society this can be seen as anti-egalitarian. Thus the words frequently emerge in arguments about class and all kinds of social distinction, both formal and informal.

There is a school of thought amongst certain educationalists, sometimes loosely and pejoratively referred to as cultural élitists^y, which maintains that a work of art must necessarily provide a serious and edifying experience and that to appreciate great works of art requires a developed sensitivity and a disciplined understanding of what is involved. Understanding in turn involves knowledge and intelligence. This line of thought has a long history in Western culture with its origins in Classical antiquity.

The excellence of music is to be measured by pleasure. But the pleasure must not be of the chance persons; the fairest music is that which delights the best and best educated, and especially that which delights the one-man who is pre-eminent in virtue and education.

Plato 427-347 BC Laws

This perception of music as an intellectual exercise and even as a socially elevating pursuit has also influenced Arts Council policy, as Roy Shaw, Secretary General of the ACGB said in 1978,

the job of arts organisations is to make what was confined to an élite of the learned or cultivated widely accessible. The tragedy is that some are confined by the poverty of their educational and cultural background to enjoyment merely of pop art.

The hostility to popular culture inherent within these beliefs reinforces the dichotomy between classical and popular music; the former is seen as solemn and enlightening (desirable) whereas pop is the antithesis - entertaining and fun (undesirable). In the 1990s this argument is specious: for the first half of the twentieth century, the gulf between high art and popular culture was wide but, in the second half, one of the aspects of post-modernism appears to be the dissolution of traditional categories. The sands are shifting. We now live in an age of cultural diversity where the neat divisions between these two styles of music are no longer applicable. Pop music has fragmented into a myriad of styles - Jungle, Techno, Rave, Death Metal, Heavy Metal. Some world music is now recognised as part of British culture - Caribbean reggae, Indian raga - and, with developments in communications and technology, music from other cultures is widely available. Earlier in the century Copland and Stravinsky integrated jazz and

folk idioms into their music but its high art status was never in doubt. However, in the 1990s, the boundaries are becoming eroded and some of the hostility towards popular culture is being displaced by direct engagement with it: Elton John performed alongside the Verdi Requiem at a Royal funeral; a symphony by a contemporary Polish composer sold millions; and a New Yorker, Coolio, topped the charts with a mix of rap, gospel and Pachelbel's Canon. Classical music seems to be losing its grip on the unique, position that it once held.

Cultural élitists are anxious to preserve groups of particularly able people in various spheres. Although it is difficult to criticise a striving for excellence, there are two further specious aspects to the cultural élitist's argument. One, the idea that classical music is accessible only to those in the know and, two, that all classical music is superior to all pop music. Fletcher (1980) writes

What, it may be asked, has the music of Beethoven to say to the occupants of a city ghetto? On the evidence of music education, the answer for the majority must be very little indeed.

How would he then explain the huge popularity of Puccini's aria 'Nessun dorma' which emerged after its use as the theme music for the 1990 World Cup. For sixty years its popularity was largely limited to opera goers ('an élite of the learned or cultivated') but, once played in an accessible environment which provided a point of contact, it had immediate appeal to the mass of the population. Its re-contextualisation may have conferred a different status on it, it could be argued that the football fans did not visit the opera house nor hear the whole opera, but throughout this period the notes of the music remained the same. There are countless similar examples. Of course it could be argued that 'Nessun Dorma' is easy listening and could not be compared with Beethoven's 'Grosse Fuge', nevertheless it is still opera ('fashionable among intellectuals and removed from the common person'). Fletcher's comment may have more to say about the dull, uninspiring experience that music has proved to be for many children in the classroom, than the music itself; when adequate thought is given to the presentation of classical music, it has a great deal to say to all students, regardless of their status.

The idea that all classical music is excellent, and that all pop music is poor is arrogant nonsense. This notion is partly a reflection of the way that music is still the tool and symbol of a larger cultural divisiveness in society. Cage recognised this when he wrote

One must be disinterested, accept that a sound is a sound and a man is a man;
give up illusions about ideas of order, expressions of sentiment and all the rest
of the aesthetic claptrap. Cage: Silence 1966

If only it was that simple. The issues surrounding 'expressions of sentiment' are difficult and problematic, and are too easily dismissed here but, in making this statement, Cage acknowledges that music is not an autonomous phenomenon free of ideological trappings. A sound is not just a sound; in all societies it delivers a cultural and often political message as well. For many social groups music can, and often does, serve as a cultural badge which helps to indicate and preserve their identity and distinguish them from others.

However, in 1997, orchestras and opera companies are still permeated with the notion of élitism. It is not enough to excuse their cultural exclusivity with the alternative sense of élitism and a striving for excellence. It is true that those who form élites by virtue of their proficiency may also form élites in the other sense of belonging to a privileged group. Those involved in education work with orchestras must be aware of, and sensitive to, the cultural minefield they are stepping into. They must recognise that music can serve as a powerful cultural and political symbol in Western society and, unavoidably, expresses the social values of that society. Education projects may be egalitarian in their participatory perspective, but they are being led by members, and therefore representatives, of a prestigious company. For them it is too easy to believe that what they have on offer is unquestionably a 'good thing'; set within a cultural context, the reality is more subtle and needs to be carefully managed. Most young people are much more familiar with pop music than classical music. Furthermore their musical taste forms part of their identity. Education teams need to be informed about pop music; by disregarding it, they are reinforcing the very exclusivity of classical music that they claim does not exist. It is not surprising that Peter Renshaw, in his

article, Partnership and Cultural Renewal in the East End of London (1992b)^{vi}, sees one of the problems arising from collaborations between professional orchestras and local schools as being ‘Cultural imperialism and middle class interventionism’.

ⁱ George Bernard Shaw 1856-1950 Man and Superman

ⁱⁱ Britannia Music Catalogue December 1997

ⁱⁱⁱ Lebrecht, N. (1996) When the Music Stops: Managers, Maestros and the Corporate Murder of Classical Music London, Simon & Schuster Ltd

^{iv} In the year 1995/6 Glyndebourne Productions received £710,000 from the Arts Council of England

^v Eliot, T. S. (1948) Notes Towards the Definition of Culture London, Faber

Bantock, G. H. (1968) Culture, Industrialisation and Education London, Routledge & Kegan Paul

^{vi} Renshaw, p. (1992b) ‘Partnership and Cultural Renewal in the East End of London’ article in Regenerating Cities. Issue 1 Ed. Bob Catterall.

CHAPTER NINE

Where we are now: a survey of the education policies of orchestras and opera companies.

new composers and artists are unable to find an audience...While a handful of high performers grow rich and distant, unpushy artists go hungry and concert halls are increasingly half empty. (Lebrecht 1996: Sleeve notes)

In December 1995 *The Times* reported a 'remarkable' musical event at which, inspired by the Orchestra of the Age of the Enlightenment, pupils from a Haringey school performed scenes based on Mozart's Così fan tutte:

In places it was droll and touching: elsewhere it had a rough and unfinished feel. But the main point was that it happened at all: that twenty Tottenham kids, none with any background in classical music, had walked into Britain's premier classical concert venue that afternoon, been visibly astonished by the size and aura of the place, been given the chance to perform on that platform, and suddenly - perhaps - glimpsed the magic of another world awaiting discovery.

In the same article, Gillian Moore, Head of Music Education at the South Bank, is reported as saying,

We have seen wild kids, with no previous musical background, come to a performance of so-called 'difficult' modern music at the end of a project and exhibit a quality of concentration that would be remarkable in adult music lovers.

As is so often the case with journalism, the intention appears to be to persuade us that this is something new: in this case an innovative approach to music education. As earlier chapters show, activities of this kind were introduced nearly twenty years ago. During the late 1970s and early 1980s creative music workshops in which teachers and pupils worked with professional performers and composers were organised regularly in association with programmes of the Arts Council's Contemporary Music Network (CMN). In introducing children to contemporary music through practical experience of composition and performance, the Orchestra of the Age of Enlightenment shares with that pioneering work of the 1970s, a similar philosophy and methodology. These

projects are no longer remarkable but what is surprising, perhaps, is the scale of the enterprise today.

One of the largest projects so far involved 16 orchestras, 40,000 school children, a £300,000 budget, and the composer Peter Maxwell Davies whose composition, *The Turn of the Tide*, was the centrepiece. This was an Association of British Orchestras (ABO) initiative and took place in 1993. At that time British orchestras were beginning to show concern about their survival, partly as a result of declining audience numbers. Expensive tickets could be partly to blame for this as the audience largely comprises the top quarter of the population when analysed in terms of income. Norman Lebrecht in *When the Music Stops* blames this on corporatization which has pushed ticket prices 'beyond the reaches of ordinary music lovers' with the concert menu returning to 'the tastes of the rich'. As a result

new composers and artists are unable to find an audience...While a handful of high performers grow rich and distant, unpushy artists go hungry and concert halls are increasingly half empty.

(Lebrecht 1996: Sleeve notes)

When interviewed by Richard Morrison (*The Times* 15 September 1992), Maxwell Davies said "A great deal of orchestras' work in the future will be outreach; making people aware of what orchestras do and can do. It is in effect the democratisation of classical music." Morrison took it further:

That is the crucial reason why orchestras are doing this: a feeling that their own survival depends on it. And they only need look across the Atlantic for motivation. In one American city after another, orchestras have gone into steep decline because they neglected to widen the base of their support. Instead they relied complacently on patronage from the white middle classes....They cannot afford to woo new young audiences but they cannot afford not to.

In 1995 the conductor Leonard Slatkin joined the National Symphony Orchestra in Washington DC, totally revising the orchestra's work and making education a priority. At the 1994 ABO Conference there was general agreement that education was the key to the audiences of the future. Similarly the BBC/Arts Council Review of National

Orchestral Provision (1994) told of dwindling audiences, made up of the middle class and middle aged, and spoke of the need to 'find a new artistic vision for the end of the century'¹. Pierre Boulez's call for an orchestra which would be 'an ensemble of possibilities' has been widely quoted. A radical response to this call could be to use the orchestra as a multi-faceted, all purpose resource. As one of the more realistic possibilities - in part, perhaps, a response to the wrinkled and ever shrinking audience, as well as an attempt to attract a new and wider attendance - most orchestras now organise some kind of education programme. In 1993/4 the number of education workshops carried out by orchestras in England and Wales numbered 2057, an increase of 72% on the previous year (1994:37). The importance of such work is recognised in the BBC/Arts Council Review (1994:36):

The educational infrastructure is vital to the orchestras, not only because it develops the orchestral players of the future, but because an appreciation of music through practical and creative involvement is vital to the development of tomorrow's audience.

As part of their education policy, several music organisations cite one of their aims as: 'introducing music to new and varied audiences'. Opera North, for example, wishes to 'bring opera to as wide an audience as possible' and similar claims are made by the Britten Sinfonia, the Royal Liverpool Philharmonic Orchestra and the BBC National Orchestra of Wales. The question of whether education projects should be organised principally in order to attract audiences has long been a subject for debate amongst those in the field: since the early 1980s when the first projects were organised, there have been two main schools of thought on this, both for and against.

Richard McNicol, founder of the Apollo Trust, when interviewed (Appendix 3) said: 'I always argued against the fact that it was there to produce audiences... I think that we do it for much more altruistic reasons'. Although the Trust was founded 'to bring a fresh approach to concert giving for children and to educate them for eventual adult concert-going', the emphasis was later changed to one on participation and creativity on the basis that this would introduce children to classical music.

At the same time, the education work of the Contemporary Music Network originated for two reasons: partly for its educational value for schools; and partly to increase

interest in new music in order to tackle the problem of small audience numbers. Part of the CMN policy was that the composers and players running the education programmes should be actively involved in the evening concert. Participants would be invited to these concerts; seeing the visiting artists there would help to demystify the role of composer and player and would make the audience more receptive (this argument can often no longer be applied when education teams comprise composers and players who are not involved in the concert work). It is not difficult to see the rationale behind this: audience numbers would inevitably be increased, at least for the concerts which were part of the education package. But would participants attend any future concerts? Of course, this would be difficult to quantify and there is no research available to show how education work affects audience numbers. However in general terms, if the intention is to increase audience size and to change the profile in terms of age and class structure, then it would not seem to be working: numbers are falling and the audience profile is still the same.

The notion that education work should help to increase audience numbers is simplistic and it begs several questions. Has the education project failed if audience numbers do not increase? Who is to be considered as the audience? Should the participants of the education activities themselves be regarded as the audience?

Clearly audience numbers in the concert hall are not increasing. This is a fact, but a fact which can be neatly side-stepped if the nature of the term 'audience' is redefined. Libby McNamara, Director of the ABO, which runs training programmes for orchestral players engaged in education projects, said of the work:

This is not audience development in terms of stimulating an interest which may eventually be translated into conventional attendance at concerts. This is developing the current audience beyond the concert hall, recognising that it is equally valid.ⁱⁱ

Presumably 'the current audience' must be extended to include anyone involved in the education work of the orchestra, the intention being that these participants will have had a positive musical experience which they will then associate with both the orchestra and classical music in general. More clarification is needed to explain why the ABO

should take on what appears to be a missionary role, stepping into the province of mainstream education and in some cases, social work.

Orchestras speak of taking their work out into the community; another instance of the way in which audiences are said to be extended to include those that would not normally visit the concert hall. In fact what the community often receives is not the conventional product of the orchestra or opera company - an expensive large scale staged performance. Education projects are something quite different; they use small numbers of players whose performances are not central to the workshop format. Ironically many companies, such as the London Opera Players, who do present touring performances for local communities are no longer eligible for Arts Council education funding.

Significantly, a large proportion of arts subsidy for orchestral concerts and opera today is linked with agreements to undertake educational work. Some (e.g. the Orchestra of the Age of Enlightenment) combine in one post the role of fund-raiser and education organiser. In 1996 the majority employ an education co-ordinator; others - Opera North, for example - engage a whole team. Festivals, notably the Huddersfield Contemporary Music Festival and the London Spitalfields Festival, also promote wide-ranging and impressive education programmes and, in addition, independent agencies, such as the Children's Music Workshop, have been set up, which provide music projects for primary schools. All this has taken place against the background of a rapidly changing statutory education system which has seen the break up of local authority music advisory services, the introduction of the National Curriculum, and a change to local management of schools. The 1995 Royal Society of Arts Report, *Guaranteeing an Entitlement to the Arts in Schools*, suggested that a generation would be missing out on art, music, and drama as a result of the Government's school changes, with LEAs obliged to cut a third of their advisory posts:

It is clear that the changes to the education service have meant that the arts appear to have lost more than they have gained - and are in danger of losing a lot more. The promised entitlement under the National Curriculum - let alone anything beyond that basic commitment - is now out of reach for a sizeable proportion of pupils.

As envisaged by some of the 1970s pioneers, the creative music workshop involving professional players was intended to give direct support to school teachers and to enhance music in the classroom, but today's large-scale, high-profile projects mounted by orchestras appear to be developing into a full-scale industry on their own. Such work has become a systematic economic activity: the funding raised for education work provides for the employment of a growing number of full-time, part-time or freelance Education Officers or amateurs. Hilary Finch, writing in *The Times* (16 February 1994), described such educational projects as 'one of Britain's most rapidly developing growth industries: not only politically correct, but an economically essential part of British orchestral life'.

This new industry has also changed the role of composers and players, many of whom, in order to make a living, are expected to leave their music stands and venture out into the classroom and the wider community. Furthermore, this enterprise is beginning to affect music training and education which is gradually responding to requests for long overdue courses recognising the new demands of the work.

The education departments of orchestras and opera companies are clearly making an impression but, now that their work had been established, it is time to look beyond the glossy images of the publicity material and ideas, some of which would swallow a school's music budget in one go. The more cynical see fund-raising as the principal motivation for this work. Libby MacNamara, the ABO Director, is suspicious of the motives of some groups:

A lot of the education work in the past ten years has taken place for the wrong reasons. Some orchestras have done it because it is the fashionable thing to do, because their funding bodies have said they must, or because sponsors have decided it is a good thing to support. If orchestras are doing education work for any of these reasons, it would frankly be better if they didn't do it at all.

(Libby MacNamara interviewed by Phylidda Shaw for *Classical Music*)

McNamara is not alone in this scepticism; there is a strong feeling from those acquainted with the profession that the motivation is not primarily educational. Ian Mitchell of the Gemini Ensemble put it more bluntlyⁱⁱⁱ

There is money in it. At one time it was an implicit condition of the grant and all of a sudden all the orchestras popped up with an education officer and they didn't all work. I know one London orchestra where the education officer was regarded almost as a tea girl. As though they were saying 'We've got our education officer now, phew, can we have our three million pounds'.

The composer Steve Martland, writing in *The Sunday Times* (16 January 1994), although seeing music education projects as an important way forward and as 'positive steps in breaking down barriers', has his worries too:

There is, however, inevitably, an ugly side to music education. Orchestral management, traditionally slow to commission new work (if ever), is now falling backwards to appoint 'composers in residence' because sponsorship money is generally easier to find if an orchestra has a good education programme.

(Martland, S. (1994) 'An affirmation of our humanity' *The Sunday Times* 16 January 1994)

This view is reinforced when audience numbers, rather than educational outcome, are the justification for funding. There are, then, three questions to be asked: what is being done? why is it being done, and who benefits from it?

As a first step in answering these questions, relevant reports from the period 1980-1990 will be outlined in order to ascertain how the benefits were originally conceived and who they were intended for. In order to establish the practice and rationale of education teams today, current education policies will be surveyed and analysed and the work of the orchestras will be examined more closely, as indicated in the preface. In order to provide a richer picture of education projects in social, cultural and musical contexts, further information and data is provided in the form of case studies, interviews with those working in the field, and evaluation.

When relevant reports from the period 1980-1990^{iv} are compared, there appears to be a good deal of similarity in the identification of the benefits of professional artists working in schools. Further evidence to support these original objectives can be found in interviews with musicians who have been prominent in the field since the beginning - David Bedford, Richard McNicol, Ian Mitchell, Gillian Moore and Nigel Osborne.

The focus of all the reports is on the pupils: this is reflected in the extensive list of benefits for them. Although there are also several benefits intended for teachers, the artists themselves have little reference made to them. The general agreement is that pupils will benefit from working with professional artists on creative, participatory work: in learning from the specialist skills of the visitors, they will develop their own musical skills. This should help them to develop a further understanding of music and lead to a demystification of the arts.

The benefits for teachers are less focused but specific mention is made of the curriculum - teachers will profit from INSET and from the extra material provided for preparation and follow-up.

Although the 1982 Gulbenkian report states that artists will be able to enrich their own experience, and that work in schools will encourage their clarity of expression, little else is mentioned that they should profit from - apart from the financial gains which are pointed out by Sharp and Dust.

Other points to emerge are that: the development of future audiences was an important *raison d'être* to the work; the focus was on contemporary music; and the presence of the composer whose works were in the orchestra's repertoire was highly desirable.

Early pioneers reinforced the rationale provided by the reports. The London Sinfonietta was committed to breaking down the barriers between composer, player and audience. It aimed to make contemporary music 'available and accessible' through creative music making. Both INSET work and the preparation of background materials were viewed as important. Ian Mitchell echoed the same objectives in the work of the Gemini Ensemble: 'to demystify contemporary music; to break down the barriers between the music and its audience; and to provide all those involved with ideas for participatory musical work'. Nigel Osborne advocated hands-on creativity. Richard McNicol, who began his educational work with the Apollo Trust, has always aimed 'for the children to make music of which they are proud and through doing that to understand better somebody else's.'

As has already been outlined, each of the reports identified several shortcomings in planning, policy, and evaluation. Some confusion between musical, educational, artistic and social objectives had already appeared and there was evidence of work that had been poorly conceived, focused and delivered.

Early in 1996 I invited forty music organisations, including symphony and chamber orchestras, opera companies and festivals, to provide me with details of their education policy. My inquiry focused upon professional organisations whose performance repertoire is in the European tradition, although it became evident that some of them had latched on to other art forms and other styles of music in their education work: for example, jazz and world music. My survey concentrated on work undertaken in the statutory education sector but acknowledged that many projects take place outside that area; for example, in hospitals, prisons and old people's homes.

In the past there has been debate about whether this activity should be classified as 'community', 'outreach' or 'education'. The confusion may have occurred because the work has its origins in two somewhat different initiatives: namely, creative classroom-based activities of the kind advocated by writers such as John Paynter, and the community-based projects (Community/Outreach) promoted by, for example, Trevor Wishart. It appeared that the orchestras themselves had some difficulty in defining their role because the events they have organised take place both in the classroom and in the wider community. However, the job titles of those now employed by orchestras and opera companies appears to emphasise a decided shift towards 'education'. Of the 40 music organisations surveyed, 36 had the word 'Education' in the relevant department's name. The most common job title is now Education Manager rather than Officer, as in the past; perhaps an indication of the increasing importance of their function within the organisation. The word 'community' was used less frequently - 8 times - and the word 'outreach' seems to have disappeared. All companies capitalise on their work in schools but few have a well-defined or consistent relationship with education bodies, such as local education authorities. With the emphasis now on 'education' and the high-profile nature of the projects one would expect distinguished amateurs. In fact there are few experienced or eminent educators involved - by

contrast with the number of celebrated composers and distinguished players employed - and amateurs are more likely to have a background in arts administration than education. Under the umbrella of 'education' music organisations now promote a range of activities, from small scale concerts in classrooms to massive projects involving hundreds of pupils and students, and resulting in large-scale performances in major public venues.

The first surprising fact to emerge from the survey was that, although most of the music organisations approached gave a clear outline of their aims (which many were happy to discuss further), a small number had no *written* policy. The latter included the Orchestra of the Age of the Enlightenment, the Northern Sinfonia, and the City of Birmingham Symphony Orchestra. This is surprising on several counts, particularly in this age of accountability. If music organisations are collaborating with schools and colleges, surely they should have clear aims in order to present a lucid brief for the teachers and group leaders involved? Furthermore, in line with all previous recommendations, if an effective evaluation is to be attempted, then some policy must be in place to act as a yardstick.

Of the twenty-two music organisations who responded to the survey, only two companies mentioned evaluation (the City of London Sinfonia and Opera Factory). In spite of what appears to be visiting artists' perception that evaluation is difficult to organise, it is now a standard element of mainstream education and both teachers and pupils are familiar with the procedures involved. The measurement of educational outcomes is crucial to determine the musical progress of pupils. Short term objectives can only stem from long term aims. There is a danger that unless objectives are both stated and catered for they may be neglected. For the pupils, objectives are needed as goals in learning. Objectives, teaching methods and evaluation are all vital elements of teaching and learning and need to be considered as a nexus. If companies are interested in the impact that their work is making in the classroom, and are to be more than what Trevor Wishart refers to as 'cultural paratroopers', then evaluation should be an integral part of the programme.

When outlining the benefits for those involved in education work, only two orchestras (the London Symphony Orchestra and the City of London Sinfonia) and four opera companies (Opera Factory, Glyndebourne, English Touring Opera, and Scottish Opera For All) made specific reference to benefits for pupils/participants. Benefits for teachers were mentioned less frequently: benefits for them were only recognised by the London Symphony Orchestra, the BBC Philharmonic and the City of London Sinfonia - each of these has strong links with the teaching profession - Richard McNicol (LSO) and Martin Maris (BBC) are both ex-teachers and the CLS has strong links with a college (Guildhall School of Music and Drama). Two (the RLPS and English Touring Opera) mentioned the acquisition of skills. The emphasis has clearly changed from what was originally intended.

By analysing available education policies and arranging the aims in categories relating to different areas of activity we can see where the emphases now lie (the figures in parentheses indicate the number of institutions mentioning that particular emphasis): accessibility (12), creativity (11), the teachers (10), links with the community (9), the participants (8), the orchestra (7), the players (5), the audience (5), composing (4), performing (3), and evaluation (2). Within these categories lie a multitude of ways of justifying the visits of professionals to schools. Not all are directly related to music education or the benefits for pupils and teachers.

i. Since 1970 the percentage capacity figures for the Royal Festival Hall for classical concerts show a decline from 81% to 61% (BBC /Arts Council Review of National Orchestral Provision p.51). Although the profile of audiences at individual concerts varies, recent surveys reveal that 50% of the Royal Festival Hall audience is made up of individuals from social grades A and B. In the years 1991-3, of those attending classical music performances in Greater London, more than 63% were 35 or over, and in the rest of Great Britain 73% were in that age group. (Target Group Index conducted by the British Market Research Bureau).

ⁱⁱ Shaw, P. (1996) Mapping the Field, a research project on the education work of British orchestras London, ABO

ⁱⁱⁱ Interview with Julia Winterson - November 1996

^{iv} Brinson, P. (1982) The Arts in Schools: Principles, practice and provision
ACGB (1983) Contemporary Music Network -Education Report 1982/83
Peggie, A. (1986) Music/Education Projects: Monitoring Reports ACGB
(Robinson, 1990) The Arts 5-16: Practice and Innovation
Sharp C. & Dust K. (1990) Artists in Schools. A handbook for Teachers and Artists
Peggie, A (1980-1981), New Approaches to New Music,

CHAPTER TEN

Policies and practice

Everybody who is taking a workshop should walk in and re-invent it.
(Osborne 1995)

The words 'creative' and 'workshop' feature somewhere in the education policies of most music organisations: Glyndebourne Opera claims to have 'a creative voice in the community' and the Hallé Orchestra offer 'Creative music workshops'. Unquestionably some admirable work is produced by these groups in the name of creativity, and in the large number of projects around the country there is evidence to substantiate the claim of the Royal Liverpool Philharmonic Orchestra (RLPO) that they are 'developing new art'; but does this 'new art' differ from the art that is being created in schools and colleges around the country? The RLPO's aims are

to create opportunities for artistic, personal and community development by enabling people to participate in, enjoy and understand the process and product of the arts.

The communities that are most frequently exploited by music organisation today are within the education sector. In the 1997 ABO Education Programme, of the thirty-three orchestras and opera companies who specified target groups, twenty-seven (89%) were directed at pupils and students (Table 2). Surely the RLPO's aims are met in schools and colleges every day as teachers fulfil the requirements of, for example, GCSE and BTEC syllabuses? The National Curriculum (1994) details a programme of study which helps pupils to

develop their understanding and enjoyment of music through a balanced programme of activities which provides opportunities for them to work individually, in groups and as a class and make appropriate use of information technology to create and record music.

Specialist music teachers are trained for this work and this is the function that they fulfil. Orchestras and opera companies are confusing their role with that of the teacher by stepping into the province of mainstream education.

Association of British Orchestras 1997 National Education Programme - Projects

| MUSIC ORGANISATION | NAME OF PROJECT OR BRIEF DESCRIPTION | TARGET GROUP |
|---------------------------------------|--|---------------------------------------|
| Academy of St. Martin in the Fields | Green Man Ho | Schools |
| Baylis Programme at ENO | Composition and the Internet | GCSE students |
| BBC Concert Orchestra | A variety of projects | Local schools |
| BBC National Orchestra of Wales | Petrushka | Primary schools |
| BBC Philharmonic Orchestra | Composition project | Students |
| Bournemouth Sinfonietta | Composition project | Secondary schools |
| Britten Sinfonia | Music theatre | Schools |
| Children's Music Workshop | Scherzade tales of 1001 nights | Primary schools |
| City of Birmingham Symphony Orchestra | Through the Sound Barrier Sheldon Makes Music | Students of all ages |
| City of London Sinfonia | Creative music theatre project | 4 different community groups |
| East of England Orchestra | Music/theatre project with Derby County Football Club | Primary Year 6 and GCSE students |
| English Camerata | Series of workshops | Hospital patients & children in care |
| English Classical Players | Schools project | Schools |
| Glyndebourne Opera | Misper the Ink Monkey | Primary/secondary schools, & students |
| London Festival Orchestra | GCSE Music Education Day | GCSE students |
| London Mozart Players | Composition project with Sonic Arts Network | Special Needs/ mainstream schools |
| London Philharmonic Orchestra | Adopt-a-class | Schools |
| London Sinfonietta | True to Life | 3 school groups |
| London Symphony Orchestra | The mysteries of Adad | Secondary schools |
| Manchester Camerata | The Feast of Fables | Schools and community groups |
| Mozart Orchestra | The Magic Flute | Schools |
| Northern Sinfonia | A musical celebration of Durham Miner's Gala | Community groups and schools |
| Opera North | Music and film project | 16-25 year olds |
| Opera Spezzata | The Beggar's Opera | Homeless people |
| Orchestra da Camera | When the Sun Rises | Primary schools |
| Orchestra of the Age of Enlightenment | Baroque performance/practice | Sixth formers |
| Philharmonia Orchestra | ...as others see us... | Children with special needs |
| Royal Opera | Cambridgeshire Community Opera School | Community |
| Royal Philharmonic Orchestra | Jack and the Beanstalk | Primary schools |
| Royal Scottish National Orchestra | Ninian | Young people |
| Scottish Chamber Orchestra | Positively Forth Street | Schools and the community |
| Sinfonia 21 | The Light at the End of the Tunnel | GCSE and A level students |
| Ulster Orchestra | Derry Music Week | Schoolchildren/community groups |

Table 2 - Target groups, where specified, by participating orchestras and opera companies

Education work undertaken by visiting artists often takes the form of a creative music workshop, but orchestral musicians and singers are not ideally placed to lead such work. The Britten Sinfonia Education Policy Document states that it

seeks to challenge the ownership of creativity and hand back creative responsibilities to future and present audiences thus giving the community at large a bigger slice of the epistemological cake.

Apart from the meaningless jargon, to what extent is the orchestra a creative force? Surely the creative act is primarily the domain of the composer, the role of the conductor and players - the orchestra - is more an interpretative one. Undoubtedly the conductor's role in the creative process is to recreate a composer's music and to produce a performance with an original and perhaps, innovative interpretation. However, it is normally the players who take on the education work. Instrumentalists have to engage imaginatively with the repertoire that they are performing, individually they have created their own unique instrumental sound but otherwise their creativity is tightly constrained. There is no room for their innovation when interpreting the orchestral piece. It could be argued that presentation is an important aspect of creativity and that the performer has an important role in making the music convincing as a whole. The creative skills that *are* demanded of them as members of an orchestra are biased towards making existing music effective in performance. These differ from those which they need to draw upon when guiding children's composing activities which are biased towards originating music. Rarely are these latter skills developed as part of a conservatoire training. In contrast, the strong creative link of performing your own material, so common to rock and jazz musicians, is alien to classical musicians.

The majority of orchestras and opera companies use the term 'workshops' to describe their educational activities, but what do they mean? The word 'workshop' is derived from the French noun 'atelier' meaning an artist's workshop or studio (and, by association, the activity that takes place there). Although this is essentially a group of students following the teacher's way of thinking, the word is now more commonly used to describe a group of people working on a creative or experimental project or, equally, the space or context where things are made. The first definition refers to a process and

the second refers to a product, although most education teams would argue that their work emphasises the creative *process*. It normally implies that people of mixed ability can attend and that those who do will take an active part in the creation of something. Under the blanket term 'workshop' many activities take place - warm-up games, clapping exercises, relaxation techniques, even talks. Sometimes pieces are created, sometimes they are not.

The term is now used so freely that in the 1996 Huddersfield Contemporary Music Festival, what was billed as an 'Open Workshop' by the Creative Jazz Orchestra involved the performance of several new pieces with the two 'workshop leaders' discussing these together, in hushed voices. If the word 'workshop' here was used to imply 'learning by doing' then it was not a true 'workshop' because the audience was not doing anything (other than being an audience). It was essentially a concert with an audience, yet the 'workshop' had been included in and funded by the education programme. It is difficult to understand how this could be seen as such: those who attended were not invited to take part in any way, and the musicians performing were not creating or experimenting - they were recreating the work of the composers. Perhaps the term is sometimes used to differentiate the sessions from lessons, rehearsals or performances, with the looseness of the expression conveniently avoiding having to describe what takes place, or is going to take place, in any great detail.

Such ambiguity is a long way from the workshop philosophy that came to prominence in the late 1960s through the work of, for example, Grotowski, Brook, Cage and Cardew. Central to their workshops was the development of creative impulses within a group of people, associated as it was with social change. Cornelius Cardew's Scratch Orchestra took these principles to the extreme. All members were encouraged to participate on an equal footing regardless of skill or previous experience. Formed in 1969, it brought together trained and untrained musicians from various backgrounds and was dedicated to free musical exploration. The band's repertoire included simple classics as well as Cardew's own compositions. His objective was mass involvement and this was underpinned by revolutionary politics as typified in The Great Learning. The piece consists of seven extensive movements - 'Paragraphs'- and is a

blend of improvisation, formal composition and Maoist propaganda. In order to fulfil his intention that anyone could enjoy collective music-making, Cardew uses a variety of notations in The Great Learning, predominantly graphic notation and simple verbal descriptions of performance processes.

At that time the idea of the 'arts for everyone' and some element of personal development, permeated TIE and arts centres; drama and the visual arts were at the forefront of the workshop movement.

During the 1980s, composer-teachers such as David Bedford (who was a friend of Cardew) and Nigel Osborne began to organise creative music workshops. Both continue to generate new and exciting ideas in this field. Pioneers, such as Osborne, found the workshop a useful environment in which to stimulate group compositions. As Osborne has said (interview August 1995 Appendix 7),

I do think that the workshop movement, at its best moments, has meant being able to approach the most profound and complex material in a direct 'hands on' way that links immediate practical physical experience with sometimes quite profound thoughts and ideas. I think that, at its best, is an enlightened intellectual step that the workshop movement has generated.

Everybody who is taking a workshop should walk in and re-invent it. The responsibility is to make it as it has never been made before... In the original pioneering period we invented all sorts of things. For example, we found, for a period, that it was good to start with a physical warm-up - some kind of focusing, some games and improvisation and then composition. I now see the games that we invented coming back to me and it worries me because I think the essence is to invent the games for the situation with a freshness that they have at that time... not the clapping games that everybody does now. The idea of a habit, a product, entering something that was always process and always discovery is a danger. (Osborne:1995 Appendix 7)

In the 1970s and 1980s, this type of creative work with schools stood in stark contrast to the rigid O and A level syllabusesⁱ, and teachers were introduced to many new ideas. A lot has changed in the intervening years and now there would appear to be a contrast between the aspirations of those involved at the beginning and those currently working in the field. In 1997 education teams are widespread: some are led by the less experienced, and second hand ideas can be - and are - recirculated without

much sense of purpose. This is particularly true in the use of workshop games and exercises. These comments from a group of students participating in the 1997 Opera North Romeo and Juliet project are a typical response to warm-up games and illustrate some of their shortcomings.ⁱⁱ

There were some good warm-ups.

Some games were good particularly the 10 levels of acting and the introductory games were useful.

They neglected to do a vocal warm-up for the first two days which strained our voices.

There were too many warm-ups - they went on too long and took up too much time - but not enough vocal warm-ups

The games were slow at first.

It was boring at first, we were bewildered and didn't understand why we doing the workshop games.

At first we didn't have an idea of what they wanted us to do. It should have been clearer at first - it needed more explanation.

Although 'interaction games' are often a useful means by which education teams acquaint themselves with a new group at the beginning of the first session (for example, to learn names and to observe individual characteristics) their usefulness should go beyond that. Games and exercises can be used to illustrate and explore concepts and to demonstrate compositional techniques. When handled skilfully, they can become an integral part of the creative process and ideas can be generated, refined or discarded, in order to create a piece.

Many music education workshops open with relaxation exercises that are designed primarily to avoid muscle strain as a preparation for body work. In many cases this physical activity does not follow - the body does not need priming through half an hour of stretching in order to play a simple note pattern on a glockenspiel. Similarly clapping games, the mainstay of many workshops, should have an explicit *raison d'être*. They are now commonly used by teachers as a helpful device when teaching particular rhythmic ideas. They can also be good fun. Perhaps it is for this reason that they seem to have become a handy tool for the orchestral musician who is inexperienced in education: too often they are used with little sense of purpose and bear scant relationship to what follows.

The performance workshops originating in the 1960s were originally conceived as a democratic process and part of the ideology was the notion that participants should work *together* to explore ideas and create compositions. It was intended to promote the notion of freedom through communal exploration and personal growth. Ironically, the fundamental belief that everyone can make music undermines the very foundations of classical music and its notions of exclusivity. In the 1980's 'empowerment' and 'ownership' became the empty buzzwords, yet the workshop itself embodied contradictions. The democratic nature of the workshop is questionable when the concept of 'workshop leader' is introduced. Education teams devise the process, set the parameters and dictate the conditions under which the work takes place, therefore the work is not truly collaborative. Although there is nothing intrinsically wrong with this method of working, there needs to be a clarity and honesty of intention if participants are not to feel sidelined. The following extract from the students who took part in the 1997 Romeo and Juliet project identifies some of the problems.

Richard : In this project they kept telling us what to do. It was supposed to be an exploration but I felt that we were walking down a road that had already been paved and that they weren't listening to our ideas.

Rick: But *we* gave them that path to go down. The reason that they didn't listen to you was because you kept butting in.

Kim: We *were* invited to give our opinions; you're only moaning because some ideas were rejected.

Steve: Our talents were wasted because they didn't listen to our ideas or take them on board. (*The group was divided on this: according to a vote 70% felt that their ideas were listened to, but only 50% felt that their ideas were taken on board.*)

The creative process draws on the artist's preferences and decisions: it involves choices to bring about selected changes. If the group of students was led to believe that they were the creators, then they should have been making the decisions. If the education team are acting as guides in this process, then the participants should be very clear about that.

In the early days a method of working was developed where a specific composition was used as a model on which pupils based their own piece. This is still frequently

adopted by education teams and is often referred to as 'response work' or the 'model approach'. When used successfully this approach recognises the importance of creativity over the abstraction of elements of a composer's style: a framework is provided but this does not become too narrow. The 1994 Huddersfield Contemporary Music Festival H K Gruber project used the composer's new opera Gloria-a-pigtale as a model. The project was led by the composer Andrew Peggie and the director Stephen Langridge, both having a wealth of experience in this field. They opened the sessions with vocal and physical workshops with a clear, identified purpose related to the music. They were able to adapt to the changing needs of the participants and worked effectively with various ages and group sizes. Participants were initially given an overview of Gruber's compositions and then created their own pieces based on sections of the story. Although they had an awareness of Gruber's compositional style they were not expected to replicate this - nor could they have done so successfully given the restrictions of time and experience.

Three groups were involved and there were three distinct outcomes. Oakbank School, Keighley, produced a comic musical with orchestral accompaniment centred around Gloria's love story; Huddersfield Technical college students devised a piece of ensemble physical theatre utilising body rhythms and voice, unified by short rhythmic barn dance motives; and University College, Bretton Hall, students used sophisticated sampling and video techniques as the basis for their dance/drama. In creating their own work, they not only learnt about Gruber's style, but also understood something of structural and formal devices, opera and music theatre, vocal techniques and more.

As I have written elsewhereⁱⁱⁱ, the model approach is an easy blue-print to copy and consequently is not always effectively thought through. A sense of achievement is part of the fulfilment at the end of the creative process: once pupils have embarked on the creation of a piece they become wary of any attempts to make radical alterations. Although the fact that a composer is a leader in their field may guarantee funding for a project, it is no guarantee that they can guide pupils in education work. Because this approach concentrates on aspects of a composer's particular style, if handled insensitively it can stifle the creativity of an individual. If this happens pupils are

discouraged from using ideas that do not fit the model and can interpret this kind of guidance as being told they are 'wrong'. As the composer David Bedford put it when interviewed (Appendix 1):

I have noticed that sometimes the composers were adopting a far too directed approach. They were telling the kids what to do, saying, "Why don't you do this, do that" and the music ended up sounding like a piece by the composer. I'm not sure of the idea of a model...if they have a different idea you have to say no. You say to the kids, "You can do your piece and then you can hear how a real composer did it and here is the real piece". It is marginalising them.

Part of this problem stems from the limited time that education teams are allocated within schools. This ignores the variability in learning and learners and the long process of working towards convincing results. Few composers would present a piece for public performance without adequate time for composition, review, revision and rehearsal yet the usual framework of short intensive workshops does not allow pupils the same consideration. The pupils' versions cannot hope to have the sophistication of the original. Consequently the compositions that they produce do not always realise their full artistic potential and performances are hedged around with excuses about 'process rather than product' and 'work in progress'.

In some ways this method of working is more easily managed by the classroom teacher who does not have the same time constraints: pupils' creations can be truly collaborative and their ideas can be properly seen through. The idea that everyone has creative potential, and that composing is not only for the talented few, is embraced by most examination boards as well as the National Curriculum. Although often presented as such, creative workshops are no longer thought of as radical new departures. Although teachers and lecturers have adopted workshop techniques successfully, school composition projects do not have the cachet of events organised by large arts companies and, consequently, do not attract the attention of national newspapers.

Another frequently cited aim of institutions is to share their resources. In order to do this successfully, orchestras and opera companies should be clear as to the exact nature of their resource, which in most cases is a band of highly skilled musicians trained to perform the classical repertoire. The resource is not a group of teachers, neither is it a

jazz ensemble, a group of African drummers nor - especially in the case of an orchestra - is it a theatre group. However, in the name of education work, companies embrace all these genres and more.

Of the thirty eight orchestras and opera companies taking part in the Association of British Orchestras (ABO) 1997 National Education Programme, twenty-six used artistic styles outside their field of expertise (Table 3). Sixteen (42%) music organisations used other art forms: those mentioned included the visual arts, photography, mask-making, computer graphics, puppetry, theatre, dance, and poetry (Table 4) and six (16%) orchestras used other styles of music (Table 5). Some companies strayed even further afield with forays into what sounds like a list of night-classes: ballroom dancing, football, the Internet, and tree planting.

Why are the London Mozart Players focusing on music technology, the *English Sinfonia* on *Indian* dance, while the Manchester Camerata focus on opera, gamelan, steel band, bell ringers, and ballroom dancers - in fact anything but chamber music? The rationale behind this is unclear, although it is undeniable that collaborating with other art forms gives orchestras access to people who would not normally attend one of their concerts. In fact the ABO advises them to do this. Jo Shapcott, their Education Advisor gives members this advice: 'Words, pictures and movement can let communities into your work you never dreamed you would see involved with an orchestra. Do it'. This is the only objective she puts forward in her article 'Working with other art forms' in The Workbook: The central written resource for the ABO

Association of British Orchestras 1997 National Education Programme - Projects

| MUSIC ORGANISATION | ART FORMS AND STYLES OF MUSIC |
|---------------------------------------|---|
| Academy of St. Martin in the Fields | Music and art, tree planting, art displays |
| Baylis Programme at ENO | Composition and the Internet |
| BBC Concert Orchestra | Music |
| BBC National Orchestra of Wales | Music and puppetry |
| BBC Philharmonic Orchestra | Music and photography |
| Bournemouth Sinfonietta | Composition |
| Britten Sinfonia | Mask-making, theatre and music |
| Children's Music Workshop | Music composition and performance |
| City of Birmingham Symphony Orchestra | Music, rock bands, beginner's choirs |
| City of London Sinfonia | Music theatre |
| East of England Orchestra | Music theatre and football |
| English Camerata | Music |
| English Classical Players | Music |
| English Sinfonia | Western and Indian music and dance |
| Glyndebourne Opera | Opera |
| Hallé Orchestra | Multi-arts |
| London Festival Orchestra | Composition |
| London Mozart Players | Music technology & acoustic instruments |
| London Philharmonic Orchestra | Music |
| London Sinfonietta | Music, poetry and photography |
| London Symphony Orchestra | Music |
| Manchester Camerata | Opera, gamelan, steel band, bell ringers and ballroom dancers |
| Milton Keynes City Orchestra | Music and dance |
| Mozart Orchestra | Opera |
| Northern Sinfonia | Music |
| Opera North | Music and film |
| Opera Spezzata | Opera |
| Orchestra da Camera | Music |
| Orchestra of St John's Smith Square | Music and visual art |
| Orchestra of the Age of Enlightenment | Music - baroque performance and practice |
| Philharmonia Orchestra | Music and art |
| Royal Liverpool Philharmonic Society | Music |
| Royal Opera | Opera |
| Royal Philharmonic Orchestra | Music |
| Royal Scottish National Orchestra | Composition and performance |
| Scottish Chamber Orchestra | Music, visual arts, and poetry |
| Sinfonia 21 | Music, poetry and media |
| Ulster Orchestra | Music - brass bands and Irish harps |

Table 3 - Art forms and styles of music used by participating orchestras and opera companies.

Association of British Orchestras 1997 National Education Programme - Projects

| MUSIC ORGANISATION | ART FORMS |
|-------------------------------------|----------------------------------|
| Academy of St. Martin in the Fields | Art, tree planting, art displays |
| BBC National Orchestra of Wales | Puppetry |
| BBC Philharmonic Orchestra | Photography |
| Britten Sinfonia | Mask-making and theatre. |
| City of London Sinfonia | Music theatre |
| East of England Orchestra | Music theatre and football |
| English Sinfonia | Indian music and dance |
| Hallé Orchestra | Multi-arts |
| London Sinfonietta | Poetry and photography |
| Manchester Camerata | Ballroom dancing |
| Milton Keynes City Orchestra | Dance |
| Opera North | Film |
| Orchestra of St John's Smith Square | Visual art |
| Philharmonia Orchestra | Art |
| Scottish Chamber Orchestra | Visual arts and poetry |
| Sinfonia 21 | Poetry and media |

Table 4 - Other art forms used by participating orchestras and opera companies.

| MUSIC ORGANISATION | STYLES OF MUSIC |
|---------------------------------------|---|
| City of Birmingham Symphony Orchestra | Music, rock bands, beginner's choirs |
| City of London Sinfonia | Music theatre |
| English Sinfonia | Western and Indian music and dance |
| London Mozart Players | Music technology & acoustic instruments |
| Manchester Camerata | Opera, gamelan, steel band, bell ringers and ballroom dancers |
| Ulster Orchestra | Music - brass bands and Irish harps |

Table 5 - Other styles of music used by participating orchestras and opera companies.

National Education Programme 1997 and it ignores the fact that most orchestral musicians do not have the necessary skills to undertake such work. Instead of blindly 'doing it' and using education work as a means of raising their own profile, orchestral managements should instead try to understand why some communities feel debarred from association with their organisation.

Opera companies, of course, have always worked across the arts, but classical musicians (and this includes members of the opera orchestra who stay in the pit) with their narrow conservatoire training are not competent to do this. Perhaps such collaborative endeavours stem from a belief that music should not be seen totally in isolation from the other arts. Nevertheless, the arts in the West have tended to be compartmentalised in both education and performance, and classical music is one of the most exclusive divisions. The training of players reflects this narrowness - in fact some orchestras use collaborative work as a means of personal development for their musicians.

If orchestras are going to tackle projects outside their own area of expertise, then they have a lot to learn. Nigel Osborne worked with the orchestra from the outset. He said,

Those of us that began this movement, began it on the clear understanding that it was not going to become a surrogate profession. It was not going to be second-rate or second hand but it was going to be professional artists who would happily and joyfully agree to spend some of their time broadening the social reference. There was a time in the Sinfonietta where there was a rule that no composer would be exploited doing education work unless they were being performed by the orchestra.^{iv}

In 1996 there is evidence to suggest that for some orchestras, education work has become a 'surrogate profession' in that some amateurs are employed who neither play nor write for the company involved. Duncan Fraser, Artistic and Community Director for the Royal Liverpool Philharmonic Society, questions whether orchestral musicians are equipped to do this^v:

Many of us working in education departments are unable actually to use our own musicians...frankly in many cases [we] prefer to use outsiders who have a far better understanding of the issues of arts in the community and a far more flexible approach. (Fraser: 1996 Appendix 8)

Although they are able to hire members of a team from other areas, the musicians must be able to appreciate the distinctiveness of other art forms and understand their language in order to build up effective teams and be able to collaborate effectively. Jo Shapcott, writes,

I have taken part in projects where fellow (excellent) artists and workshop leaders have described themselves as feeling 'deskilled' during a project by being asked to do generalist work or work in other art forms they didn't feel especially good at. (Shapcott:1997)

Orchestral musicians, without exception, have spent many years concentrating on the development of their instrumental technique and sound. They have perfected this highly specialised aspect of their musicianship and have not been expected, nor encouraged, to take a broader outlook - to compose, to write, to move and to develop workshop skills. Furthermore the world of the classical musician is one which promotes the notion of uniqueness and exclusivity, and measures achievement in these terms. It is not surprising, therefore, that players can feel demoralised when they are asked to work outside their field of competence.

Often, in *music* education projects, theatrical rather than musical skills are the point of focus. At its worst this can mean that, although participants have taken part in an impressive musical spectacle, their role in the product and their learning in the process has been minimal, reducing them to little more than part of the set. Take away the expensive costumes, the full orchestra, the special effects, the coloratura soprano and, when stripped of their finery, some projects are educationally barren. Companies should concentrate on the development of musical skills because that is where their expertise lies. It is clearly an inappropriate use of resources to do otherwise. A similar constraint should be applied to the use of music outside the orchestra's sphere.

As part of the ABO's 1997 National Education Programme the City of Birmingham Symphony Orchestra involved rock bands, the English Sinfonia used Indian music, and Manchester Camerata's community opera included the gamelan, steel bands and bell ringers.^{vi} Generally speaking members of a symphony orchestra are not experts in, for example, steel band music. To pretend to be so compromises the players, and to use authentic pan players is not utilising the orchestra's own resource.

Why should orchestras involve rock bands? Perhaps it is the feeling that this music, although outside the orchestra's repertoire, is somehow more accessible, particularly to young people. Jazz and pop are a relatively new phenomenon in comparison with opera and orchestral music. Those élite art forms originated with aristocratic audiences, and received opinion is that the audience must be educated to understand them. Popular music arose from a demand for new art forms that were more accessible and it has always been defined by its commercial success or failure. During the 1950s and 60s there was much cultural controversy over the value of popular music, with classical musicians adopting a superior stance. The barriers are now more blurred, rock music has grown to include a wide variety of styles and new generations of classical musicians have grown up with it. The cultural debate continues, but there is no question that pop music has cornered the commercial market. Because of its popularity, pop is not only an effective way of increasing the visibility of classical music but also a means of making music education projects more marketable. In attaching themselves to popular music forms, music organisations may hope to present a more acceptable face of, what is sometimes described as a museum culture, to the modern day community.

One wonders what the motivation is behind the use of music from other cultures. Perhaps it is again, the feeling that music outside the orchestra's repertoire is somehow more accessible: non-western music certainly seems to be more successful in crossing musical and cultural barriers. More worryingly, it may be an aspect of cultural imperialism whereby the orchestra, in endorsing such music, is giving it some kind of official sanction.

Of course non-western and non-classical traditions have made their way into the concert hall throughout the twentieth century. One could cite many instances,

Stravinsky's own version of rag in Ragtime, Bernstein's jazz in West Side Story or Debussy's use of Eastern modes and scales, for example. Nowadays cross-cultural fertilisation, commonly referred to as cross-over, is more common in orchestral music. But there is a difference between composers absorbing and using different influences in their works and the wholesale importation of musicians from different cultures into education projects. *Their* music - jazz, rock, bell-ringing, African drumming - simply does not reflect the repertoire of British orchestras and opera companies. It is being used as an adjunct to sell. If the quality of the ABO's education work is of a high standard, then it should stand up on its own

Eugene Skeef, the South African percussionist has been brought in to work with several British orchestras. Having left South Africa as a political exile in 1980 he was instrumental in the setting up of the Oval House Music School in South London, where for ten years he taught jazz composition, African percussion, movement, and voice. Eventually he became attached to the London Sinfonietta and then later the London Philharmonic and Scottish National orchestras.

Although much of the work that he does with orchestras pertains to the Western classical tradition, he approaches it from his own cultural standpoint which explores 'the points of contact between the voices and instruments of contemporary Western, Asian and African derived music.'^{vii} Sometimes the links with the orchestra's repertoire are tenuous - the cyclical rhythms found in Ligeti's Clocks and Clouds being used as the basis for a whole project on African rhythms, for example.

The following description of a workshop session in Johannesburg with 9-14 year old schoolchildren is typical of the way Skeef works.

Without speaking a word, I begin to play my ...talking drum. The hall goes quiet. I listen to the acoustic. There is just enough echo to make the sound dramatic. I make the drum talk as I begin softly to dance around the room... The drum takes its supreme position as the primary extension of the human voice. It establishes its own vocabulary, which elicits antiphonal percussive chants, hand-clapping and foot-stomping from the players and participants.

The beat intensifies and I signal the whole group to come closer. In a tight concentric group we evolve a song -"Welcome to South Africa...the London Philharmonic" - over a 6/8 rhythm. I divide the 200 participants into four sections and make up a chant based on the Phrygian mode, with each group singing a different melody and rhythm, all pivoted to a basic rhythmic cycle of three..

(The Independent 28 August 1993)

Skeef's workshops always elicit an enthusiastic response. Orchestras are conscious of their economic survival and know that his work will 'sell' well, but it would be a pretence to claim that his approach is integral to their repertoire. Not surprisingly he feels that he is an adjunct to the orchestra, and that he has been brought in to 'spice up their education work... to act as an energiser and as an animateur to bridge the gap that exists between the young kids at school, or pensioners in an old folks home, and the orchestra.' (Appendix 9) He is critical of the narrowness of the outlook of most orchestral musicians and the 'gross assumption that ... the best music in the world is European classical music'. The truth is that the vast majority of orchestral players have not developed the necessary musical, creative and pedagogic skills to be able to lead music making sessions of such high quality.

Before he worked with orchestras, Skeef had already established a reputation for his arts projects but found it difficult to get grants from the Arts Council who were unable to pigeon-hole his work. In fact Arts Council grants awarded to African and Asian music are paltry in comparison with the money that classical music organisations receive. The African and Caribbean Music Circuit is awarded £199,000 per year, less than half the London Sinfonietta's award of £407,000 (Table 6). Several orchestras receive more: the City of Birmingham Symphony Orchestra gets £1,140,000, for example. Skeef is conscious that orchestras are receiving the 'lion's share of Arts Council funding' and feels that they need 'a bigger, wider vision' in order to accommodate his type of work. Until then classical orchestras and musicians from other cultures will have to share this unsatisfactory symbiotic relationship whereby orchestras have the economic strength to buy the skills of musicians from other cultures, but non-European music is not considered on its own terms.

Arts Council of England - grants and guarantees awarded 1995/6 - Music

| MUSIC ORGANISATION | £ |
|--|------------|
| African and Caribbean Music Circuit | 199,000 |
| Asian Music Circuit | 195,000 |
| Bournemouth Orchestras' | 1,584,400 |
| British Music Information Centre | 38,000 |
| City of Birmingham Symphony Orchestra | 1,149,000 |
| City of Birmingham Touring Opera | 157,900 |
| Early Music Centre | 73,200 |
| English National Opera | 11,955,000 |
| English Touring Opera | 812,900 |
| Glyndebourne Productions | 710,000 |
| Hallé Concerts Society | 1,251,000 |
| Jazz Services | 127,500 |
| London Philharmonic Orchestra | 700,000 |
| London Symphony Orchestra | 1,140,000 |
| National Federation of Music Societies | 25,000 |
| National Opera Studio | 100,000 |
| National Youth Jazz Orchestra | 7,600 |
| Northern Sinfonia Concert Society | 625,800 |
| Opera Factory | 120,000 |
| Opera North | 4,834,000 |
| Philharmonia | 700,000 |
| Royal Liverpool Philharmonic Society | 1,482,800 |
| Royal Opera House | 8,806,000 |
| Royal Philharmonic Orchestra | 300,000 |
| Sinfonietta Productions | 407,200 |
| Society for the Promotion of New Music | 51,000 |
| Sonic Arts Network | 117,000 |
| South Bank Board | 300,000 |
| Welsh National Opera | 3,801,500 |
| Youth and Music | 50,000 |

Table 6- Music grants and guarantees awarded 1995/6 taken from Arts Council of England Annual Report 1995/6.

¹ Mode III Certificate of Secondary Education in Music was an exception; this included musical composition and teachers were able to experiment with new methods of assessment. In this way it could be regarded as an important precursor of GCSE Music.

ⁱⁱ Opera North Pascal Dusapin Romeo and Juliet project - November 1997 Huddersfield Contemporary Music Festival. This involved A level Music students from Greenhead College and BTEC Performing Arts students from Huddersfield Technical College. These comments are from twenty two Huddersfield Technical College students and are taken from a discussion after the project had been completed.

iii Winterson, J. (1995) 'Model Work' article in Sounding Board Autumn '95

^{iv} Interview with Julia Winterson August 1995

^v Fraser, D. 'It's not another teddy bear effort is it?' article in Here Comes the 21st Century: The Challenges To Future Community Musicians International Society of Music Education Commission for Community Music Activity 1996

^{vi} The three projects are: CBSO Through the Sound Barrier - Sheldon Makes Music, English Sinfonia The Goddess of Mahi River and Manchester Camerata The Feast of Fables

^{vii} 1996 Huddersfield Contemporary Music Festival programme notes

CHAPTER ELEVEN

Players as teachers and their relationship with schools

‘Those that can do and those that know what they are doing also teach.’
(1965 Joyce Rathbone - private correspondence with Nicola LeFanu)

By using a workshop model some projects are moving further into classroom territory where teaching skills and a firm grounding in education practice are essential. The original intention of the 1980s Contemporary Music Network, for example, was for the teacher to be working alongside the visiting musicians whose role was to play and encourage and be useful in workshops, but not to take over. In the 1990s, evaluation has shown that on many occasions the education team are left alone by the teacher and have to take on both roles. Although it is recognised that today’s visiting musicians do not have to adhere to original working practices, it must be remembered that these practices stemmed from the concept that professional musicians and teachers had different skills to offer. Many of those who pioneered this work in the late 1970s and early 1980s were composer-teachers with both experience and insight into teaching and education. Significant social changes in recent years, such as mass unemployment, have meant that further demands are now placed on teachers. Disaffection over the apparent futility of learning reported by many teenagers means that many pupils are less open to authority. This presents yet another challenge to those in charge and increases the necessity for musicians to have the appropriate training. If the visiting musicians are going to adopt a teaching role, then they should be suitably qualified and experienced in the same way as teachers, who are not allowed into the profession without a minimum of four years training.

Simon Foxley, Education Officer for the Spitalfields Festival, is conscious of this shortcoming:

I would probably start by stopping 95% of professional musicians going into a school until they have done a two year training course... It may be very nice for someone else to teach, but if they are really going to take part in music education, then they have got to be terribly clear about what they are doing themselves and must have the necessary communication skills. I don't think they understand how people learn - that is the problem. There is the great saying "Those that can do, those that can't teach". Joyce Rathbone once said " Those that can do and those that know what they are doing also teach". I think that just about sums it up - too many people *don't* know so they can't begin to work out how people learn.

(Appendix 11)

Foxley mentions 'communication skills'. Players often identify these as something that they lack and because of this they are often focused on in short training courses. Richard McNicol, one of the leading forces in the field and currently attached to the LSO, has worked both as a full-time teacher and as a professional flautist. He feels that 'communication skills' are not enough and said when interviewed,¹

I think the fundamental problem with some education programmes is that completely unqualified and inexperienced teachers (i.e. players pretending to be teachers) are put into a classroom and given charge of a project... I would like to see a straightforward teacher training element as part of every conservatoire's training. Not the theory necessarily, just what happens in a classroom, how a good teacher teaches, how you team teach above all.

(Appendix 3)

Perhaps, as a consequence, the LSO is more sensitive to the relationship between teacher and player. McNicol said,

Certainly our philosophy (LSO) is - and my rule with players is that the teacher runs the lesson, the teacher runs the project, the player is a colleague, a friend, a source of expertise when it is needed and another expert hand in the composition.

McNicol and Foxley make general references to particular qualities which they feel are necessary for teachers. Foxley said that artists 'have got to be terribly clear about what they are doing themselves'. They should have thought through their ideas on the wider educational debate: Equal Opportunities in line with specific school policy; curriculum content; and different teaching techniques, for example. As has already been

noted, comments from the interviews with Opera North players revealed that this was not always the case and that they were unaware of current trends in both music education and Equal Opportunities.

What skills and abilities does a teacher need? 'Good' teaching is hard to define and it cannot be ensured by standardisation of procedure because it consists of a set of diverse practices. It is a fact that, once in the classroom, the teacher needs a multitude of competencies in order to fulfil their role efficiently. Writing legibly on a blackboard or calling names out from a register are not very demanding skills and could be learnt by most people without much practice. In contrast, responding to a disruptive teenager, knowing how to explain difficult concepts to classes of mixed ability, and recognising the signals which identify either understanding or bewilderment demand insight, intelligence and years of practice. When artists are left to their own devices they too have to draw on the same abilities. Definitions of teacher quality are subject to change and official definitions do not go uncontested. Therefore an inclusive prescription of the best practice is not possible. However, the Office for Standards in Education (OFSTED) 1993 Framework for Schools Inspectors provides a baseline of criteria which would be difficult to argue with. OFSTED believes that

a judgement on the quality of teaching, [should include] an assessment of the suitability of the methods chosen, the teacher's confidence and competence in handling the lesson, the extent to which work is suitably differentiated for the pupils in the class or group, and the effectiveness of classroom management.
(OFSTED 1993, Guidance; Inspection Organisation:14)

For 'Quality of Teaching' the criteria are the extent to which:

- teachers have clear objectives for their lessons
- pupils are aware of these objectives
- teachers have a secure command of the subject
- lessons have suitable content
- activities are well chosen to promote the learning of that content
- activities are presented in ways that will engage and motivate and challenge all pupils, enabling them to make progress at a suitable pace
(OFSTED 1993, Framework:27)

Can we expect visiting musicians to be able to fulfil these criteria? At first glance it would be assumed that, at the very least, they would 'have a secure command of the subject' but this is not the case when players who have been trained in instrumental techniques are asked to work on composition projects or, as has been discussed in Chapter 10, they are asked to venture into other art forms and styles of music. However, this often happens.

Reference is made to the desirability of 'clear objectives' and that 'pupils are aware of these objectives'.

As I refer to in Chapter 9 a significant number of education policies betray a lack of clarity of objectives. Some are jargon ridden and incoherent. Furthermore, claims that are made in education policies are not always followed through in practice. My own evaluation has shown that teachers and pupils are often unclear, and in many cases completely unaware, of the objectives for specific projects. When asked if pupils were clear about the aims of the project 70% of the teachers wrote that they were not. One teacher added

Students always worry about the aims of such work, particularly at the beginning and particularly if they have not worked in such a way before. They need constant reassurance of clear aims and cannot be told them enough.
(Appendix 14)

An evaluation of the 1996 Huddersfield Contemporary Music Festival revealed that neither teachers nor pupils were *au fait* with the aims of their project. Four projects were assessed and in each one the students were unclear about the objectives. Teacher's comments included:

some, including me, were not clear about the connection between the art and the music

I felt inadequately briefed when trying to explain to the students what would happen on the day of the performance

The project was supposed to be based on a work they [the pupils] had not seen and did not know anything about

In one project ('Piano Games' led by Ronald Cavaye and Valeria Szervánsky) the teacher's interpretation of the aims was at odds with that of the artist. The former put the emphasis on the development of performance skills with her class of children with special needs, whereas the pianist saw the project as a demonstration of the versatility of Kurtag's Games.

One of the criteria in measuring the quality of teaching, as cited by the OFSTED Handbook, is that 'activities are presented in ways that will engage and motivate and challenge all pupils, enabling them to make progress at a suitable pace'. Richard McNicol would like players to be aware of 'what happens in a classroom, how a good teacher teaches, how you team teach above all'. Players need to be aware of the extensive range of techniques necessary for effective teaching and classroom management. Even meeting a class for the first time calls on several skills: gaining attention and settling a class down; coping with interruptions; learning names; avoiding disruption; using blackboards and so on.

Classroom Teaching Skills (1984) describes the findings of the Teacher Education Project. Ted Wragg focused on four areas: class management; mixed-ability teaching; questioning; and explaining. These areas were thought by experienced professionals to be important for both experienced and trainee teachers. To conduct a project successfully and to guide pupils through the creative process, visiting musicians need to call on all these skills and more. As I mentioned in Chapter 1, there is a pattern to the usual model which follows loosely Wallas's four stages of creativity: preparation, incubation, illumination and verification. In the first stage of preparation where warm-up games are often used, the choice of activities is crucial; these should be pitched at the right level and relevant to the context. When the context is set, the musicians should be clear about what it is and why they are using it. The stage of preparation usually has an outwardly free structure but within this the artists must be able to oversee; questioning, reflecting, and being able to guide but challenge the pupils at the same time. The next stages of incubation and illumination involve decision making, research, rehearsal, and revision. The performance stage (verification) involves

performance rules and audience awareness. The leader must know when to move things on and how to work with several groups of different sizes and abilities, questioning and explaining, understanding, appreciating and crucially, observing the moment for learning.

These are not skills that are arrived at without conscious thought or intention: the capacity to perform or create does not automatically confer the ability to teach. This attitude is reinforced when visiting artists refer to themselves as ‘the professionals’ as an act of differentiation. If we are to regard a profession as an occupation that requires specialised study, and calls upon certain skills, methods and standards, then teaching merits the same status. Amateurs are not normally educators. The education work of orchestras and opera companies is high profile; it commands the interest of national newspapers, radio and television and frequently uses celebrated players, yet, oddly, there are few experienced or eminent educators involved. Because of this the professionalism of education is lacking.

Sharp and Dust (1997) in their Artists in Schools. A Handbook for Teachers and Artists, offer ‘practical guidance for artists and teachers’. They devote two pages to ‘What You Need to Know About Education’. This amounts to a very brief dictionary of acronyms (Local Education Authority (LEA), National Curriculum (NC), etc.) which would be of limited assistance in the classroom. It is a reflection of the perspective taken by those who believe that the ability to play an instrument, automatically confers the capacity to undertake education work. This notion was promoted by Ann Tennant, Education Manager for the CBSO, when she said of the players: ‘they don’t need to have teaching skills, as long as they like children and like the responsibility of going into a school’.ⁱⁱ The same article quoted Tom Millar, bass player with the orchestra, who admitted ‘that once or twice he’s had to deal with fisticuffs in the classroom’. There is undoubtedly a connection between a philosophy which does not acknowledge that education work (Ann Tennant is, after all, an Education Manager) requires teaching skills and these hapless situations which professional teachers learn to deal with.

A conventional conservatoire training tends to focus on instrumental skills and compositional techniques. It does not usually engage with wider issues and therefore does not prepare musicians for this type of work. The training that most musicians receive is usually in the form of *short courses and often focuses on 'communication skills'*. These can be seen only as a token gesture and are unable to do little more than skim the surface of the complex variety of skills and abilities that a teacher needs. In 1998 universities and conservatoires are gradually becoming aware of the need for a broader based training which encompasses some of the skills that musicians working in education teams will need.; an increasing number are offering community music modules within larger courses (Table 7).

| UNIVERSITY OR CONSERVATOIRE | COURSE |
|---|--------------------------------------|
| Bath Spa University College | BA in Music |
| Brunel University College | Professional Music Foundation Course |
| Chichester Institute of Higher Education | BA in Music |
| Dartington College of Arts | BA in Music |
| Huddersfield University | BA in Music |
| London College of Music and Media, Thames Valley University | B Mus |
| Trinity College of Music | MA in Music Education |
| University College, Bretton Hall | BA in Contemporary Musics |
| University College, Bretton Hall | MA in Contemporary Performing Arts |
| University of Edinburgh | M Music/Diploma |
| University of Strathclyde | BA in Applied Music |
| University of Wales Bangor | BA or B Mus |
| University of York | BA in Music |

Table 7 - Universities offering community music modules within a larger music course - 1998

Although there is currently only one university, Liverpool Institute for the Performing Arts, which runs a full-time undergraduate course in community music, there are three others which offer post-graduate courses (Table 8).

| UNIVERSITY OR CONSERVATOIRE | COURSE |
|--|--|
| Goldsmiths College, London University | Certificate in Music Workshop Skills |
| Guildhall School of Music and Drama | Diploma in Continuing Professional Development for Musicians |
| Liverpool Institute for the Performing Arts (LIPA) | BA in Performing Arts (Community) |
| University of York | MA in Community Music |

Table 8 - Universities offering community music courses - 1998

Education work in museums and art galleries is longer established, some schemes having started as early as the 1960s. Falling numbers of visitors made the museums conscious of entering a new era at the close of the 1980s: they had to become more aware of their responsibilities to their audience if they wanted to maintain, let alone increase, the number of visitors. Partly as a result, the educational role of museums came to the fore. Sometimes this gave rise to a complete reorganisation with education moving into a more important position in management priorities. Eilean Cooper-Greenhillⁱⁱⁱ wrote in 1991: 'Education is no longer seen as an adjunct function, but as an integral and vital element of a healthy and successful museum.' Significantly, most museum education staff have a teaching qualification, and some museums and galleries insist on at least two years teaching experience. John Reeve (1989), Head of Education at the British Museum, advocates the training of *all* museum staff for educational awareness. There is no such requirement for those involved in music education projects.

The City of London Sinfonia provides a model of good practice. They have worked in close association with Guildhall School of Music and Drama with Peter Renshaw/Peter Wiegold since 1988 and their players have been trained for three years enabling

them to lead workshops in schools and the community. This educational awareness is reflected in their Education Policy:

All projects that we undertake strive to fulfil some or all of these aims. When planning projects our objectives include:

- To maintain and develop relationships with clients involving them in all stages of planning.
- To devise and discuss specific aims for each project undertaken with all participants.
- To increase the in-service training provision for teachers in schools projects.
- To increase the longer-term impact of its projects.
- To relate projects to the needs of its clients.
- To continue to develop combined-arts projects as well as music-only projects.
- To give CLS players opportunities to plan, structure and lead projects.
- To give CLS players opportunities to work with other artists.
- To document projects appropriately.
- To increase the percentage of residencies alongside CLS concerts.

(City of London Sinfonia Education Policy 1996)

Trinity College of Music has also formed a partnership with an orchestra; links have been made between the MA Music Education course and the Bournemouth Symphony Orchestra. A further course has been introduced at the Guildhall School of Music and Drama and is designed to meet the changing needs of musicians. It recognises the new demands placed on them including the ability to teach. Although there is no specific mention of teaching skills in the course outline, the 'Continuing Professional Development for Musicians' diploma includes supervised placements related to specific contexts - conservatoires, the schools music service and teaching - and has modules focusing on workshop leading skills, and monitoring and evaluation.

The education teams of all music companies depend upon finding their work in schools. Because of this their relationship with schools should be very clear not only in terms of their relationship with teachers and the National Curriculum, but with the education system as a whole. This chapter examines these relationships using material from the ABO and the survey of education policies. It focuses on the work of Opera North using an interview with their Community and Education team - Dominic Gray,

Fiona Pinnell and Vicky Halligan - (Appendix 10), and concentrating on the 1997 'Romeo and Juliet' Dusapin project.

Although all of the education policies of orchestras state that their sessions are for both schools and community groups, there has been a shift away from work in the community towards work in educational institutions, as noted in Chapter 9. When interviewed, Dominic Gray estimated that 80% of Opera North Community and Education work takes place in schools and colleges (the remaining 20% comprises community centres and projects which are open to the public to join).^{iv} The Association of British Orchestras 1997 National Education Programme (where twenty-seven of the thirty three projects involved schools and colleges) provides a useful snapshot of typical target groups for education projects. If this is to be taken as representative, then work directed at educational institutions is in the region of 90% of the total (Table 9) Consequently, if all the work in schools disappeared, the education teams would be very short of clients.

If the work is going to concentrate on schools then how do orchestras see their role within these institutions? Most of the companies who have written policies describe their work within schools, but do not elaborate on their relationship with them. Some mention a desire to 'assist', 'support' or 'supplement' the work of teachers (BBC Philharmonic, London Symphony Orchestra, National Orchestra of Wales) and some make specific reference to help with the National Curriculum (Opera North, English Touring Opera, London Symphony Orchestra). Others write in terms of partnerships (London Symphony Orchestra, City of London Sinfonia) and the Royal Opera House wishes to 'forge links between the ballet and opera companies and schools, colleges, youth and community groups'. Opera North describes itself as 'a major resource for teachers, schools, colleges, universities and music groups'^v. It may appear that schools, by and large, are the service recipients of the relationship, but no reference to schools was made by any of the policies, or indeed the interviewees, to the nature of that institution.

Dominic Gray approaches schools and colleges as part of the community rather than as educational institutions.

There is a policy theory, that we like to promote, which is that schools and colleges ought to be considered to be a part of their community anyway... a lot of our projects involve some kind of spreading out of the school into the community... One of the aims of a project based in a school is to redefine some of the rules under which the school operates, even if only for the moment that we are there... Just by changing the temporal and physical environment you are not serving the school system, but subtly subverting it, turning it into a community and getting it to look at itself again.
(Appendix 10)

In the late twentieth century the word 'community' has many resonances. When used by community musicians it is rooted in the socialist philosophies of the 1960s and 1970s which sought to take music to open audiences, 'empowering' the disenfranchised and collaborating with them on an equal footing. In the 1990s there are moves in the education sector to open up their own physical and human resources to a wider community, although the more cynical may see this as stemming from a financial rather than social motivation. In perceiving the school as part of a wider community, there is some confluence of thinking between visiting artists and the education sector. The vast majority of Opera North's Community and Education work takes place in schools and Gray's rationale for this emphasis is his definition of the school. However, he does not attempt to explain why Opera North's outreach work, in common with that of most other education teams, concentrates on one particular community at the expense of others, be they prisons, factories, or geographically defined communities. Nor is his argument supported by educational philosophy.

If the educational institutions are to be seen as sections of communities then how do these differ from other communities? Schools and colleges provide a ready made structure and support system where groups, timetables, and teachers are already in place. This is in contrast with other community groups (youth centres, prisons or housing estates, for example) where frequently such structures do not exist. This means additional work for the visiting professionals, which is inevitably more costly. Bill Vince, Education Officer for the Huddersfield Contemporary Music Festival, is more realistic about the motivation behind using schools. He said

Association of British Orchestras 1997 National Education Programme - Projects

| MUSIC ORGANISATION | TARGET GROUP |
|---------------------------------------|---------------------------------------|
| Academy of St. Martin in the Fields | Schools |
| Baylis Programme at ENO | GCSE students |
| BBC Concert Orchestra | Local schools |
| BBC National Orchestra of Wales | Primary schools |
| BBC Philharmonic Orchestra | Students |
| Bournemouth Sinfonietta | Secondary schools |
| Britten Sinfonia | Schools |
| Children's Music Workshop | Primary schools |
| City of Birmingham Symphony Orchestra | Students of all ages |
| City of London Sinfonia | 4 different community groups |
| East of England Orchestra | Primary Year 6 and GCSE students |
| English Camerata | Hospital patients & children in care |
| English Classical Players | Schools |
| Glyndebourne Opera | Primary/secondary schools, & students |
| London Festival Orchestra | GCSE students |
| London Mozart Players | Special Needs/ mainstream schools |
| London Philharmonic Orchestra | Schools |
| London Sinfonietta | 3 school groups |
| London Symphony Orchestra | Secondary schools |
| Manchester Camerata | Schools and community groups |
| Mozart Orchestra | Schools |
| Northern Sinfonia | Community groups and schools |
| Opera North | 16-25 year olds |
| Opera Spezzata | Homeless people |
| Orchestra da Camera | Primary schools |
| Orchestra of the Age of Enlightenment | Sixth formers |
| Philharmonia Orchestra | Children with special needs |
| Royal Opera | Community |
| Royal Philharmonic Orchestra | Primary schools |
| Royal Scottish National Orchestra | Young people |
| Scottish Chamber Orchestra | Schools and the community |
| Sinfonia 21 | GCSE and A level students |
| Ulster Orchestra | Schoolchildren/community groups |

Table 9 - Target groups, where specified, by participating orchestras and opera companies

it is less about educational philosophy and more about meeting targets and keeping sponsors happy. When working with community groups, there is more time and effort involved; participants have to be recruited through pre-workshops and everything is sorted out from scratch. It is more difficult to keep continuity, people can opt in and out, therefore it is more costly and harder to meet targets. Because of this education teams take the path of least resistance and community outreach is more likely to take place through cheap tickets.

As I suggested in Chapter 9, community projects may also demand specialist skills (the ability to work with prison inmates, for example) which education teams do not necessarily have.

In the same way that Gray hopes to broaden his definition of a school he also opens out the aims of the company to include both educational and social benefits.

The social purpose of the project we have just done with you was to get your students and the Greenhead students to work together. That was at least fifty percent of what it was all about, breaking down the barriers of people who live close to each other... We shouldn't say one aspect is educational and the other aspect is social, it is clearly all part of the same thing. The quality of the product is informed by both. ..At the end of the day we are not social services, we are not a school and we are not teachers. We are an opera company which exists to perform musical theatrical events. .. our criterion has to be what is the best event we can get - something exciting and challenging.
(Appendix 10)

This is both confusing and contradictory. Opera North appears to wish to fulfil both an educational and social function. No reference was made to any social purpose in the original aims of the project, but on the evidence of these words, the team seems to have seen this as integral to the project. Social skills are inevitably developed in this type of work where students work together as members of a team, but this should not be the *raison d'être* of the projects: the specialist skills of the artists lie elsewhere. As Gray states, they are members of a music company who create and perform musical events.

Schools and colleges may be part of a wider community, but they are primarily educational institutions and to a large extent they are bound by the curriculum. The 1993 LAB Report saw a need to support teachers in delivering the music curriculum.

It recommended partnership with music groups, with the proviso that ‘much greater consideration be given in planning collaborative projects’(p.34). More specifically, they mentioned a greater exchange of information, formal evaluation procedures, ‘clearer definition of aims and purposes for each collaboration’ as well as ‘continuing discussion with the education sector to ensure responsiveness to changing needs’. Composition and performance, the basis of most projects, are integral parts of the music curriculum today and detailed objectives are clearly set out, making reference to curriculum requirements relatively straightforward.

Most companies present their work to schools without reference to the curriculum. If musical organisations were more aware of their education clients’ needs, then a situation would be avoided where projects are all too often imposed on participants. When interviewed, Simon Foxley said,

Particularly in the changing climate of how music is happening in schools, the short burst projects are of limited value. I think that they can act as a stimulus and that kids can get something out of it but really I think that the onus is now on professional musicians to get involved in the school curriculum and to negotiate a way of contributing to that.
(Appendix 11)

Foxley aims to overcome the problem by saying to Heads of schools, “This is the available resource - you come and make demands of us and we will meet them, rather than the other way around”^{vi}. He has found that musicians often resist involvement in the planning process of projects, and he puts this down to their lack of teaching experience. Is the onus on schools to ask for specific areas to be covered? Dominic Gray takes a different view which places some of the responsibility on the teachers.

It is also up to the colleges and schools to think about how the experience can be different to what they do already. A sloppy way would be for us to do something that they are already doing but it wouldn’t make sense. There is a responsibility with the schools too, it isn’t just up to us to keep on innovating. I have the feeling that it would be a better world if we were redundant and everywhere we went to people said ‘Well, we do this already’. It would be fantastic.
(Appendix 10)

Perhaps teachers would like to have a greater input into the nature of projects, but they are not invited to in the education policies of visiting musicians. These are usually restricted to general aims and an outline of previous work. Any consultation with teachers takes place at a later stage. However, it could be argued that with so much work taking place within the education sector the future of participatory music is in the hands of the schools rather than the visiting musicians. There is a case for the present relationship to be reversed making it possible for schools to have a more important role in the overall design of projects.

In contrast with many music companies, the Museums and Art Galleries Service designs education programmes in consultation with teachers who often decide what the subject matter will be. The Community Education work of the Whitechapel Art Gallery is typical. They appointed their first Education and Community Officer in 1977 and developed a programme 'in partnership with local schools, colleges, community groups and artists'(1995). The Gallery's activities and resources for students and teachers are designed to satisfy particular curriculum needs, and exhibitions are accompanied by a full programme of educational/contextual events consisting of practical workshops for students at Key Stages 1-3, GCSE, BTEC, GNVQ, and A level art students (1995:12):

Whether organising a practical workshop for people with visual disabilities, an artist's residency in a schools or producing material for teachers and students visiting a Whitechapel exhibition, we intend to respond to participants' needs. This is pursued through a continuous process of consultation, planning, monitoring and evaluation.

The LAB (1993:34) reported that,

Music organisations need to articulate more convincingly, and by reference to curriculum need, the level and type of school for which their work is actually best suited.

Primary school teachers, given the demands of the broad based National Curriculum, are not always confident of their ability to teach music. Some of the education schemes do appear to be providing a useful function and are filling the gap in school music

provision left by the reduction of the Advisory service. These bodies have been quick to respond to the requirements of the National Curriculum and the need for INSET for teachers. Similarly some professional orchestras, in taking responsibility for youth orchestras and ensembles, are fulfilling a responsibility which, because of lack of funding, LEAs can no longer accept.

However, on the whole, education teams have been slow to respond to the LAB's recommendation. My surveys with the London Sinfonietta (1993) and Opera North (1994) have shown that the majority of teachers (London Sinfonietta 58% and Opera North 66%) felt that the orchestra and opera events did not help them with the National Curriculum *or* GCSE. The wider survey of teachers which covered projects led by both Opera North and London Sinfonietta, as well as those in the Huddersfield Contemporary Music Festival (Appendix 14) revealed that 75% of the teachers felt that the aims of their project were not related to the school curriculum in general and 100% felt that it was not related to Key Stages One, Two or Three. In 1996, although these syllabuses were more firmly established, specific reference to the National Curriculum was made by only three orchestras (London Symphony Orchestra, Hallé, and BBC National Orchestra of Wales) and by four opera companies (Opera North, English Touring Opera, Opera Factory, and Scottish Opera For All) as well as the Children's Music Workshop and Sonic Arts Network. Opera North refers to the National Curriculum in their brochure.

While we strive to make our work continuous with the National Curriculum, and produce support materials to enable teachers to continue workshops after the end of a project, our prime objective is the Creative Impulse through which we hope that people of all ages gain increased confidence and self respect, and that their achievements encourage them to take on further challenges.

(Opera North Community and Education September 1996-July 1997)

Of course, as earlier chapters have shown, creative practice is an important element of the National Curriculum; part of its programme of study for pupils, aims to

provide opportunities for them to work individually, in groups and as a class and make appropriate use of information technology to create and record music.

Although musical creativity may be part of the curriculum, the question remains whether pedagogy, as practised today, has adapted sufficiently to allow for creative practice. Mass education started in British schools in the late nineteenth century providing an organised experience for all young people. As we approach the end of the twentieth century, it survives in a very similar format with most children spending most of their time in classrooms being taught by teachers. The same could be said of orchestras - they too have changed little since the last century. There may be some new gimmickry (informal clothes, different lighting states) but they still spend the majority of their working life playing a limited repertoire to a narrow audience in a traditional concert hall. This anachronism is reflected even in the nineteenth century architecture of many of today's schools and concert halls. Yet as we approach the twenty first century the signs are now that both the education system and the classical music establishment are unlikely to remain in the forms as we presently know them for much longer. Music ensembles based on Western classical traditions are having to change in order to re-establish their social roots. Rapid advances in information technology make traditional classrooms, rows of desks and a teacher curiously anachronistic. With some progressive thinking and the political will, the work of visiting artists in school could provide part of an alternative education system.

It is nearly thirty years since Illich (1971/1975) wrote Deschooling Society. In this he launched a subversive attack on the Western school system and offered a radical reinterpretation. He argued that schools have enormous and widespread prestige and, in appropriating the resources available for education, discourage other institutions from assuming educational tasks, thus becoming the major means for preserving the status quo. To put it simply, no schools would mean no power for guardians of the status quo. When education companies place their projects in schools they are tapping into this system and in so doing are helping to consolidate the structures of social power. Gray may believe that Opera North is 'not serving the school system' and is

instead 'subtly subverting it' (it has been argued that the most effective way to beat the system is from within it) nevertheless, Opera North is allying itself with the school power structure and receiving its backing and authority. This particular strength is usually absent from community groups; particularly 'projects which are open to the public to join'.

Illich believed that learning is not necessarily the result of school teaching and that schools are particularly inappropriate for the development of exploratory and creative skills. This is certainly true of the timetable restrictions which are imposed by schools which do not lend themselves to extended and intense forays into creativity. Furthermore, he felt that classroom attendance removes children from every day culture and that more could be learnt outside the environment, particularly if 'everyone was granted an equal right to teach and learn'.

Illich provided an alternative model for new formal educational institutions and it is here that the work of visiting artists today has many parallels. He believed that 'Learners should not be forced to submit to an obligatory curriculum, or to discrimination based on whether they possess a certificate or diploma' and that a good system should provide access to available resources to anyone who wants to learn, at any time in their lives. This would empower all who want to share what they know to find those who want to learn it from them.

He believed that four distinct 'learning exchanges' could contain all the resources for real learning.

The child grows up in a world of things, surrounded by people who serve as models for skills and values. He finds peers who challenge him to argue, to compete, to co-operate and to understand; and if the child is lucky, he is exposed to confrontation or criticism by an experienced elder who really cares. Things, models, peers and elders are four resources each of which requires a different type of arrangement to ensure that everybody has ample access to it

(Illich (1971/1975: 87)

Today's visiting musicians could be seen as 'experienced elders', serving as a model 'for skills and values', when artists visit the classroom, the pupil gains access to culture

outside that of the school institution. Part of Illich's argument was that new technology should be incorporated to facilitate the new system and, prophetically, he used the words 'web' and 'network' to describe his ideal. There are four networks: Reference Services to Educational Objects; Skill Exchanges; Peer Matching; and Reference Services to Educators-at-Large. The education policies of today's schemes have a significant number of elements in common with Illich's vision: they give access to the orchestra as a resource; they utilise the skills of players 'serving as models for others who want to learn these skills'; and the educators are 'chosen' by the schools, albeit not from a formal directory as in Illich's vision. Although, as I have suggested in earlier chapters, today's policies are not always matched in practice, the work of visiting musicians, in the same way as the National Curriculum, has the potential to question the whole structure of mainstream education. Any action could be tied in with a reform of orchestral practice.

The BBC/Arts Council Review of National Orchestral Provision (1994) spoke of the need to 'find a new artistic vision for the end of the century'. In 1997 it would appear that the National Lottery Arts for Everyone scheme could result in substantial increases in the work of visiting artists and could open the door to the development of a visionary and more clearly focused approach. Schools are being encouraged to become open resources, and arts activities at all levels, whether recreational or educational, could clearly form an important part of this resource. Professional musicians could soon find themselves involved in a much broader range of community-based activities. If this is to happen, musicians will have to become broader-based; teachers will have to develop new client bases (perhaps including mature students); and the amateur could then have a pivotal rather than peripheral role. This would be in line with Maxwell Davies (1992) prediction that 'A great deal of orchestras' work in the future will be outreach... It is in effect the democratisation of classical music.' In practice it would have to extend beyond classical music and visiting musicians would have to be able to work across a wider range of styles. Music companies would have to give more thought to the kind of music that they were promoting, and the kind of musicians best suited to working in new ways. Visiting-musician projects in schools have, therefore,

huge potential in terms of professional and organisational development but for this to happen there needs to be an honesty of intention and a genuine desire to achieve something educationally worthwhile.

This political will is not apparent in the music companies, the Arts Council or the state education system. The education teams have not capitalised on their work in schools. Instead this seems to have become a vehicle for the orchestras to advertise themselves, as demonstrated by the proliferation of brochures, certificates and superficial newspaper articles which all put the emphasis on image. Pavilion Opera for example, are moved to outline one of the benefits of their work as an Educational Trust thus: 'For any contributor, we can promise a significant amount of exposure in the press, in event programmes and literature, and at the venue on the day of performance'. Is the medium becoming the message? The way the schemes are packaged appears to be as important an aspect of the art as what the package contains.

The National Curriculum provided an opportunity to take full advantage of this work, and to follow up the recommendations of the 1982 Gulbenkian Report and the Education Reports of the previous decades. In the early stages of the National Curriculum's design it seemed to acknowledge the importance of such work by including Gillian Moore, then Education Organiser for the London Sinfonietta, as part of the 1990 Music Working Group Membership. However, although music organisations could help with many aspects of the music curriculum, particularly the opportunity to participate in practical music-making, there is no specific mention of visiting artists contained within the National Curriculum. Music is now a compulsory subject in schools but only up to Key Stage Four. The emphasis is on vocational content in Post-16 education. Perhaps teachers too could have done more to exploit what the orchestras had to offer, but with the near dissolution of the Music Advisory Service there has been no-one to act in a galvanising capacity.

The Arts Council was well-placed to take a key role in the development of the function of visiting artists and their relationship with schools. As I have shown in Chapter 3, the ACGB made much mention of talented and properly trained amateurs

in the 1970s and 1980s. The outlook seemed promising for the future of community education musicians but coherent long-term plans for visiting artists were not followed through. The 1986 Animateur Scheme, for example, was put into operation but soon abandoned. Ten years later the ACE Green Paper on education and training acknowledges that there

is an urgent need to rebuild or underpin the networks which can guarantee the continuation of resources for arts education in schools... Work is underway to develop standards of practice in training, planning, management and evaluation of projects. To address the current patchy provision, the [arts funding] system aims to develop a network of agencies across the country which can play an effective role in developing links between professional artists and arts organisations in the education sector. The arts funding sector has a critical role to play here in complementing and adding to arts education.^{vii}

. Similarly, the 1998 Arts Council paper Leading Through Learning sees education and training as being at the interface between arts activity - whether as a practitioner or as audience - and the population. Everitt (1997) sees the Green Paper as confirmation that the Arts Council is 'moving in to fill the gap opened by the educational reforms and to offer both practical support and a theoretical overview for which the LEAs used to have the monopoly'. This may be an optimistic outlook. Given that there were similar long term ideas for training, evaluation and independent assessors in the 1980s - intentions which were not matched in reality - it remains to be seen if these new plans will be carried through.

The Green Paper talks of 'developing links between professional artists and arts organisations': it is now widely thought that part of the key to a successful relationship between players and teachers is to develop 'partnerships'. Some of the more enlightened companies are working towards partnerships with LEAs, schools, and colleges. The City of London Sinfonia, to whom I referred in the previous chapter is working in close association with Peter Renshaw, Peter Wiegold and The Guildhall School of Music and Drama to 'maintain and develop relationships with clients involving them in all stages of planning'. Similarly, the Royal Liverpool Philharmonic Orchestra plans to second a teacher as an advisor, and the LSO aims to 'involve pupils

and their teachers in live music-making partnerships with LSO musicians' as well as devising 'high quality resource materials in support of this work'. When interviewed, Gray spoke of an interesting new initiative, Creative Arts Partnerships in Education (CAPE), which is being run by Yorkshire and Humberside Arts and North West Arts.

The plan is to develop what has already been achieved in schools particularly in the Leeds side through the Artists in Schools programme where schools are able to have artists come in and work with. What they are trying to do is to build much more useful bridges between arts organisations and schools so that there is a more holistic and sustainable approach to education through the arts.
(Appendix 10)

In 1994, the London Arts Board launched a major piece of research which looked at the effects of long term partnerships between professional musicians and schools. The results of this study, Musicians Go To School - Partnership in the classroom, were published in 1997 under the authorship of Andrew Peggie. Visiting musicians worked with teachers in various schools over a complete academic year. Each music organisation linked with two or three schools and worked with whole class groups from Years 6 and 7 (Key Stages 2 and 3) of the National Curriculum. Keith Swanwick has written widely about music being learnt in a progressive series, arguing that this happens through an ever rising spiral where pupils increase their understanding each time they return to given topics. This theory is embodied in the National Curriculum: as pupils move through the Key Stage Attainment Targets in performing and composing, listening and appraising, their progress is made. The majority of education work undertaken by visiting musicians concentrates on the areas of performing and composing, so, if their work is to be seen as valid in the eyes of the National Curriculum, then some progress should be perceptible in these areas.

An independent researcher evaluated the pupils' progress in three areas: musical skills, musical knowledge, and personal/social skills. A random sample of pupils was monitored along with a control group who had not been exposed to the visits. There were large variations in the teaching skills and experience of both visiting musicians and teachers, so it may be difficult to reach universal conclusions from this work but it

could be argued that this mixed group is an accurate reflection of reality and represents the diversity to be found in both fields of the population.

The results of the research are alarming and cannot be ignored. They seem to indicate that, not only did pupils fail to progress in terms of the National Curriculum, but that the control group had made more progress. Gray argues that the Opera North team is also interested in the development of social skills, but here too those who had not received visits from the professional musicians had made more improvement.

It appeared that extended visiting schedules rarely managed to shift the general level of pupils' musical engagement from a basic, participation-centred approach to a higher order reflective or analytical one...In some cases, control classes were perceived to have advanced further than the participating classes, in terms of certain national curriculum targets or personal or social maturity.
(Peggie 1997:4)

If the research is an accurate reflection of what is happening around the country, and pupils do not make any progress in the identified areas, then it would appear that the work of education teams is not fulfilling its professed intentions. What are the benefits for the pupils? Peggie addresses this question in Musicians Go To School - Partnership in the classroom and his answer is inconclusive:

'Who knows?' should be the honest answer. There are two ways to look at this. One is in terms of what the education system requires pupils to learn, the other is the impossible-to-calculate effects on individual children. Some experiences will doubtless resonate for many years, others might be over quickly, but nevertheless cause a subtle shift in attitude or thinking.
(Peggie 1997:44)

There is no doubt that education projects can have a profound effect on individual participants. As Swanwick observed 'Ultimate encounters in the arts can be experienced by us more easily outside of classes, in other groups, by choice ...' (1988:136). My evaluations, for example, show that it is not unusual for a small percentage of pupils to find the visit to the concert 'Brilliant' and who 'Can't wait to

hear more'. When invited to make comments about the project in open-ended questions, a small number are moved to make comments such as these taken from the 'Open Ears' project^{viii}: 'Inspirational', 'Brilliant' and 'The most important thing that I have done in my life'. As a lecturer it is my experience that each year, following the education projects which are part of the Huddersfield Contemporary Music Festival, one or two students who have been involved will be so fired with enthusiasm that they subsequently go on to study composition or specialise in contemporary music. (Kushner refers to this as 'sparking'^{ix}). One of the teachers interviewed (Appendix 12) about the Tan Dun project witnessed a similar effect on some of her pupils and spoke of 'the deafening sound of doors flying open in the imagination'^x.

If we are to agree that one of the aims of music education is the development 'to the fullest extent possible, of every student's aesthetic sensitivity to the art of music' (Reimer 1989:153) then it would be difficult to deny those pupils, who may be inspired by the work of visiting musicians, however small in number, the opportunity to take part. As one teacher commented: 'Many of our pupils have not been to a concert before - this gave them the opportunity' (Appendix 14). At the same time it could be argued that catering for the individual is not egalitarian; it is hard to imagine the same argument being applied to mathematics education, for example, where it is hoped that all children will achieve a certain minimum standard. The effect on one child, however beneficial, could equally be perceived as a low success rate for the majority. Unfortunately, 'impossible-to-calculate effects on individual children' are not helpful in devising coherent education policies: companies would not dare to mention that their work was geared towards the profound effect that it may have on perhaps only one or two children.

Peggie writes of 'what the education system requires pupils to learn'; in the past there may have been some uncertainty as to the precise nature of the music curriculum, but today it is clear; it is what the National Curriculum directs. Given that the LAB research has come to the conclusion that advances in learning are not being made in this field, then that only leaves the ambiguous areas of 'impossible-to-calculate effects' and 'a subtle shift in attitude or thinking'. This might include some of the comments

made in my own survey of teachers: 'their willingness to consider and think about conceptual art', for example (Appendix 14). So, are we to conclude that, after twenty years of education work by orchestras and opera companies in schools, the real benefits for pupils are so uncertain and incalculable as to be impossible to pinpoint?

Of course, this example focuses on only one aspect of the education work of visiting musicians; the progress made in musical and social skills. However, the results do appear to fit into the larger framework (of evaluation, reports, debates and recommendations) which my own study unfolds. This presents a wider picture of unsatisfactory answers, unsubstantiated claims, and complacency on the part of some education teams. Does this mean that a large part of education work has failed in its goals?

¹ Interview with Julia Winterson (20 September 1995)

² Hinds, D. (1995) 'How to fit an orchestra into the classroom' in The Times 19 June 1995

³ Hooper-Greenhill, E. (1991) Writing a Museum Education Policy Department of Museum Studies, University of Leicester

⁴ Interview with Julia Winterson (3 December 1997)

⁵ (Opera North Community and Education September 1996-July 1997)

⁶ Interview with Julia Winterson (9 August 1995)

⁷ ACE(1996) Consultative Green Paper for Education and Training in the English Arts Funding System ACE: London

⁸ Open Ears project led by Eugene Skeef and Baldip Panesar - 1996 Huddersfield Contemporary Music Festival

⁹ Kushner, S. (1991) The Children's Music Book. Performing Musicians in Schools. London: Calouste Gulbenkian Foundation

¹⁰ Tan Dun project led by Jan Hendrickse - 1996 Huddersfield Contemporary Music Festival

CONCLUSION

My starting point for this study was the conviction that, although high quality and innovative work does take place, the content of the publicity material published by many of the education teams of orchestras and opera companies did not always match the reality of the projects they produced. It seemed to me that they were both self-congratulatory in tone and complacent in outlook. Education work for music companies has taken on increasing importance: in 1982 it was an innovative frill, now, with orchestras struggling for survival, it is seen as a necessity in order that they may attract a new and wider audience and establish themselves in environments more diverse than the traditional concert hall. Perhaps, more importantly, music organisations believe that this is the only way to secure Arts Council funding for performance work. In this age of marketing, the education team is becoming an important selling tool: what was once a resource is developing into a full-scale industry.

This study places the outreach work of orchestras and opera companies into historical, educational, musical and social contexts. It does not attempt to be a comprehensive survey of the projects taking place, since that was never its intention. The schemes are now so widespread that it would be virtually impossible to evaluate every project that is taking place across the country. However, it does provide new and wide-ranging data on a broader scale than that of previous research. The survey of education policies provides an overview: two well-established education teams, London Sinfonietta and Opera North, are looked at in more detail; whilst the evaluation of the Huddersfield Contemporary Music Festival provides an opportunity to examine some of the smaller companies. Music organisations are tied to their funders therefore it is not in their interest to be overly critical of their own activities. Because this data has been produced independently my research is able to take an objective stance examining the full context of the work and appraising both claims and activities in this light, thus enabling a fully critical evaluation.

The research demonstrates that many of the objectives of music organisations are not being met. Music companies and schools are thrown together in shaky partnerships and

benefits are claimed for both parties. Although it appears that visiting musicians can be a welcome and enjoyable diversion from normal school routines, producing some memorable and impressive performances and, at times, can have a profound effect on individual participants, there is little evidence to suggest that the work helps with the school music curriculum. It is also a pretence to claim that it shares the resources of the orchestras and opera companies involved or that it develops the concert-going audience.

In an attempt to place the work in an historical context, earlier chapters traced the origins and development of these creative projects. The unifying element between the various strands was the significance of artistic experience in arts education in the 1950s and 1960s in contrast with the traditional teaching methods of the time. It was during this period that new philosophies based on creativity and participation began to be applied and musical reality was introduced into the artificiality of classroom music lessons. This came about as the result of positive, far-reaching thought coupled with insight and inspiration. What was produced was haphazard; it followed no rules but it was inventive and original.

As a selling point, music companies today present their educational activities as having a new approach. This originality is not borne out by the evidence. Most of the ideas fundamental to its practice were presented by Paynter and Aston in Sound and Silence (1970) nearly thirty years ago and had been evident in schools prior to this. The ideas they presented were innovative and challenging and, for some time, stood in stark contrast to the way that music was taught in most schools. These visionary ideas were pioneered in the imaginative early projects which were led by high calibre musicians such as Osborne, Bedford, Paynter, McNicol; professional musicians who also had ideas about education and had worked in schools. Many of those who pioneered this work in the late 1970s and early 1980s were composer-teachers with both insight into education and clear ideas about their motives. Unwittingly they provided the blueprint for many of the education schemes by visiting artists which take place today. Many of these adopt the pattern used in 1979 for a programme of prepared-piano music: an

initial INSET session for teachers; the small group workshop where pupils create and perform their own music; and attendance at a professional concert.

Consequently, what was once original and challenging has been absorbed into the mainstream. Furthermore, it takes place against a different background; it no longer provides a stark contrast with the school music curriculum which, since the 1960s, has undergone radical alterations and now itself emphasises creativity and participation. The outreach work of professional musicians is no longer controversial, although presented as such. To present it as new is a means of exploiting its commercial potential; the motivation to explore has been replaced by the motivation to sell.

In the evolution of any art form, or indeed pedagogy, it is not unusual to find a first phase where ground-breaking ideas are introduced by the talented few and are perceived by the establishment as subversive. The difficulty begins during a second phase when once-effective ideas become diluted and duly undertaken by those who lack the vision or experience to recreate their original impact. This pattern is well-charted in popular music but it can equally be applied to the education work of orchestras and opera companies. There is now a need for a third phase where new ideas and strategies can be developed, persistent problems can be addressed and the work can move on.

As yet there is little indication that companies involved in education work have taken seriously the need for evolution. The creative workshop is only one means of providing outreach work. Given the considerable potential for collaboration between visiting musicians and the community, ways could be explored of moving the education department away from its auxiliary position so that it becomes integral to the artistic development of the company. Methods of integrating the compositions and performances of participants into the concert work of the companies should be developed so that they have a creative voice which is not sidelined but makes in-roads into the repertoire of the company. In 1997, the Orchestra of St John's, Smith Square began their evening's concert at the Sheldonian Theatre with a junk orchestra piece created and performed by teenagers from a local estate. This was based on Stephen Montague's Snakebite, a rhythmically catchy piece based on Texas fiddle tunes. It was not a pre-concert event. The project was designed to create a lasting impact on the

participants of the education project and the piece they created set the atmosphere for a lively and imaginative programme.

The marketing imperative has meant that shortcomings in educational programmes have sometimes been overlooked and therefore not addressed. In the early 1980s there had been enough projects with ensuing reports and recommendations for conclusions to be drawn; pleas for collaboration, liaison, training and evaluation became a recurring theme. Even then it appeared that no-one was listening and these warnings went unheeded: reports had been ignored and the resultant problems, such as the often unsatisfactory relationship between artists and teachers, had become a widespread reality. Reports published in the 1990s made the same recommendations as those of the 1980s: they found shortcomings in planning, policy and evaluation and were unanimous in believing that not all artists are capable of conducting education work.

However, visiting musicians did not encounter a shortage of clientele: changes in the school curriculum meant that some teachers needed help with new syllabuses. Larger classes and tighter budgets meant that extra input of any kind was welcome and therefore teachers invited the input of music projects.

Part of the reason for the existence and persistence of these shortcomings is that, unlike in mainstream education, there is no overseeing body or means of quality control. Over the years the Arts Council has made plans to oversee, but none of these plans has come to fruition. Evaluation is sparse and is geared towards the needs of sponsors. Orchestras conduct their own evaluation exercises, but are generally not competent to do this having, as I have shown, neither the understanding of educational objectives nor the expertise to design questionnaires. Where it does take place, evaluation tends to concentrate on the logistics of the activities, rather than the educational outcomes. Included in my own evaluations are examples of some of the same weaknesses which previous reports have identified.

In the preface I posed several questions. Firstly, what is being done? The general picture is mostly of one-off projects, with the majority of these taking place in schools and colleges. A large number of these include some element which is outside the normal musical sphere of the initiating company, and often theatrical rather than

musical skills are the point of focus. My research shows that there are models of good practice where companies demonstrate signs of strategic planning as a response to recommendations: the London Symphony Orchestra has tackled the problem of the relationship between players and teachers by providing contracts; Opera Factory is exploring ways of providing continued access for participants; and the London Sinfonia collaborates with the Guildhall School of Music and Drama as a means of providing in-service training.

The practice most frequently adopted by education teams is the 'model approach' which uses a specific composition as a model on which pupils base their own composition and performance. This approach originated in the late 1970s and inadvertently became a prototype; it has a clear structure and has been much copied by amateurs with little experience. This means that such projects are not always effectively thought through. Pupils can be discouraged from using ideas that do not fit the model; their versions cannot hope to have the sophistication of the original and they are often frustrated when they cannot get the 'right' answer. Far from offering the participants a 'sense of ownership', as is often claimed in publicity, this can inhibit creativity. Once pupils have embarked on the creation of a piece they become wary of any attempts to make radical alterations. Teams must be aware of this and be able to handle the situation sensitively. That this is not always the case is evident in evaluations of this type of project when pupils make comments such as 'they kept interfering with our work'.

A second question I posed in the preface was, why is it being done? Who benefits? How do each of the three parties involved - pupils, teachers and artists - profit from the work? My research looks at each of these groups and examines the objectives of education teams in terms of their appropriateness and fulfilment.

The schemes originated mainly because of the benefits they could offer schools. The 1982 Gulbenkian Report focused particularly on the pupils: they would benefit through artistic skills, attitudes and understanding which would lead to a demystification of the arts. My 1996 survey of current education policies revealed that there had been a shift of emphasis. Very few companies make specific reference to benefits for pupils and the

benefits are not all directly related to music education, although paradoxically the word 'education' is frequently used to classify the work. If it is education, then what are the stated objectives? Where the benefits for pupils are mentioned the aims are: to initiate creative musical experience; to enhance peoples' understanding and enjoyment; to make the music more accessible; and to introduce music to wide and varied audiences.

In terms of individual projects, my evaluations of the work of the London Sinfonietta, Opera North and various projects as part of the Huddersfield Contemporary Music Festival revealed that many education companies are unable to articulate convincingly what they hope to achieve. The objectives laid out are often vague and are then not clearly explained to either the teachers or participants. Consequently many of those in schools do not understand the aims even when the project has been completed. In order that the maximum benefits may be gained from projects, it is of paramount importance that the musical goals and the work involved in achieving them are clear from the outset. In most cases educational objectives should be tied to curriculum goals and be defined in terms of musical progress and personal development.

Most companies present their education schemes to schools without reference to the curriculum. This is in contrast with the Museum and Art Galleries Service which acts in consultation with schools taking the lead from them and responding with activities to cover specific topics. Because the objectives of GCSE and the National Curriculum concentrate on the three areas of composing, listening and performing, by default the work of visiting artists has much in common with the school curriculum; although some of the amateurs recognise this commonality, few take the opportunity to make specific reference to the area of the curriculum they hope to cover. Not surprisingly, only a very small number of pupils felt that the work had helped them with their school curriculum work. Education teams should be familiar with, for example, the statements of attainment at each Key Stage. They should be able to quote these in their objectives and then to fulfil them in the project work.

My research demonstrated that pupils valued the opportunity to work with the visiting musicians and enjoyed the social aspects created by the projects. The creation of their piece was central to what they perceived as an enjoyable learning experience,

which they felt had lead them to a better understanding of the music on which they had modelled their own compositions. It appears that they had developed their skills in composition, although many of them were diffident about performance skills and often felt ill-prepared for the final concert.

The 1997 London Arts Board publication, which looked at the effects of long term partnerships between professional musicians and schools, would seem to confirm that even when specific areas of the curriculum are addressed, pupils do not necessarily progress in terms of musical knowledge, nor in musical, personal and social skills. The same study, Musicians Go To School - Partnership in the classroom, asked the question 'What are the benefits for pupils?' and came to the conclusion 'Who knows?'

As I refer to in Chapter 11, the teachers I surveyed were ambivalent about the benefits for pupils (Appendix 14). When asked what pupils had learnt that was new, the musical areas mentioned most frequently were composing and performing. However many other subjects were identified, drama and dance, for example and a large number of teachers cited the development of social skills as one of the benefits of working together on such a project. Only a handful of teachers identified specific links which had been made with the school or college curriculum and of these no-one mentioned Key Stages One, Two or Three. Several teachers requested that projects should address these curriculum areas. On the one hand the teachers felt that pupils had benefited in areas outside the curriculum, but, although they were quite specific in identifying areas of the curriculum in which they needed help, to date this support has not been forthcoming. Rather than competing with the curriculum, projects should be designed to have direct association with it.

Many projects include a visit to a concert where the pupils are able to hear the music company perform and teachers were very positive about what they saw as a valuable aspect to the education work. As one teacher commented: 'Many of our pupils have not been to a concert before - this gave them the opportunity'. Although the pupils enjoyed this outing, there is little to suggest that they will visit the concert hall or opera house again. Consequently the aim of some music organisations to increase the audience will not be achieved. This is reinforced in ABSA audience profiles which

describe the typical concert-goer as, on average, middle-aged and belonging to one of the higher income brackets. The idea that a one-off project will help to attract a new and younger audience is simplistic and naïve. Companies talk of ‘breaking down barriers’ but their work is based on the misconception that the obstacle that needs to be overcome is the pupils’ prejudice against the music itself. In many cases this is not true. Pupils often have no preconceived ideas about contemporary music; they have never encountered it in order to form an opinion and therefore no musical prejudice exists. It is not part of their world. The true barrier is, of course, cultural rather than musical and is a reflection of the élitist position that art music holds. By ignoring this fact and not looking at the broader picture, education teams can only be seen as cultural paratroopers dropping their one-off workshops into a cultural minefield.

Follow-up activities are recommended but there is no evidence to suggest that these are offered. Workshops can have little effect without the development of a clear long-term strategy. Although acknowledging that it would be difficult for companies with a wide catchment area (Opera North, for example) to establish long-term programmes for all its clients, it is recognised that there are imaginative alternatives - compositions written for professional and non-professional musicians, teachers’ packages of high quality learning materials created in response to the needs of the group or the artistic programme, and videos, for example, but these are used infrequently. Too many companies find it difficult to escape from what they refer to themselves as ‘hit and run’ activities.

The Gulbenkian Report envisaged that teachers would benefit through INSET by increasing their range of professional contacts and by receiving useful material for the classroom for both preparation and follow-up, as exemplified in one teacher’s remark: ‘As ever, working with others, both teachers and practitioners, gives one new insights, ideas and practical strategies to use with students.’ In most practice written materials are very rare, and INSET is usually dependent on the teacher’s presence during the sessions with pupils; this cannot be relied upon. There are exceptions; the Royal Opera House’s ‘Write an Opera’ programme is directed at teachers, who then undertake the

programme with the pupils themselves, and the London Symphony Orchestra have produced a useful video.

On the whole the relationship with teachers is unsatisfactory: teachers are often uncertain of their role; consultation with them is not adequate and they do not have enough input in the planning process; projects are imposed upon them; and many are unaware of the objectives even when the project has taken place (Appendix 14). They should be consulted and involved at every stage of the process from its conception, through the design process to the completion and evaluation. The first step should be for the music company to invite schools to propose the nature of the project; collaboration is part of the preparation as well as the planning process. A contract should be drawn up from the outset which outlines their roles and responsibilities. Working methods should be dependent on the experience and knowledge of both the teachers and the visitors and both parties should be prepared to modify aspects of their approach in response to the pupils' suggestions. A successful partnership was illustrated by one teacher who felt that her input had been working with the artists on: 'Support, discipline, workshop leader, creative input, administrator' and as a 'student'. The teacher should be present throughout taking part in the process and drawing on the expertise of the visiting musicians. When teachers are fully involved, they often feel refreshed and challenged and believe that their own musical development has been enhanced. As one teacher wrote: 'I've learnt new workshop strategies which will nourish my own practical work and I now have a richer range of interdisciplinary exercises'.

Partnerships have been recommended which would help to overcome this problem, but if they are to arise, then they should be motivated by some commonality of approach rather than a need for funding from either party. Some partnerships already exist between LEAs, schools, colleges and companies but these tend to be formed on an ad hoc basis. If this work is to continue then this piecemeal approach should be abandoned in favour of the investment of state money in well-structured schemes with some long term strategy in mind.

The written education policies of music companies today reveal a shift away from the benefits for teachers and pupils. Instead the marketing departments of music organisations are happy to expound on opportunities offered to their own members in terms of artistic, educational, and personal development. They describe the way in which artists can 'broaden their perspective', develop 'their creative talents' and openly outline the training opportunities the work offers to players. There is a certain arrogance in this odd situation where as part of their marketing strategy, music companies are outlining the benefits that they will reap themselves.

When this field of work was first established, benefits for artists were mentioned less often but, perhaps prophetically, Sharp and Dust (1990) identified one of the 'obvious benefits' for the artists as being 'financial' unwittingly underlining the difference between the vocational and contractual emphases of the teaching and performing professions. In the United Kingdom today only a very small number of composers are able to make a living purely through writing music, but they are able to supplement their income with outreach work; they may find it difficult to receive commissions, to get their work performed or broadcast, but employment leading workshops is relatively easy to obtain. Similarly, orchestral managements who are traditionally slow to commission new work for their repertoire are, in contrast, keen to appoint 'composers in residence' to work on education schemes because this makes sponsorship money easier to find. Thus a second echelon of pseudo-professional composers has been created; composers who don't have the opportunity to compose but instead act as facilitators for the work of others.

It could be argued that this is part of the evolution towards a new type of flexible musician where the whole meaning of the word 'composer' is being redefined. Nevertheless, there is still a pretence that the work of composers involved in education schemes is writing music when primarily it is leading workshops. This demeans the work and undermines its whole philosophy. Ways have been developed in which the skills of composers can be utilised in education work involving the collaboration of professionals and non-professionals and resulting in public performances. These should become more widespread. One example already mentioned is the 'windows' piece

where music composed for professional musicians alternates with episodes composed (and sometimes performed) by participants. This gives young groups the opportunity to take part in large-scale works. The composer Barry Russell has refined this idea in Songlines and LONGlines where school groups perform all the material; some passages are composed by themselves, some are composed by Russell and others are improvised. Another method is for the composer to write specifically for young audiences as in Alec Roth's The Big Wash Cycle (a Royal Festival Hall commission). Other composers have addressed the needs of young performers. Luciano Berio's Twice upon... combines the forces of professional musicians and children. COMA (Contemporary Music Making for Amateurs) caters for the needs of amateur musicians and for the last few years has been creating a repertoire of new music for them to perform commissioning work from, for example, Stephen Montague and Daryl Runswick.

The majority of those who do make a living solely through composing belong to the commercial sector. It is significant that 'for profit' organisations, such as West End shows, whose funding is not dependent on undertaking education, are simply not involved in it: they have nothing to gain. In contrast, since the 1980s a great deal of sponsorship and Arts Council funding for the performance work of orchestras and opera companies has been dependent on an education programme. Fund raising became the principle behind the work. Unfortunately no guidelines were given, making it possible for lip service to be paid to education, under the guise of altruistic motives, in order to secure funding.

In the preface I asked whether music companies share the resources of the orchestra or opera house as is claimed in their publicity. This is not born out by their practice. An orchestra is essentially an ensemble of highly skilled instrumentalists with the services of both conductors and composers. Many of those involved in education schemes are composers but, at odds with the original intention, it is now unusual for them to have their own compositions included in the orchestra's repertoire. There are notable exceptions; James McMillan and Judith Weir, for example, are both well-known composers who are also engaged in education programmes. Orchestras have found

that, in many cases, composers whose music is in the repertoire are not competent or willing to undertake education work; it is easier to employ freelance amateurs who are unconnected with the organisation. Other members of the team are instrumentalists, but again they are not necessarily permanent members of the orchestra, so that community education work is becoming a surrogate profession where freelance musicians are acting as substitutes for those who play in the orchestra. In this way the resource is not being shared, except in the most general terms where the only common factor is the companies' repertoire.

However, in many cases when the focus is on music of other styles and, in some cases, other art forms, even this link with the organisation does not exist. Classical musicians are rarely competent in music outside their own field; to expect them to lead education work in another style compromises them. Why does this happen? Tenuous and unconvincing relationships are offered between classical music and that of different musical cultures. In the absence of any other rationale provided by the music companies, it would appear that, in their struggle for survival, music companies are using extraneous styles in order to entice young people into their organisation's sphere of interest and therefore make their product more marketable. The use of popular music can put a new and attractive gloss on what is often perceived as an old culture. A situation has developed where, for example, the Hallé orchestra (whose publicity states that their education programme provides 'access to music', complements the concert schedule, and 'is central to the orchestras artistic strategy') can use a gamelan in their education work without the acknowledgement that Indonesian music has nothing in common with the orchestra's repertoire. It is not uncommon to find orchestras buying-in African players to make their education work more appealing. These players are not hard to find because Arts Council funding for non-European music is paltry. This bid for accessibility smacks of cultural imperialism where non-European music is not considered on its own terms. For education schemes to fulfil their potential the style of music employed should be central to the work of the organisation. To do otherwise reinforces the notion that outreach work is an irrelevant adjunct. Orchestral

managements should instead question why some communities (and this includes young people) feel debarred from association with their company.

In the preface I questioned whether current practice and philosophy in music education is comprehensively applied, or even properly understood, by players whose training was geared towards the acquisition of high level playing skills. Although there are now a growing number of players who have emerged from community music courses across the country (notably the Guildhall School of Music and Drama, Diploma in Continuing Professional Development), the majority of those involved in education work have not received adequate training. They are often not sufficiently versed in wider issues across the arts nor in educational philosophy; this is evident from aspects of their practice (see Chapter 7). The evaluations of the work of Opera North and London Sinfonietta surveyed players and composers involved in their company's education projects. The responses revealed that many of them did not feel fully prepared for the work and they expressed a need for further training. This need was also identified by Simon Foxley and Richard McNicol.

Education teams commonly refer to their activities as 'creative workshops', often inaccurately described as radical, perhaps partly as an attempt to differentiate their practice from that of standard classroom procedure. Is the creative music workshop the most appropriate and effective means of working? Orchestral musicians and singers are not ideally placed to lead this type of activity. If the orchestra itself, as some publicity claims, is a creative force then the creativity of orchestral players is tightly constrained. Furthermore the creative skill that is demanded of the players as members of an orchestra differs from that which they need to draw upon when guiding children's composing activities. Rarely are these latter skills developed as part of a conservatoire training.

In the 1990s the word 'workshop' has become a convenient blanket term covering a multitude of activities. Sometimes the nature and content of creative workshops is far removed from the participatory and democratic nature which epitomised the workshop philosophy of the 1960s. Participation does not take place on an equal footing; activities are defined by the education teams who lead the projects and decide what

direction they are going to take. As one participant of the 1997 Opera North Romeo and Juliet project said: 'It was supposed to be an exploration but I felt that we were walking down a road that had already been paved and that they weren't listening to our ideas.'

Games are a standard element of creative workshops but many of these are recirculated with no clear sense of purpose in mind; they are unrelated to stated objectives and their usefulness becomes limited. In the hands of the inexperienced they can become the end rather than the means. Players are not prepared for this function by a conventional music education, and the conservatoire training in particular is neither broad enough nor applicable to the work in hand. Players speak of a general requirement for communication skills but my research identifies instead a specific need for teaching skills, however orchestras do not acknowledge that teaching skills are a prerequisite for those leading education schemes.

A need for appropriate training has been recognised for some time but on the whole this requirement has not been met within undergraduate music courses. For some years there has only been a handful of universities who have addressed the need; notably the University of York, Goldsmith's College and the Guildhall School of Music and Drama. What training players do receive is usually in the form of short courses. However, it is encouraging to note that in 1998 the number of training opportunities is growing (see Tables 8 and 9). Although the Liverpool Institute of Performing Arts is the only institution to offer a full-time undergraduate course in community music, more universities are offering specific modules in the field as part of a larger course. Post-graduate qualifications are now offered by the universities of York and Edinburgh, Trinity College of Music, Guildhall School of Music and Drama, and University College, Bretton Hall. Furthermore there is a new generation of players who have emerged from a school curriculum which emphasises creativity and expects them to compose.

Can players be effective teachers? Do they need to be? Oddly, although eminent composers and players are involved there are few eminent educators. The Gulbenkian Report warned that not all artists are capable of working with children and 1980s

reports found that part of the success rested upon the workshop leaders having extensive experience of handling large groups of people and their ability to pitch the work at an appropriate level. Those involved in education pursuits undoubtedly need teaching skills to be able to conduct them successfully. Firstly, they must have an awareness of educational philosophy and issues. Secondly, in order to lead workshops a variety of teaching skills are called upon to guide participants through the creative process. The capacity to perform does not confer the ability to teach. In order to lead education projects successfully musicians need not only performing ability, but also experience in composing and arranging, knowledge of music technology and the media, along with teaching and organising abilities and the capacity for reflection and analysis. They must also have an awareness of educational philosophy and issues. In order to lead creative workshops a variety of teaching skills are called upon to guide participants through the creative process. A conventional conservatoire training tends to focus on instrumental skills and compositional techniques, it is neither broad enough nor applicable to the work in hand. It does not usually engage with wider issues, other art forms, for example, and therefore does not prepare musicians for this type of work. Composers and players alike have been placed in an unenviable position where they have had to learn skills *in situ* and on show.

The original intention was that amateurs should enhance and support the work of teachers but in reality they are often left alone to their own devices. Given that education teams today are often acting as substitute teachers and are being asked to deploy the same skills, are they achieving anything that the teachers could not accomplish themselves? The answer should be 'Yes'. They bring their own musical expertise, playing skills, for example, an easily definable asset with which to complement the teaching in the classroom. Their working life is dedicated to performing in concerts as the summation of a period of rehearsal. In much the same way, the final performance of an education project is treated as an important goal, yet my surveys have revealed that, in the pupils' eyes, more attention should have been paid to performance. It appears that the performing ability of instrumentalists is not always fully utilised; many lead projects which have an emphasis on composition, for

example. Players should firstly, take the opportunity to utilise their considerable instrumental skills more often and secondly, to pass on their own stage experience to participants who are often nervous about being in the limelight.

Changes in the curriculum in the 1980s and 1990s have meant that some teachers, particularly those in primary schools, who have had to meet new demands in the National Curriculum and have little experience of teaching music, have welcomed an input from these projects. Others who have been quicker to adapt or have been trained in new developments, can and do use the same techniques. Much of the practice, although presented as being innovatory, is already taking place in schools.

However, what is different is the fact that visitors are coming into the classroom and breaking the routine: projects can be an exciting addition to the curriculum. Pupils work together towards an important event which can increase their confidence and open their minds to unfamiliar genres. Teachers can gain access to a wide variety of specialist skills and keep abreast of contemporary developments in music. When successful, opportunities for INSET are offered which not only develop techniques and provide information but also help to maintain the creativity of the teacher. Performances are often high-profile which adds to the air of occasion and differentiates them from the low-profile routine of normal classroom procedures. Some children will remember the event for the rest of their lives. This is intrinsically valuable.

The education teams of music organisations place their product in both the school and the community. Although most of the schemes takes place in schools this is not acknowledged by the companies, nor is the relationship between the two made clear. It is argued that the school is in itself a community but this does not explain why other communities are not targeted to the same degree. One explanation is that it is easier for teams to target schools because there they have a ready made structure in terms of, for example, human and physical resources. In contrast with other 'communities' many of the systems are already in place and the clientele is already established. When education companies place their projects within schools they are tapping into this system and in doing so are helping to consolidate the structures of social power.

Both schools and orchestras are, in one way, anachronistic bodies, rooted as they are in nineteenth century ideas and beliefs, and they are both undergoing change. Although creativity may be part of the curriculum, the question remains whether pedagogy, as practised today, has adapted sufficiently to allow for creative practice. Schools are after all still dominated by desks in classrooms and rigid timetable divisions. In today's period of change, which is affecting both funding and curricula, for example, the signs are that both the education system and the classical music establishment are unlikely to remain in the forms as we know them for much longer. The work of orchestras and opera companies, in the same way as the curriculum, has the potential to question the whole structure of mainstream education. With some progressive thinking, the activities of visiting artists in schools could provide part of an alternative education system where they form part of a music education network with schools acting as agencies rather than as the main providers. Visiting artists have great potential to fill in the gaps which teachers, particularly in primary schools, feel that they do not have the expertise to fill. This could be tied in with the reform of orchestral practice. Professional musicians could soon find themselves involved in a much wider range of community-based activities. If this is to happen, then musicians will have to become more versatile; and the amateur could have a pivotal rather than peripheral role. However, in 1998 the political will to bring this about is not apparent in the music companies or the state education system. Opportunities have been missed both by the National Curriculum and the Arts Council. There is no long-term strategy and no-one has taken a galvanising role. The education teams have not capitalised on their employment in schools. Instead this activity seems to have remained as a series of one-off workshops which provide vehicles for music companies to promote themselves.

The recently published Arts Council paper Leading Through Learning advocates that schools make 'fuller use...of arts organisations' and recommends the employment of practising artists in lifelong learning. It adds: 'A large and growing proportion of arts organisations have education programmes, but we should not be content with anything less than 100%'.

The experiment is over. Now is the time for the education work of orchestras and opera companies to enter a new phase where quality and consolidation are the key issues.

He that will not apply new remedies must expect new evils; for time is the greatest innovator. (Francis Bacon: Essays, 24 'Of Innovations')

APPENDIX ONE

Interview with David Bedford -April 1995

The composer David Bedford has been a leading figure in music education since the 1960s. He is Youth Music Director and Composer in Association for the English Sinfonia and has led many workshops using the pieces they have commissioned: Frameworks and Seascapes allow children to create their own compositions in the context of a public performance with a professional orchestra. His education projects have included the creation of Music Theatre/Opera pieces with pupils from eight to nineteen years old. In every project that Bedford undertakes, the participants create all the words, music and dance.

When you were a teacher in the 1960s and 1970s, what sort of approach did you take?

The first school I worked in was quite a rough boys school. There were no visiting instrumental teachers and nobody learnt an instrument. I thought that if they were going to learn about present day music at all then they were going to have to play it. So I raided all the school cupboards with my colleague George Self. I was teaching part-time and we worked on it together - writing them pieces that they could actually play in a contemporary idiom, so that when they heard examples of music from established composers they would think "Ah yes I've played that". This is completely different from today's outlook where they are actually creating their own music. Then it was simply for them to play. There were certain areas of freedom; notation was elastic and slightly free, simply because we assumed we would be dealing with whole classes of kids who couldn't actually read music to any sort of standard. We would introduce simple notation - crotchets and quavers, for example - and then introduce these into a subsequent piece. These all got published in a series by Universal Edition called Music for Young Players. Basically they were pieces for whole school classes whether or not you could read music. If you happened to play an instrument then you would probably interpret it slightly differently than if you couldn't. So there were certain elements of

freedom - mine I suspect were more free than some of the other composers - I just had boxes with vague instructions in which you could interpret how you liked under certain rules. This was mirrored in the things I was doing in my own compositions anyway - the two fed off each other and it taught me simpler ways of notating complex sounds as well. If you have got thirty people all banging on woodblocks in certain rhythms it gives rise to an over-rhythm, if you like, which there is no way you can notate. You just have to work out ways of writing down instructions if you want that effect. So it fed back into my work as well. It's all changed now of course. Several things happened. First of all, these pieces were done on single sheets and teachers started photocopying them. Universal Edition came to the conclusion that it wasn't financially viable to keep on putting these pieces out. More interestingly, teachers and pupils started writing their own. This all tied up with the growth of creativity in schools and how the GCSE required you to compose, which was partly a result of this. We proved that children could be creative; there are elements in my pieces where the students or pupils have to do their own thing. Better far to understand contemporary music by writing than playing it.

Do you think that the Scratch Orchestra had an impact on education at the time?

I don't think it did. It may be heretical to say, but I think the Scratch Orchestra was middle class people having fun and then, when they decide to get political, it got too serious for them. I don't think it had anything to do with education; it was a sixties spitting in the face of the establishment. To hear some of the people in it talk you would think it was serious; it all got very heavy politically. I wasn't in the Scratch Orchestra but I knew Cornelius Cardew very well. I used to do a lot of his pieces before he turned against them.

Do you think Cardew's graphic scores influenced George Self?

Oh yes, absolutely in terms of interpreting graphic signs. Although Cornelius's way of doing it, and Cage's - where they didn't care what came out because it was all equally valid - is not the sort of thing you can do in a school. You cannot adopt that approach; you have to have some kind of quality control. It is a different situation with kids; you are their teacher, not a colleague. In the olden days it was 'listen' - so called music

appreciation - you had to listen to the music. Then when we came along we got them to play it by writing simple pieces and, of course, later on we persuaded them to create it. That has now become part of the syllabus for the GCSE. In fact, as you have probably been finding in all these projects, almost a hundred percent are to do with composing and creating. Now, if I write pieces for schools, I devise a way of enabling the students to create their own sections, or parts, rather than writing it down for them.

Did the kind of education work that you were doing in the sixties ever attract any criticism?

We just had rude letters from the inspectors which said that we should have been concentrating on the great music of the seventeenth to nineteenth centuries. But you expect that - they are the guardians of middle-class culture. That attitude has disappeared now because they have to create music as part of the National Curriculum. It has now become official policy. The kinds of projects I do now actually involve them creating things from scratch. I am doing a large PRS (Performing Rights Society) funded project in the East End at the moment where they are going to create their own opera. I have selected people with different skills who are going to be my assistants. When I first went in I took someone who is very good at animating, playing games and warming up. The next space is going to be for a percussionist who can teach them how to play percussion instruments, and at the same time they are going to have a singer and actress - Linda Hirst - who is going to get them to project their voices and perform. The final phase will be with a theatre director who will come in and show them how to move and how to stage things. So I am using different skills at different times. Of course I leave everything to the kids now in the sense that I say, 'You've got to create a story', or whatever, but I keep a guiding hand and take care to step in very subtly if it going wrong. But not to the extent of some of the orchestral projects I've been to where I was able to tell who had been their composer. I have noticed that sometimes the composers were adopting a far too directed approach. They were telling the kids what to do, saying, "Why don't you do this, do that" and the music ended up sounding like a piece by the composer. I'm not sure of the idea of a model...if they have a different idea you have to say no. You say to the kids, "You can do your piece and

then you can hear how a real composer did it and here is the real piece". It is marginalising them. It is a shame when they want to use big name composers purely because they are big names and possibly to get the funding as well. Some of them have no idea; it is not fair on the composers either. I'm not sure of the idea of a model for two reasons. Firstly, it is too easy; if you are doing Messiaen, you go in and do birdsongs with kids and then if they have a different idea you have to say no. I am sure that Messiaen writes far better pieces than the kids do, but you don't want to rub their faces in it. Secondly, it is merely a way of getting funding. The thing I am doing at the moment is based on classical forms, so I am trying to persuade the kids to write a concerto, but that is a really loose thing and it is fascinating to hear someone else do a concerto.

What do you think that visiting musicians can do that teachers can't do themselves?

The fact that you are an outsider actually means that the pupils are more open to you and will accept things more than they would from their teacher, especially if they are prepared in the right way. Some of the funding for the work that I do with the English Sinfonia is dependent on taking a player from the orchestra in and often that has been a total farce because their only skill is their instrument. You go into a general creative session where the kids are creating their own piece with all sorts of instruments and I have found that orchestral players are only focused on their own instrument; if there isn't an oboe in group of kids then they are completely lost. They can't adapt. You can't just wander in and deal with a group of kids just because you play an instrument; it is a different skill altogether, talking to kids and group work. Although sometimes they turn out to be really good. Stephen Bingham, a violinist I am working with at the moment, is able to go outside the violin and help all the kids. But there is nothing that says the better you are as an instrumentalist, the better you are in a classroom situation. It is often a bit disastrous because they get lost - half of them don't know what they are doing.

Why do you think it is important that children are creative?

Because it makes you more of a person if you have created something: if you have done something that no-one has done before, or you think you have. For example, you ask them how they are going to end a piece and always somebody says, 'Why don't we do what we did at the beginning and fade out' and they think they have created ABA form and they are thrilled. Special needs kids get a lot out of creating music. I also work in Spitalfields church with homeless alcoholics who sleep in the crypt. They are thrilled when they have created something, even if it is only three notes. The fact that you realise that you have made something up - don't ask me why, there must be an explanation - it makes you feel proud.

Do you think you can assess creativity?

Yes, of course you can. You can assess it on the same criteria that you assess anything - whether the form is the right length or shape, whether it is too long or too short for the material involved in it, whether it holds your attention or not - there are all sorts of criteria that you can devise which can be applied to music.

APPENDIX TWO

Interview with David Lloyd - April 1995

David Lloyd worked for the West Riding Schools Music Service during the 1960s and 1970s, originally as a peripatetic clarinet teacher and then as an advisory teacher.

What were the purposes of the Schools Music Service ?

It was largely based on the teaching part of the peripatetic service whose purpose was to bring instrumental capabilities to enough children in each school to give it an independent musical capacity. It was based on orchestral instruments which were different from those used in the classroom such as Orff based percussion instruments. As far as the playing was concerned, this was a weekly commitment of every peripatetic in some sort of group. In the West Riding this took the form of mini-orchestras playing short pieces within the formal framework of concerts. The West Riding String Quartet and The West Riding Wind Quintet went round schools virtually all the time giving concerts. They also coached the youth orchestra. A lot of them were recruited from the Yorkshire Symphony Orchestra when it disbanded. There were also two guitarists who went out on their own and a concert pianist who gave concerts and accompanied at festivals. The aim of it, beyond bringing music to the masses, was to inspire children so that they would want to learn an instrument, a sort of recruiting drive. I don't know whether most people who were doing it had worked out why they were doing it; they just perceived it instinctively to be a good thing to do. The orchestras would go into the schools and play a concert, but there was always a considerable amount of involvement with the pupils. We always explained something about the instruments and how they worked, said a bit about the style, texture, form and the quality of the music we were playing. We asked them questions about individual pieces, which instruments they liked the best and so on. We asked them a lot of questions but we also had a session in which they asked us questions. It was always

depressingly repetitive in that they always asked us how much the instruments cost one after another.

Was there any follow up?

We tried desperately hard to make sure that the teachers ran, not so much follow up sessions as preparation sessions. It was our policy to send them a list of the things we were going to play and we asked them to discuss with the children what they expected so that they didn't go in blind. In a few cases we worked out elaborate little questionnaires and word puzzles.

How often did the teachers do the preparation in advance?

Not very often I fear; with the honourable exception of teachers who actually taught music, far too many of them took the session as an excuse to have some time off. We got very upset with them and we said so to the Heads. We thought it was not just a case of educating children, but of informing teachers of what we were trying to do. If they weren't there, they couldn't learn.

Why do you think they absented themselves?

I think an awful lot of them thought of music as an add-on. We were constantly trying to dream up ways of involving them. We often said, 'Can they learn a song?' and we had several little accompaniments that they could do their songs with. We asked them to play to us and sometimes what they did was shatteringly surprising. It could be all sorts of things: John Paynter inspired pieces; extraordinarily skilled recorder playing; or little stories with sound effects. Sometimes they were rather inept, but at other times they were very classily done. We were trying to get the kids active, not just sitting there soaking it up.

Why did you want the pupils to be active?

We thought that they would absorb more. That is the main reason and because we thought that music is something to be active in. Why teach kids to play instruments? It is obvious, you want them to have the chance to be active musicians.

Would you say the emphasis was on listening?

No I wouldn't. Obviously we wanted them to listen, but we felt that we were an integrated part of the schools Music Service. Some of the players just thought of

themselves as orchestral musicians who were paid to teach in schools, but I think an increasing majority saw their job as an adjunct to school music.

Were the peripatetic staff involved much in the school apart from instrumental teaching?

It was fairly rare. I think there were about a dozen who ran an ensemble in the school. It was my initiative to run the wind band at Tadcaster Grammar School, and it was very generously supported by Maisie Spence, but it was quite separate from classroom music. Really the ensemble work was aimed at the music centres - we tried desperately hard to get all the children who played to a minimum standard to go to the music centres.

Was there any creative work?

We used to ask them to play their composition to us but we didn't organise it; there wasn't enough time during a school visit. Our work was very fluid though and we were constantly changing our ideas. At one point we went out as a group of Renaissance players. We dressed up, so did the children, and we taught them to dance a pavane. At that time any experimental initiative was welcomed by the West Riding - it was a very go-ahead county. The provision of visiting ensembles was gradually cut down over the years. I'm not sure whether it still continues.

APPENDIX THREE

Interview with Richard McNicol - September 1995

Richard McNicol has been a leading figure in education work with orchestras since the 1970s. Having worked as a school teacher for some time, he took up a career as a flautist playing with several of the London orchestras. In 1977 he founded the Apollo Trust.

Could you tell me something about your experience with early music education projects?

I was a teacher and in 1979 I went to London as a freelance flute-player and from that point gave up teaching. During my playing time I continued to do work with groups in which we went into schools and did 'old style' concerts for children. However, they always involved a large amount of volunteering the children to come out and do things. Initially it was only blowing instruments. What always interested me was talking about music, not talking about instruments. If I wanted to make a point, about fugue for example, I would get a child to come and invent something then another child to come and follow it rather than me speaking all the time - which is the turn off thing for all kids as we all know. I wanted to get active involvement almost at all times. As a member of the various London orchestras, I used to be involved in school concerts and the universal feeling among players was that they were a waste of time and counter-productive. Generally they were done by ambitious conductors and the repertoire was chosen, I am certain, because it was what those people wanted to conduct. Long diatribes were issued at halls full of uninterested children. We all felt that this was counter-productive and that if any of those kids ever entered a concert hall again they were bonkers.

In 1976 I went to see John Stevens, who at that time was Chief Inspector at ILEA, and said 'I would like to do something that involves players and children and is interactive'. I had read Sound and Silence which for me was the book that changed my life and everything that was said in there about participation and composing seemed absolutely sensible. It seemed to make total sense. The

proposal that I put to John Stevens was that if I raised the money he could provide me with the audience. We used to do it to blocks of four or five hundred kids. I worked initially with the Alberni String Quartet. They would fix a little string orchestra, we would take a piece and a theme and we would get the children in. I would question them about things and get them up. The deal was that they would go back to school and do some composing and then the next time they came some of the teachers would come with the children to perform their pieces.

I founded Apollo Trust in 1977. The main concerts took place in Logan Hall at the London Institute. Various people came to see them from a lot of countries. One of the first people to take them up was a man called Bill Collins from the Arts Council in Northern Ireland who invited me to do this there with the Ulster Orchestra. So I did it using a similar format, but this time ending up with a full concert so that the children had composed towards a specific piece. I have never altered this mode of practice actually - a specific piece in the concert that we focused on. We looked at what the composer had done in it and the children composed aimed at that. I am better at it now - it is a much more sophisticated operation - but that was the basic principle throughout. I was still in the London Philharmonic Orchestra (LPO) at this time and *they* asked me to do something. I used to comper the first ones from the flute seat with a radio mike on. The other central argument, I always felt, was that while it was some detached person standing on the stage telling the kids about it, it lost a huge amount. It really had to be a participant, somebody who was directly involved and therefore had that credibility in everybody's eyes - the orchestra's eyes as well. I then moved on to conduct one. It was absolutely marvellous and I have always done it like that since. As soon as the LPO did that the floodgates opened; I simply went to orchestra after orchestra to do projects. I left the LPO in 1981.

In 1981 I also went to Michael Vyner who ran the London Sinfonietta and said "You ought to do some education work because your repertoire is absolutely perfect". He was very enthusiastic. Almost coincidentally with that Rosie Risz went to Michael Vyner to ask for a job and said that she was also interested in education. She organised the first education things that the Sinfonietta did. This

isn't generally known. We did the very first one with John Paynter in York. The Sinfonietta was part of the Contemporary Music Network and we decided that it would be nice to try an education thing. They phoned me up and asked me if I would go to York and do a thing on Messiaen's Oiseaux Exotiques. I said that I would but that I wasn't prepared to teach on John Paynter's ground and I would only do it if I could team teach it with John - who I had never met - so we were put in contact. The thing nearly fell through because of the weather but we did a workshop and we did precisely what I now always do. I went to John and we decided that we would take birdsong and modes and work the teachers through it then they would go and work with their kids, secondary kids, then they would come back, we would have a sharing and then a concert. John was wonderful to work with, absolutely marvellous, probably *the* best team teacher that I have taught with in terms of giving way, feeding you and taking what you feed. As soon as we started he was electric.

The other thing I observe is that creativity is clearly easier with primary age group - a self evident truth. Many of the best results I have ever seen have come from teachers who call themselves non-musical but who are good teachers. The more musically involved the teacher is the less chance the child gets; it seems to me there is a tendency, if you consider yourself musically more sophisticated, to imagine that others are less musically sophisticated. This is not true.

Why do you think that teachers sometimes appear not to be interested, and show a reluctance to get involved?

I will have to take your word for this simply because the LSO are hopelessly over-subscribed with teachers for everything we do. Certainly our philosophy (LSO) is - and my rule with players is that the teacher runs the lesson, the teacher runs the project, the player is a colleague, a friend, a source of expertise when it is needed and another expert hand in the composition. We now enter in to a contract with the teachers in the schools and the undertaking that the teachers give us is that after the INSET session they will go back to school and they will have a block of work done before the players first arrive. Part of the deal is that the players will show what they can do to the children and the children will be able to show what

they have done to the players. That is the first thing. The second thing is that they have got to undertake to give a certain amount of time to the project. They must do that. The contract seems to be the sensible thing to do - we have contracts elsewhere.

So, in a way, you have handed over the responsibility to the teachers?

I never took it away. I think the fundamental problem with some education programmes is that completely unqualified and inexperienced teachers (i.e. players pretending to be teachers) are put into a classroom and given charge of a project. Now I am hardly surprised that teachers are fed up; they are the ones at the end of a project who have got to go back in and face a class who says "Sir, I bet you couldn't do that". You get somebody with an instrument who can flash round going in to teach their first lesson. We can all teach our first lesson - there is no problem with that; the problem is - well I don't need to tell you. So I think there is a responsibility on the part of those who run education programmes to try and get this right and to consider the sensitivities of teachers. In too many cases I suspect the aim is to do a good project for x orchestra whereas the aim *should* be to equip the teacher and the class to continue with their music in a more excited, exciting and competent fashion. That is the reason for my cast iron rule that players do not take it over. We should be producing resources. I do INSET - two a term for Hackney. I want to see teachers in the classroom being confident about helping their children to make music with this great new curriculum. It is a terrific curriculum - people have a chance to make music- just what should have happened all along. I'm not very interested in doing tricks. We commissioned a piece from Judith Bingham called The Red Hot Nail which was a history of Bosnian gypsies and it is the sort of thing I like doing. The children all compose. There are eight LSO players involved who go and work with the teachers in the classroom. At the end we come together and the piece is for players and composed chunks of children's music. We commission these pieces, help teachers to do them and make a pack available. It also has to work so that you don't have to have the orchestra there; so that it can be done in a classroom with groups of children. I think those sort of things are responsible stimuli for teachers and do not disenfranchise them.

Every time you go away leaving the teacher thinking “Well I couldn’t do that” it seems to me you have done a disservice. What we are going to argue is that we, the LSO, would like to go along the track of using our influence for raising money etc. to provide resources for schools and services for schools.

Where do you see the movement going?

I don’t know what direction it will go in to be honest. The constraint we have in the orchestra, of course, is that the orchestra has to play and you can’t take out seven key players because you usually have to have the ‘A Team’ on all the time. Quite a lot of this work is done in the players spare time - however the aim there is to increase the strength to 120 so that there will be more players who can be released specifically to do education work.

A lot of orchestras don’t have a written policy and it is sometimes difficult to find out what their aims are.

I can understand that easily. It is dilettante in the most charitable sense of the word: people really are playing to their enthusiasms and there is much that is good in that because *their* enthusiasms can communicate themselves to the teachers, and the children, as long as nothing else gets in the way in terms of ethics and the way we deal with people. Orchestras now do so much work, there is so much going on, that sooner or later they are going to be called upon to rationalise what they do and justify it.

In the early days, I understand, one of the aims of education work was to attract audiences.

I had always argued against the fact that it was there to produce audiences. A by-product of it might well be that it produces audiences and it is highly desirable that it does but in the early days people used to say “Where is your evidence? How has the audience increased?” If the audience does increase that will only show up in ten or fifteen years time and I doubt that you will be able to quantify which of those increased because they went through one of these projects. I think that we do it for much more altruistic reasons.

You could argue that you increase your audience anyway by going into schools - the children are your audience for the period of time that you are in there.

Absolutely, and I think that there is no question that children, particularly primary children, will remember a really good project by an orchestra and carry the memory of the name of that orchestra with them for a long time, but it is certainly not quantifiable in 'isd' terms. There is another side to it, of course, which is that in the days of plenty it was without question one of the easiest things to raise sponsorship for. The sponsorship that was raised for education, at one stage, outstripped that which was raised for concert-giving. The sponsors liked it. Another interesting fact is that with the London Sinfonietta it got to the point where the education work was leading the orchestral work so the first project we all did in Berlin arose because the festival there wanted the education work. It was *after* that the Sinfonietta took some concerts. Gillian organised an open day at the South Bank. I was doing a unit on it and volunteered to take a marimba and a xylophone and anybody who turned up I would do a workshop with them. There was catastrophic snow and only five people turned up to my workshop - a student, a middle-aged lady, an elderly man and two small girls and I did the workshop with them. It happened that the woman was Hilary Bartlett who was from the British Council in Berlin, and the man was from the British Council in Vienna and, as a result of that, talks came about. They knew nothing of the works we do in schools with Sinfonietta and they launched an initiative through Gillian and the Sinfonietta where Nigel, I, Gill went to Berlin and did these first things with teachers.

Were the first projects similar to the work you are doing now and where did you get the ideas from?

I tend to use the same model. With me the aim is always twofold - one is that the children will make music of which they are proud and that they are enthused by and the second is that through making that music it will give them an entree into somebody else's music. In other words through doing that music they will understand better somebody else's music. I do that in very precise terms. I always take in the ingredients, literal ingredients, from the piece. So I wouldn't touch Marriage of Figaro, for example. If the musical original is so sophisticated that you can't get near it then I leave it alone. The project I start tomorrow, again with the LSO, is based on Varèse's Octandre. We are doing it at the Science Museum. It is on flying in the room where all the aeroplanes are and the hook we have hung it on is that it is based on the photographs of the First and Second World War. It is a sort of 1923 Rite of Spring for eight players - very aggressive and very demanding but brittle. I have borrowed one or two bits which are central to the Varèse and they have got to include that in their music. It has to be central to their music just as it was to Varèse's. When we did Petrushka with the LSO a few years ago they took the four folk songs from the final tableaux and they used drone and ostinato which is exactly what he uses. Every child that came to that hall had done it - the extraordinary thing was that when we played it they all sang it. It was absolutely amazing, the orchestra's heads went round, it was like magic. Everyone lit up. At the end a little lad came up to me and said "How did that man Stravinsky know we had written that piece?"

That was a thing we do called 'Make Music Live'. We do this one once a year and people come from all over the country. It starts with INSET and then a player goes to every school which means going all over the country. On this scheme the players can only make one visit because we deal with 5000 kids, so the teacher carries the entire weight. When we did it on Petrushka for example I got arrangements made for string quartet, wind quintet and all round the Barbican in the morning we had groups dealing with the piece. The children go to three sessions in the morning. In the afternoon they come to the main concert, so not

only do they get a chance to play their music to LSO players, but they get a day that is saturated with looking at the material.

You have talked about the work at it's best, what do you see as some of the weaknesses in the work that you have seen?

I don't see much other work because of the pressure of time but I can identify weaknesses in the work that I do. The weaknesses that have to be tackled are to do with the relationships between the players and orchestra, and the school. There is another weakness which is simply that teachers have nowhere to turn to if they are in difficulties. We can try - we will always send somebody out to a school that is having difficulties. Other weaknesses I observe when looking at other people's programmes are purely personal, but it does seem to me that some of the projects that claim to be musical but are in fact theatrical. It seems to me that some that claim to deal with a piece in fact skirt round it. It comes back to what I said about Figaro. Figaro is really untouchable in musical terms. Yes of course you can play round with the idea of portrayal or a man dressed up as a woman, but they are nothing more to do with Figaro than they are to do with everyday life anywhere. If you are going to do projects then you should deal with musical material. The analogy that I endlessly use is that in Maths you set a series of tasks and increase the skills that children have and at the end of it you might do a quadratic equation, but we don't do the quadratic equation when they are seven. It seems to me that some of the projects seek to do that. What I think we should do is consistently build on the skills. We should try and see the teachers again and again to reinforce what they have done and ask if there are any problems. Maybe one of the weaknesses of everything the orchestras do is that they are spots - spotlight on somewhere and then evacuate and never see it again.

I am not sure to what extent the relationship between schools and players *will* get sorted out. In the old days Music Advisers held budgets and could turn round and say "No, it needs to go this way, this is conditional on my budget". Now schools can't do that and they don't do it. By and large they are not raising much money for it anyway- sponsors are carrying the can for that - so there is no quality control in that sense. There is nobody saying "You have got it wrong". I think it

can carry on because orchestras are moving targets. It should be easy to evaluate a teacher in a classroom because they are in the same classroom with the same kids all the time but the players come and do a project somewhere for three visits and then they are off somewhere else. The only time there is ever any control over it is when whoever is putting up the money says that it isn't satisfactory - they may be a sponsor and their reason for saying this might be a completely wrong reason. It is a wildly difficult problem. It will depend on the motivation, background and skills of those who are running and organising and devising the projects - they will be the quality control. Another bee I have in my bonnet is the way that sometimes orchestras are tempted to go into the world of other people's music - ethnic music, reggae- where they have no particular expertise. I think we compromise ourselves if we pretend that we are drummers, for example. This scene changes very quickly and people forget what went on and the lessons that were learnt. The lack of continuity is another danger and the lack of any one person overseeing.

What do you think would help players in terms of training?

Right back to when this started in Irene McDonald's day, the Arts Council wanted to train people to do it. At one time they asked me to take an apprentice who was going to follow me around and watch the work. I didn't want to do it because all of us who do it have radically different skills. I deal with orchestras, whereas Phil Thomas [Opera North] comes from a theatre background, for example. My own feeling about training is that an awful lot of it should happen in the classroom. A lot of it needs to be contact with children and teachers as far as the players are concerned. In the LSO we require our players to have teaching skills not quite the same "communication skills" that Peter Renshaw's course talks about. The PRS course at the Guildhall has done enormously influential work both here and abroad and has produced some utterly exceptional people who work in this line of work . The improvising side of it is hugely important and Peter Wiegold's input "knowing how a composer's mind works" is seminal. You *have* to really understand how composing works. I would like to see a straightforward teacher training element as part of every conservatoire's training. Not the theory necessarily, just what happens in a classroom, how a good teacher teaches, how you team teach above

all. People could also learn that the less input you put in the better the children will do, the skill to walk away, to offer an idea or ask a question and leave them to do it. To keep an eye on it and make sure that things are working. When a group of children are working and they are in difficulty to analyse where that difficulty lies rather than injecting a new element - making it work.

APPENDIX FOUR

Interview with Trevor Wishart -February 1993

Since the 1970s, the composer Trevor Wishart has worked extensively as a leader of music education projects, particularly with the voice and music technology. Sun - Creativity and Environment and Sun 2 - A Creative Philosophy expound on his commitment to working with community education projects. The games found in his books Sounds Fun and Sounds Fun 2 are widely used in music workshops throughout the country.

Have you enjoyed your work with music education projects?

Yes, for two reasons. Firstly, I have a kind of commitment which is political with a small 'p'. I can't justify being an artists if art is only for a special élite of people because, to be crude, I am from a working class family where art was not on the agenda. Basically, people didn't like it; they didn't have access to it and they didn't know anything about it. I couldn't justify being an artists if I felt it was just for a lot of rich, upper middle class terribly tasteful people. I feel it's part of my job as an artist to involve others who are interested. Secondly, I am interested in involving people doing it rather than just looking at it or admiring it. You learn more through doing it.

Which personal or artistic skills do you feel are most useful in this work?

Personal skills are very important indeed: you have to be able to relate to people of different types. Over the years I have developed these skills of communicating with different groups. It is very important to appear to be personable and approachable. I don't know how you define those things, but it is critical. You also have to be able to cope with large groups. You have to be able to do things like setting lots of people doing different things and be able to pay attention to all of them, switching from one to the other. The most difficult thing is to have to have some kind of compromise between allowing people to do what they want and your judgement. Given an infinite amount of

time, people can learn from their mistakes, but in a workshop you have to get a result out. That shows people that they have learnt something.

Could these be classified as teaching skills?

Oh yes, it is communicating absolutely and relating to people. You also need creative ability. One of my skills is to look at materials and to imagine things which are quite surprising or unusual to do with them. That is a very important skill. Show most people a cardboard box and tell them you are going to make music and they will think you are crazy - or they won't know what to do. My job is to show them that out of a cardboard box you can make a hundred different sounds. Use of the creative imagination is a crucial skill for me and I am interested in generating that in the pupils. I am not interested specifically in their musical work or performing ability, I am actually interested in the fact of empowerment. 'If you like you can change the world, even if it just changing this cardboard box, you are in control', that is my orientation. I am not saying that I always achieve that but that is what motivates me.

Do you feel that your own musical training prepared you for the experience?

The simple answer is no. I went to Oxford University and studied music where we did a very traditional syllabus of counterpoint, harmony and history. I came here to do composition at York and became involved in community arts because of my own interests. It was there that I got to know John Paynter and became involved in some of his education work because of a feeling around at the time. In the 1970s, community arts was just emerging as an important force. I also got involved in performance art which tended to be going on in the street in unusual venues. I had a political commitment to the idea of art being accessible to everybody and a crucial part of life. Creativity, rather than art, I think. So I would say that my musical training had absolutely no relevance at all to this.

Do you feel that in these workshops your skills are always valued by the teachers?

Usually yes, because you wouldn't have been invited into the school unless someone on the staff thought that it was worthwhile. But that isn't always the case. I resent it when I go in to do a workshop and the teacher doesn't come in. I feel that part of my job is to pass on my skills to the teachers. Generally they do come and are very interested;

some of them participate and help quite a lot. They know how to relate to those particular kids but in some cases teachers think, 'Oh, I'll bunk off now, get into the staffroom, have a cup of coffee and let them get on with it.'

Do you feel that your skills are always valued by the participants?

No, not always, it depends who you are working with. Sometimes, because the teachers think, 'Oh yes, we'll send the musicians' you get the most conservative kids, the kids who are really good at playing the trombone and don't want to know about anything else - it is really quite a hard problem to work with. You have a certain advantage over the teachers, I suppose; you are not there all the time, they don't know who you are and that has some positive advantages. They don't need to develop a negative relationship with you or slag you off or see you as an authority figure. On the other hand it sometimes works the opposite way; they are not going to see you tomorrow so they can take the micky and they won't have any problems.

Who do you perceive as the audience for your compositions?

The answer is everybody. I don't believe in the idea that art is a kind of niche market or that it is targeted at somebody. I know this might sound like idealistic twaddle but I am not writing for an élite of people who are in the know or have the right taste. I am trying to write pieces which at one level are immediately accessible, even if it is accessible in a kind of gritty or unpleasant way but you know what is going on. They also have a deeper level; the more you listen to them, the more you get out of them and I think that is how all good art works. I think that art should be accessible to everybody, but that does not mean to say that it is easy or immediately pleasurable.

What would you like to see happening in the future in terms of educational projects?

I could talk for hours about this. I would actually like to see this idea of artists working in schools as being absolutely integral to the way the arts work in schools. I'd like to think that three times a term artists were coming into schools, working with children and sharing their skills. The whole relationship between artists, teachers and pupils could be quite different. You might have a teacher, who is essentially an amateur with communication skills, who knew how to bring in the artist who may be diffident and

didn't know how to explain things - the teacher could enable that person to communicate. That would be the ideal solution, a kind of three way relationship, where the pupils were always involved with professional artists and the teacher took on that bridging role. I don't see any hope of that happening because Britain is a philistine society, unfortunately. Apart from theatre, where it has a good tradition, the arts are regarded as frivolities. They have lost out because of Puritanism to begin with and then the establishment of capitalism. If you wanted music, then you bought in Haydn. Buying and selling is one thing, the idea of making culture is something else.

APPENDIX FIVE

Interview with Ian Mitchell - November 1996

The clarinettist Ian Mitchell is a member of the Gemini Ensemble. He has been leading education projects for over twenty years.

The Gemini Ensemble was one of the pioneering groups in music education projects during the early 1980s. Could you tell me something about your approach at that time?

The Gemini Ensemble was formed in 1974. It started as a performing ensemble when Peter Wiegold became Composer in Residence at the Arnolfini Gallery in Bristol and got the group down to do various concerts. We started working with schoolkids in the local communities and things developed from there. A lot of people used to come down to see our work and took away the ideas and developed them. That was in the late 70s. Peter's ideas were new to us, he had picked up a lot of things: obviously from his own thinking, ways of getting music to a wider range of people, but also from things that Trevor Wishart had been writing about and saying, even his little games booksⁱ were the kind of things that we built on. Peter was very interested drama and he got us interested in it. We used to do a lot of theatre based work that was sometimes adapted specifically for music, other times it was purely drama. In fact the group went away a couple of times to work on our own; a lot of that work was loosely music theatre which we fed into our workshops. So that was the start of it. At the Arnolfiniⁱⁱ they were very enlightened and we used to get kids coming in to work with us and create pieces. These very soon ended up in our concerts. So we originally just had them doing workshops and then we would do our concert, our music, but very quickly that idea disappeared and we did a concert which included the work that the kids had done.

So the children's work was actually in the main programme?

Yes and that was a revolutionary thing. It just blossomed from that work that we did in the Arnolfini. We had done concert work and broadcasts before, but the education side

took off. We were down there for around three years and suddenly we got asked all around the country to do things, sometimes linked with the concerts we were doing. Somebody would ask us to do a concert and then the local Music Advisor would get involved and we would do education work as well. Sometimes we got booked to do specifically education stuff. Once we came up here [Manchester] and got booked in a hall to do education stuff with teachers for a week. We would have teachers in the morning and kids in the afternoon.

Peter ran some workshops and people like Terry Edwards came along. Nigel Osborne was a friend of the group in the early days so he knew our work and saw things that we did. People used to come down and see our work in Bristol, Nicola LeFanu, for example, came and worked with us. It seemed to just expand. It was everything that was in the air in the seventies - Peter Fletcher, John Paynter, that was the background - but we were the first performing group to get involved in it all. Obviously being performers and composers and, at that time, involved *just* in contemporary music, we had our own slant which we could take into the classrooms. It was very seventies, some of it was very 'Let it all hang out' but that was very healthy. This went on until Peter left in 1985 to go and run Peter Renshaw's course at the Guildhall. I took over and carried on.

The Merseyside residency in 1986 was quite a big one where we built on the things that we had been doing before. It attracted a lot of attention because it was funded by Merseyside Arts, the Arts Council and all the boroughs - a lot of different people put money in and a lot of different kinds of organisations got something out of it. It was the boroughs, but also local youth clubs and general public from big public concerts - it was very hard work but it worked well and a lot of good stuff came out of it. That was the first big thing that I ran on my own.

People ask about the policy and there has never been a specific change in policy. I worked alongside Peter from the beginning and learnt a lot from him but you obviously put your own slant on things. I've gradually done more and more work in schools as the whole system has changed - funding systems, local authorities, community groups, whatever. Everyone is strapped for cash, LMS comes in, Music Advisors disappear,

they don't have budgets, all that kind of stuff. Now we do almost entirely school and college based work. This is a great shame because we used to do a lot of work in the community with local amateurs. In Bristol we did a lot of work with local composers, giving first performances and getting them to write specifically for us. We all created pieces together and it was very exciting, but everything has changed dramatically in the last twenty years. More and more as the National Curriculum comes in, you have to think carefully about what you are offering. In one sense, there is no problem about that because anything you do with music as a professional musician links in with the National curriculum. Teachers like to have it a bit clearer than that, so sometimes we run teachers' courses on a specific topic. We recently did one in London on notation for primary school kids and teachers. I always give the teachers the option of either us going in as ourselves and just doing what *we* want and working out our own project, or linking in specifically with what they are doing at the moment in the curriculum. Interestingly, even the GCSE people opt for the freedom. We are just setting up at the moment with two secondary schools in the Chichester area where the teachers asked for a totally different experience for their GCSE pupils. That is very exciting. I think that they feel that by us having freedom to do what we like it may open up something new for them. We bring in our own ideas which spark off ideas for the teachers. Most *primary* school teachers don't have the experience anyway, and quite a lot of them are not doing the music curriculum at all, so whatever we do they can learn from that.

Sometimes the relationship between the teachers and the musicians can be problematic in music education projects.

I can't see why that should be. I spend a lot of time with the organisers whoever they are - teachers, co-ordinators, headteachers or occasionally music advisors - we all meet together and thrash everything out. I talk to them about their role and what I expect from them and invite them to say what they expect from us. I talk about basic etiquette 'You are in charge of discipline'. We talk about everything, get it all out of the way and then invite them to talk to us about any gripes they may have. As with anything in life, if you hide it, resentment builds up and then people go away and write reports. The important thing in the report is to say 'there is a problem with this group

in the class and we managed to sort it out so the project went ahead and everyone learnt from that experience'. With primary school teachers I generally say, 'Join in and just pretend you are one of the kids. All go and form a circle means you as well, don't sit at the back with your notebook'. Timetable demands mean that it is not as easy for GCSE teachers to be around all the time, although a lot of them make the effort and they quite often like to sit back and watch. Unlike primary school teachers who are used to joining in and seeing what all thirty kids are doing, secondary teachers are much more focused on one thing and they sit back and observe and listen. They come up quite often and say, 'Its very interesting, I've never seen Sam doing that kind of thing in that context, I didn't realise they would be interested in that or I've never heard him sing before' They are also more shy about joining, a bit more reserved sadly. If you can't get a decent working relationship with people then the project is not going to work properly. When I took over Gemini I really worked hard at the planning side and it pays off. Not every project is perfect, we have had some projects where things haven't gone well: anybody who tells you that all their projects are wonderful is talking absolute bunk. We have had failures but we all learn from those and I think that is important.

What are your aims educationally?

I find that very difficult. Whenever we are booked to do a project, we talk with the teacher and specific aims and objectives come out of that. Basically, what I am interested in is getting the kids interested in music - a simple statement in a sense.

Do you mean contemporary music in particular?

Since I took over the ensemble its repertoire has broadened enormously We do all sorts of music now: standard repertoire from the eighteenth and nineteenth centuries; medieval stuff; folk song arrangements; jazzy things; all kinds of contemporary music. We have also worked with dance. I don't want to compartmentalise. I hate talking about contemporary music. It is music to me. I am not a contemporary musician I am a musician. If you are only a contemporary music performer, I think that is too narrow. Our percussion player Simon Limbrick is a wonderful jazz player and knows more about ethnic drumming than most, he plays systems music, he plays Xenakis, he

composes, he has arranged for the group. If I asked him to put a percussion part to a Mozart string quartet he would do it tastefully. That is why he is in the group. We do a project for the Spitalfields Festival every year. We can play the Bangladeshi kids Mozart or Machaut or Maxwell Davies and it is all new to them.

Do you have the same approach to projects as you did in the early days?

The compositional work is more structured now. That is a development that everyone has gone through whether they are a composer or an educationalist or a performer. We still do a lot of the sixties and seventies stuff - graphic notation, for example - but we talk a lot more about structure and the building blocks of music. What used to happen in the seventies and eighties was that we would do the work with the kids and put it on in the concert and never talk about it, but now I do a lot more talking - why they have done it, whether they like it or if it could be improved. They don't know anything unless they are taught it - they are an open book. You could say 'Tell me something about starting a piece of music' and somebody might say 'Very loudly or very fast' and you can build from that. That immediately opens up ways for them to think about composing.

What do you feel you can offer that is different from what a music teacher can do?

I remember one of the Arts Council Music Officers asking us that and one thing that is absolutely crucial with us is performance and we spend a lot of time on that. There is a big difference between the work that Gemini does and what most composers who work in schools do because we are a performing organisation where a lot of us compose. We make big efforts to make sure that any idea that a kid has is then performed well, no matter how small it is: it might be a two second gesture but we will rehearse it. Only when it is performed well do they begin to think it is worthwhile. Some kind of splodge on a glockenspiel doesn't mean anything, but when you talk to them they meant to go from top to bottom on the instrument and back up again, but the stick got stuck. So we talk about how you hold the stick and how you can get that effect to sound good, which is exactly what we do when we are rehearsing our new pieces. When they hear it sounding good, whether it is us playing it or them, then it is raised in stature and they

begin to realise that there is a big bridge between conceiving ideas and putting them into practice. A lot of people get the kids to conceive the ideas and then fall down with the practice of it. We rehearse extensively with the kids to get good performances: when they perform well they are proud of it. There is nothing worse than a load of kids having really good ideas and then knowing that it sounded dreadful. I think being top performers who expect the standards from themselves and the kids really works. Time and time again the teachers are impressed by the kids increased concentration - we get quite tough on them. When they get it together they hear that it sounds wonderful and they want to do it every time and get cross if one of them isn't watching. Then you can build on that: they can structure it better when they have heard the things clearly. We have gone to town on the standard of performance of kid's work and it shows the teachers what the kids can achieve. The teachers are generally not performers, particularly in primary schools. Although many secondary school teachers are performers they don't necessarily bring that to their kids, although some of them do and it is very exciting.

Most orchestras and opera companies now have an education team. Do you think some of them may be jumping on the bandwagon?

There is money in it. At one time it was an implicit condition of the grant and all of a sudden all the orchestras popped up with an education officer and they didn't all work. I know one London orchestra where the education officer was regarded almost as a tea girl. As though they were saying 'We've got our education officer now, phew, can we have our three million pounds'. The attitude of the management was that they had to do it to get their money. It could be changing now but there is still that feeling. I think one of the problems in a lot of institutions - which differs from a little performing group like Gemini - is that a lot of people have an education officer who organises the stuff then other people go and do it. I've never worked like that and, although it might work, what I find incredibly valuable is that I am the person who sets it up from the beginning and sees it through to the end and goes to the evaluation.

On the other hand some education officers have said that it is better to get outsiders because not all orchestral musicians have got the skills or are interested in doing education work.

I know exactly what you mean and it is right in a lot of cases: it is very different having an orchestra and then trying to persuade people to do education work. Gemini is a performing group that is also an education group and that is the big difference. Any new people coming into the group have to be able to do that. In an orchestra it does create problems. If they could train up people from within the orchestra to do what I do, actually set up the project and see it through from beginning to end, then they would own it much more. That is one of the things we really work on - that ownership. We are facilitators really. I would be very wary of drawing up an education policy because I am not a teacher, and I wouldn't pretend to be but I wouldn't want to come from that end of the system. I am a performer, that is what I do best and I can bring things from that into the classroom.. That is the value of us: we don't look at things like a teacher and we can get different results. They may not be any better or any worse they are just different. The teacher can say 'That is a different angle on it and perhaps I could explore that'.

What do you think of the education work that other companies do?

I don't get the opportunity to see very much. Sometimes I feel they could have performed better and made the kids feel better on stage. Some of the people who you think would have more exciting ideas as composers produce material that is fairly ordinary - it is as ordinary as our stuff sometimes. I went to a presentation at the South Bank, early on in its education department's life, and it was an excuse for the professional performers to have solo spots with the kids being secondary to that. They were accompanying the flute player and then they all stopped while the drummer did a big solo. I have difficulty with that. You've got to swallow it all and work for the kids, if you don't do that then the kids don't feel that it is for them and you don't get a hundred percent commitment out of them. I think that does happen a lot. We do a lot of education work and I think that helps: the more you do the more you see the different issues. If you have only done one project a year which lasted three days then

you lose that momentum and knowledge and have to start again, a bit like practising the clarinet - the more you practise the better you play. We can't do education work every day, you would come home exhausted and you can't practise so you have to spread it around a bit.

How would you like to see this education work develop? Perhaps you are happy with the way it is now.

No I'm not happy with it because it is still an add on, it is not integrated. I do feel that Gemini have achieved that integration. It is very difficult progressing from a workshop to a concert, and you are never quite sure which one you are in. So you get something that is not the formal concert, but it is not the workshop either - when you are still creating things and sorting things out. I'd like education work to permeate everything we do. It is the idea that when you are a professional you are different. We can learn a lot from the kids, we get a lot of ideas. There is this awful thing of putting the kids' creative work in a pre-concert concert, and then you go on and play your Messiaen, and that is the proper way to do it. I have a problem with that although we sometimes separate things out. We did a Purcell Room concert where we performed all the A level students pieces before our evening concert: our evening concert had been planned around a theme - it would not have worked if we had included theirs. It did not demean their pieces: they had a long concert of their own. There were two concerts that evening, and that is how it was billed: it wasn't a presentation before the proper thing. We did a tour in 1994 for Maxwell Davies' sixtieth birthday and everywhere we went we had a local choir perform in our concert. They learnt the pieces and we coached them and so they all felt a part of the project. It is not separating them out. It is trusting them and saying 'We do this and we think you are good enough to do this as well' and then ensuring that they are good enough. There is nothing worse than going to a really duff presentation by kids, like school concerts that we have all been to, which go on for three hours and the standard gets worse and worse.

There are some extraordinary things going on: for example, the Hallé bought a gamelan for its education projects. What has that got to do with a symphony orchestra?

It is great as a resource and looks good on the Arts Council report but you have to question all that - it is very dodgy.

¹ These were commissioned and published by the Schools Council Secondary Music Project and were intended for use in the classroom.

² At this time the Cockpit theatre in London had a similar scheme.

APPENDIX SIX

Interview with Gillian Moore - August 1995

I understand that you took up your post as Education Officer with the London Sinfonietta in 1983.

Yes, and at that time I was the first education officer for any British orchestra. It is hard to believe that because it is such a short time ago. Not only does every orchestra of any professional standard have some kind of education programme now, but it is a major plank in orchestras' activities; so much so that in the recent orchestral report - the Arts Council's Review of Orchestras - education and community work were very much at the centre of things. Back in 1983 Leonard Gray and Michael Vyner felt that London Sinfonietta - which was, after all, the leading contemporary music ensemble - had to have something to say to a wider public than the very small ghetto of people who were coming to contemporary music concerts. So we came initially from that kind of impetus - a sort of missionary zeal. Also London Sinfonietta had had some initial work with Richard McNicol who was a key person in this field. He had just given up flute playing to do the education work full time and was a key person in the focus. What we started off by doing was a project based around the Sinfonietta's Ravel and Varèse Festival. This was seen as a major educational opportunity because the music of Varèse, although a major composer, was actually not very well known - certainly among teachers. So we decided to use his music as a plank for stimulating classroom composition. I think it was a very interesting time because GCSE was coming up, the orchestras were beginning to do this kind of work and we found that what we did immediately had a huge relevance and immediately took off. John Paynter's work had been around for a long time and the whole idea of composing was beginning to take hold in classrooms. Many teachers were desperate for input into composing work. That is why the vast majority of orchestras' work with children was concerned with composing - there is a variety of reasons for that. One is that it is easier to do composing rather than performing with kids who don't have developed musical skills. Secondly, composing was the new thing in the curriculum at the time and it was what teachers needed help with. I think actually we

probably went a bit too far in that because what you got then was a bit of a mismatch between the skills of orchestral players and what they were being expected to do in the classroom; a lot of the early work with the London Sinfonietta focused more on composers than players. I think it is only now that we are trying to rectify that a bit. When I say 'rectify' I mean achieve a balance again so that we might do projects which involve commissioning work for kids to perform in addition to doing works for kids to compose.

Were the first projects similar to the work you are doing now and where did you get the ideas from?

I think the methodology of the composition projects remains essentially the same - which is that you are giving the people you work with, whether they are children or adults, a doorway into different types of musical language. You are giving them different vocabularies from which to choose and through which to express their own musical ideas. You are also giving people a practical insight into current musical languages. So you are increasing their understanding of music through doing it themselves. The absolutely classic maxim is 'If you want to learn about Ligeti, then the very best way - whether you are 15 or 45, or in prison, or a 7 year old in school - is to use those rhythms yourself, to use those sound clusters, that micro- polyphony, that Messiaen mode yourself - to actually get your hands dirty and play with those musical ideas and find out about music from the inside. That seems to us like an old hat idea but it was absolutely new in 1983 from the point of view of a major movement. I personally was learning all the time - I was fresh out of university and knew nothing, I certainly didn't know anything about education because I had never specialised in it. I was learning from people like Richard McNicol and Nigel Osborne. I very rapidly began to see my role, working with composers and players, as a kind of mediator working in a variety of situations.

An important thing for me in this work with orchestras and professional musicians - a lot of people disagree with me on this - is that it should be the actual composers and performers who do the work. Very often those people are not necessarily the best workshop leaders. It seems important to me that you give people you work with the opportunity to work closely with the top of the profession as it were (to use a kind of hierarchical metaphor) but with people who are really at the cutting edge. For

two reasons; first of all just to give people access to that excellence and for that to rub off on to them, and secondly for those people themselves to be influenced by the people that they are working with. It is absolutely true, it is not wishful thinking, that the composers we have worked with have gained enormously. Composers have said to me things like “I would not have dared write something that simple and bold if I had not been working in that classroom and learnt from those kids about musical boldness and simplicity”. Performers have said to me “I have had to learn to be so much more flexible in order to respond to the musical needs of a child in a primary school or a 15 year old doing an improvisation for their GCSE”. They are actually gaining artistically from doing this work. I think if orchestras work too much with so-called professional workshop leaders then they lose that opportunity for cross-fertilisation. I think that what we are talking about, without wishing to be grandiose, is nothing less than an opening up, a democratisation of musical composition and performance and a sort of dismantling of - I think an obsession with professionalism. I think that the ground where professional and non-professional meet is a really fascinating and exciting one. We could be working towards a new musical form - a collaborative, creative work. Harry Birtwistle actually wants to write a piece involving children, not in a kind of cute way at all, but because he is really keen to get his musical hands on the sounds that children make. Nigel [Osborne] would write a piece that is a collaboration with children because he wants that freshness and simplicity as part of the creative process. I think that that dismantling of barriers, between professional and non-professional, is something that we didn't really predict but it is definitely happening. If you don't make available the people who are actually making the work - making the art - to these situations in schools then you are losing out on that possibility. I worry about the profession of workshop leaders. In a sense I am one myself, but I see myself more as a facilitator for working with Berio or Birtwistle, Judith Weir, Dianna Burrell... My role is to help those people be composers in certain situations (or the players in the LPO or the London Sinfonietta or an African drummer or whatever) and to make that person feel that they are not having to be a teacher, but that they can actually be themselves in the classroom situation. That is when they will give off their best. The resource that you take into a school is not someone who can lead a clapping game necessarily, teachers can do that

very often very well, but is often something as simple as the fantastic sound a great player makes. I am a firm believer that people recognise quality and that if you take Michael Collins into the classroom the kids are going to be knocked out by it because it is the best possible clarinet playing. That was the philosophy from the start with London Sinfonietta - we were going to work with the composers and performers who were actually doing it and less and less with professional workshop leaders.

Where would you like to see the work go from here?

There are a few things which are a bit controversial. One of the things, from the point of view of the orchestras, and not an educational point as such, is an interesting dilemma. All through the 80s when marketing and education were really polarised I was saying that the education work was not a marketing tool, which I still believe. It is not a crude marketing tool at all. There was a lot of talk at the time about 'the audiences of the future' and we would all rail against that because we said that 'These people exist now and what we are doing for them is *now*'. I think that possibly we went too far in that; orchestral managements and education people were constantly dreaming up fantastic projects which took on a life of their own and were quite separate very often from the artistic life of the orchestra itself. I think you can create something much more exciting if you integrate it exactly. This is why I have dismantled the Education Department, as such, at the South Bank because I think it is much more important that the people running the education projects are working side by side with, and almost indistinguishably from, programmers so that everything that is programmed by an orchestra is educational in the broadest sense and involves a broader group of people than your middle class concert-going audience. I think it is important that there is that artistic integration but also that we do follow up with the people that we work with. There is no sense in pretending that you don't care if people come to concerts because if you say that you are denying them the opportunity to have access to what you do. I think the important thing is that you recognise that when you do an education project in a school, for example, then you have access to a fantastically complex community of parents and friends and the different community organisations surrounding that school. I think that you should try very hard to continue to give them access to what you are doing. That could be called 'marketing', or it could be called education or 'access', but it is actually

saying “We are going to go into this school and we are going to make the most of it” which is something we have never done. We are going to make the most of it by bringing people back - if you do that you have to recognise the concert format itself is the old nineteenth century institution and that they are going to have to change it; it might have to be at a different time of day or it might have to be shorter or you might have to have introductions or you might not. You might have to have better presentation - all these things come into it.

I think that perhaps one of the most fundamental things would be for ticket prices to be lower.

Yes - this is something I would like to work on at the South Bank. I'm not going to call it an access unit because that is a horrible mis-used term but it is some kind of buffer zone (which is funded by maybe Paul Hamlyn - or whatever - Foundations), between the education and the marketing departments, which is going to make it mean that we are not at odds with each other and that we are not saying that we have got different agendas. We have got the same agenda which is to make the arts available to people basically. In the education world we so often meet people at such a profound level. We really touch something for a very short time and then we go. I think that that is a bit dodgy because there is a big buzz involved for everyone concerned including the people who lead the project or whatever and then you just leave it and you are constantly chucking out projects and we used to pretend that it was all about the educational integrity of the project but in a sense the educational integrity of the project - this is again controversial - is not really the orchestras business - if you are talking about orchestras that is the business of the teacher to put it in all sorts of context etc.. I think what we have to be doing is creating, in every possible sense a kind of access to what we do so that a child in a school feels that after they done the project they actually know how to continue to be involved in the world of the people who have worked with them. I think the workshop format is problematical; it depends so much on a very short period of intense and highly energised working towards a goal. Very often that goal is not achievable really in the time and it depends on the people who are leading the workshop remaining completely in charge and impressing their personality on the situation and being the big dynamic workshop leader etc. That is a very exciting format but it assumes that

the people leading are absolutely in control of the situation from beginning to end. I think the workshop gives the illusion that the people leading it have control over it, but I think in some cases they really don't at all. It is much more difficult to organise, but I would like to see a situation where the people we are working with have a more long term access over which they can actually decide, to a certain extent, what they will take from this resource. I don't know quite how it is going to work but I am working towards it in one project at the South Bank which is a three year project. It is actually being documented by Keith Swanwick, it has got a researcher working on it. It is a three year project with the same kids, the same six classes and they are really tough Inner City South London schools and we are following the same six classes through their Key Stage 3. We are working with them on a variety of different inputs so they have already had a couple of terms working with the gamelan and doing their own related compositions. That was fantastically successful, then they got Steve Reich for the day and then did a project for him based on city life and performed at the Festival Hall and went to a concert - a London Philharmonic children's concert. That was the first concert that the children had come to; a wonderful thing about the three year project is that we can do it very gradually and we don't have to give them the big experience in three weeks. By the third year of that project I want the teachers, and I hope by implication the kids themselves, to feel confident enough to know their way around a big cultural resource like the South Bank to look at the programming themselves and choose what they want to do and how they want to do it. When we go into these schools, I often wonder if the projects are slightly imposed. Keith Swanwick is already saying about the three year project that he wonders if at that stage in the secondary school if that kind of progression in musical learning is not necessarily relevant for all kids particularly for the kids we were working with. He wonders if the kind of succession of indelible experiences that they were getting through this project is not more effective than a National Curriculum which goes from Point A to Point B to Point C. That is amazing for him to say, but that is what he was asking after seeing this work. Those children have very short concentration spans, they are very mixed classes so there is a whole range of educational stages in them. Some of them have behavioural problems and in the workshops in the schools there have been some problems. The players have wondered sometimes if their

expertise was really what was needed although at all the high points of the projects the rewards were enormous. The Steve Reich day was quite extraordinary - I have never seen people - any kind of people - have such focus and concentration as those kids did for an hour and a half of London Sinfonietta's rehearsal. They came to a rehearsal which I was really worried about - we really planned it well. Steve Reich was absolutely great and then Alec Roth interviewed him and the kids battered him with prepared questions and it was just fantastic. That experience for me was extraordinary because it was those kids and because it was that composer and that orchestra. Everything about it was of the highest quality.

APPENDIX SEVEN

Interview with Nigel Osborne - August 1995

Could you tell me something about your experience with early music education projects?

That is a very difficult question because some of it is a blur. As far as I was concerned my first engagements with education work with the orchestras, specifically in schools, were merely an extension of work that I had been involved in before. Certainly the whole process was a very natural and organic one. I was very happy that the initiatives cropped up at the time that they did because they followed on logically from things that I had been working on. I guess that there are several antecedents to that. This involves a personal history.

I began my professional life in education in 1971 as a schoolteacher in a London comprehensive school. In the very early stages of that I tried, even within the constraints of the syllabuses that existed, to introduce as much creative work as I could. I did this in all the places that I worked. There were many years of involvement in schools and it was during those years, with various syllabuses and various contexts, that I was involved in trying to evolve models of developing children's creativity. In a funny way, I was already operating the model that later became the norm in the outreach movement, in the sense that, at the same time, I was trying to become a professional composer. That meant getting back from school, working all night, not sleeping, having a shower and going back to school in the morning. But nevertheless, bit by bit, life as a professional composer was emerging for me. I felt that I was bringing some of my professional experience into schools as well as being an educator; so that was one strand.

There was another strand at the time which goes much deeper into my own creative work in the 1970s. I had been very interested, in my professional work as a composer, in setting up creative situations for professional musicians. I wrote scores where there were sections for musicians to be involved in group creative processes. I even refined that to the extent of being involved with a number of group dynamics and workshops exploring how one sets up and develops creative

impulses within a group of people. So there was a group dynamic origin. I found that group dynamics were hijacked by 1980s management studies and became thoroughly discredited. It seemed to turn into a system of manipulation, whereas I was interested in group dynamics as a creative process and of using the possibilities of people being together to become more than the sum of the parts - to release things out of people that could only happen when they were working with each other rather than individually. The movement then just dissolved into a kind of cynical social manipulation. I am no longer interested in group dynamic psychology.

Also in my own work I was involved, at a very early stage, in works for children and professional musicians. I think the first work of mine goes back to the 1970s. A particular turning point was in 1973 where I did some workshops with the Twentieth Century Ensemble of Vienna where I wrote a work with windows for the creative activity of children.

After finishing studying at Oxford I went to live and study in Poland. In Warsaw we founded an improvisation and live electronics group. I guess it was from that experience, and the understanding that there was a system which evolved out of free improvisation whereby a kind of logic appears: one idea sparks off another and one sets about creating the conditions for free improvisation.

The other very important influence was the theatre workshop. 'Workshop' actually is part of a utilitarian philosophy where there is a workaday factory-like process where collaboration can occur within the theatre. So working in a country which was still very much under the sphere of the Warsaw pact and Soviet access at that time meant that there was a particular resonance in the workshop in the late 1960s/early 1970s in Poland. For example, in Grotowski's theatre workshops, there was an opposition element - an element of social change and that is something that in my opinion has never completely deserted the idea of the workshop - it has always been associated with agencies of social change.

When did you first work on orchestral education projects and what did these involve?

I suppose the first of those that I did on the kind of current model of outreach work was with the London Sinfonietta. It was very inspiring to be working with a generation of people who I found had special abilities - Gillian (Moore) for a start.

There were a number of people who Gillian gathered around herself like Richard McNicol, who had already begun this style of work, and Terry Edwards and an increasing quorum of composers. I felt that at the beginning I came to it with a fairly large suitcase of ideals and some things worried me. What was lovely was the 'hands on' approach to creativity that I had always advocated - at the same time I did not want it to become too flip, too easy or too brutalised. I had a period of adjustment where I found my level in what the expectations of the organisations were on the one hand and what I felt I wanted to do on the other. I must say that I also felt that the situation was a stroke of good fortune in that it went the way it did. It had become a fashionable idea in arts administration financing circles that there should be some outreach, some link with the community. I felt that there was a terrible danger that that could simply turn into another branch of PR, another cynical exercise. I think it was only because of the particular quality of the people who happened to be there at the time that it turned out to be anything different.

I had to make a bit of an adjustment in that the needs of the Sinfonietta - and this is where the tail began to wag the dog - were for projects to be related to specific concerts and always with the suggestion that this was going to bring people to the concerts and make the audience of the future - which was fair enough. I think there was more good faith than cynicism in that, but it did mean adjusting ones projects, not towards the immediate creative needs of the people that one was working with, but towards a programme. In the end I found that more stimulating than I imagined. When I had to sit down and think "I've got to prepare a workshop where the kids are going to be listening to a piece of Ligeti" I found that that was rather joyful. It meant that it allowed me to bring two strands of my life together that had always been dangling separately. One strand was teaching composition in a university. The other strand was my own grass roots educational experience and I found that it was surprisingly easy to unite the two. There were rather charming direct straightforward ways in which sophisticated information could be presented. I had not before brought those things together and now I am bringing them together the whole time. When I am doing supposedly high level work for post-graduate and post-doctoral students I will sometimes still use workshop methods to project the ideas. My vocabulary of workshop has been enriched by confronting that problem:

“How do I get over the specifics of an individual composer’s style in such a way that they can then take away the little tunes and use them?” It does make a new definition of material. It means that being a composer is not writing a piece that people like and somehow adds to cultural history, but is equally producing musical ideas that can be offered and put into other people’s hands so that they can use them. That becomes much more interesting for a composer to propose as their *raison d’être*. I had no trouble in inventing ways of presenting these things. I have evolved various models and ways of doing things that I am constantly trying to replenish and add to now. So that is where the ideas came from.

By the mid 1980s when this movement began to pull into full swing, I found myself bringing together my experience from theatre workshops, from way out improvisation with live electronics, from group dynamic exercises, from my own compositions involving spaces for other people’s creativity, from my work as a schoolteacher, and from my work as a composition teacher at Higher Education level. I found that I could bring these things effortlessly together. I do think that the workshop movement, at its best moments, has meant being able to approach the most profound and complex material in a direct ‘hands on’ way that links immediate practical physical experience with sometimes quite profound thoughts and ideas. I think that, at it’s best, is an enlightened intellectual step that the workshop movement has generated.

You have talked about the work at it’s best, what do you see as some of the weaknesses in the work that you have seen?

I think that some weakness always comes in the period after the pioneering in anything. It is rather like when you make up a joke and a year later somebody tells it to you and it falls terribly flat. In the original pioneering period we invented all sorts of things. For example, we found, for a period, that it was good to start with a physical warm-up - some kind of focusing, some games and improvisation and then composition. That is the kind of cycle that I operated in the classroom and, as a cycle of work, it seemed to fit in the workshop very directly. I now see the games that we invented coming back to me and it worries me because I think the essence is to invent the games for the situation with a freshness that they have at that time. This is not the clapping games that everybody does now. I do recycle my things

from time to time but I am very careful when I do it and have had a good break from them and am able to look at them in a slightly different way. The idea of a habit, a product, entering something that was always process and always discovery, is a danger. There is a kind of pseudo-professionalism that has somehow come along. If we look at the economics and the social position of it, I find myself in the absurd position where I'm nearly 50 and yet cannot, in this country, make a living as a composer. I can't get any money at all as a composer. I can't begin to make a living; I have no commissions, no performances and no broadcasts, but I could certainly go around as a composer doing workshops. That is a betrayal of the faith that we gave. Those of us that began this movement, began it on the clear understanding that it was not going to become a surrogate profession. It was not going to be second-rate or second hand but it was going to be professional artists who would happily and joyfully agree to spend some of their time broadening the social reference. That contract was broken appallingly. There was a time in the Sinfonietta where there was a rule that no composer would be exploited doing education work unless they were being performed by the orchestra. I use the word *exploit* because now I think there is a dreadful thing where, for example, I heard a gallery owner say "We don't use their work but we get them to do workshops". I think that is unforgivable and a total breaking of faith. I think the companies, the Arts Council and others really ought to look at their consciences about that and about how a whole second echelon of work has been created. Ironically the work that those companies perceive as the second echelon is often more interesting than the work that is happening on the main stage. I thought that Alec Roth's community opera for English National Opera (ENO), (which none of the ENO management came to see), is more interesting than a great deal of the work that is put on the main stage. I am very concerned that that division is occurring. That is cynical abject exploitation. It happens too that sometimes the education team involves players who aren't in the orchestra - it has all got a bit out of hand. It should not be allowed to turn into a second echelon. It demeans the work, it demeans the people who do it and it actually undermines the whole philosophy of it.

Where do you see the movement going?

I would not have expressed the negative things, had you not invited me to because I think the positive things are far more interesting, so let's get on to them. I hope to see the workshop movement moving towards more and more adventurous creativity. I find a positive side of the vision between the straight commercial (put it on the platform, make the CD, the petit bourgeois end of the art market) and the workshop end that has been relegated to second position, is the great potential for real invention and creativity to occur in the artistic domain. Certainly I find much more space and interest than I do in the professional arena which, I am afraid, I find increasingly stifling and limited. I do see the possibility of a creative space that does not exist in the so-called 'professional world', which is hemmed around by recording contracts, second-rate conductors, cowardly managements and bureaucrats lacking vision. In the world of the workshop there is a kind of professional area to breathe. I would like to see this pushed further because it is the place where there is still creativity. Then it has a second duty. It is not only a social one, in the people it introduces to creativity, but a duty to the forms of art that it takes its privileged position from. It is now becoming the main centre of creativity and it should push things forward in a much more intensive way. I would like to see that and I would like to see us embarking upon methods to amplify that clearly.

I am in a rather anarchic stage of my workshop life: I shocked everybody, when I did a South Bank project for the homeless last summer, by refusing to have a warm-up, refusing to have any improvisational games - we just sat and talked. This is not something you should normally do; of course it is a great thing energising people and so on, but sometimes it is also very interesting just to sit and find out what people are thinking. It was particularly appropriate for the homeless because it is a good place to start and to generate energy from there. There are lots of methods that need to be experimented with, provided that we remember what we are doing, which is not a product but a process: then those things will regenerate themselves naturally as people apply their invention to a situation. Everybody who is taking a workshop should walk in and re-invent it. The responsibility is to make it as it has never been made before.

Further than that, I see a social usefulness in it. I think there is a socially transforming potential in a way. I am working most of the year in Bosnia-Herzegovina and am using the workshop form with the children the whole time for several purposes. Schools have been closed a lot for security reasons - because of the shelling in various cities and because there is no heating. What we have found is that the workshop is a very nice way of presenting intense educational input. In situations of social duress, creativity is at a premium and so creative education is much valued. I am applying the methods directly, with some new little twists in the situation. We operated the first opera of the war in Sarajevo using workshop methods with 250 children - a children's opera in the National Theatre - we did a big project on Alice in Wonderland for young people as well as doing numerous workshops in Mostar, Tuzla, Sarajevo and so on. What is interesting about that is that there is a natural flow coming out of those workshops. One of them is straight into education - for example, out of the Mostar workshops and the effect they have had, we are re-equipping the city with musical instruments because it has brought people out of the woodwork and focused things. We have got several underground spaces where we can work now: even when there are security alerts we can bring the children together. Secondly we are actually playing our role in re-animating the education system which is very exciting. In September there will be teacher training courses, because many teachers have been killed and many have gone. There is a very exciting new national curriculum in Bosnia in music and so we are doing refresher/training courses for teachers which have come directly out of the workshops. Teachers have come into the workshops, which have been replacing school work, and out of that a very natural progression has come to retraining. The other thing that has come out is therapy. 90% of children have Post Traumatic Stress Syndrome and of course music therapy is a wonderful way forward and that has come out of the workshop work very naturally. Also the workshop is a very socially cohesive form and there *is* a need for that in Bosnia. The integrative effect of this work is very high; it integrates the kids very rapidly. It has a socially transforming role. In a sense it becomes an affirmation of communality and a shared work of creativity: there is a very bright side of it and there is a very interesting role to play but it won't play it and it won't get into the twenty first century if it hangs

on to it's habits. It has to transform itself. That would be my feeling about the workshop and the educational outreach movement. Gillian (Moore) and I call it the 'Second Wave'. I feel that my work in the Balkans is already my second wave. It is very hard, devastating work but on the other hand I am so satisfied by the way that that is progressing that I don't give a damn about anything else. Four years ago I introduced a new course at Edinburgh University called 'Music in the Community' which has been mirrored in other universities now. That has been particularly concerned towards throwing music students in at the deep end, sending them off on placements and teaching them workshop techniques. We are very pleased with what has come out of it so far, particularly if one looks at, in comparison, the rather disappointing, perfunctory way in which workshop work is gone through by a certain generation of people. I welcome the newer generation that we have trained to question and invent: the younger generation who have come out of the Guildhall, who have transformed their courses in that direction, for example, and my students. That is the bright side of the story: maybe the cavalry is coming; maybe there is a young generation that has been educated sufficiently to question and to reinvent and to have their stake in making something new out of it. Those are the thoughts that I have.

APPENDIX EIGHT

Interview with Duncan Fraser - July 1996

Duncan Fraser is Director of the Bristol Centre for the Performing Arts. With a background in arts development work, he was instrumental in setting up the Royal Liverpool Philharmonic Orchestra Community Education Department and, until 1996, was their Artistic and Community Director.

Could you tell me something about your work with the Royal Liverpool Philharmonic Orchestra Community Education Department?

It was the first *symphony* orchestra to have a department - starting in 1989. As a Community Education Department it is not simply about schools - but we do work with and for schools. The work falls into different areas. First of all a series of schools concerts which are organised for a whole week in March, seven and a half thousand people come. It is particularly geared towards Key Stage 2 and the concerts normally reflect the theme for the overall programming of the time. This has been various things - music and dance, music and film, next year they are about places and cultures. This year we had a scheme of work written by the local authority teachers and advisers which looked at the relationship between music and film. It provided an eight week work pack with all kinds of ideas including suggestions for evaluation as well as our own evaluation. It was then co-ordinated at the end. Partly because we had such a good pack, we had a phenomenal take up rate. Interestingly, several schools have subsequently been OFSTED inspected and have used this as an example of their work that is a model of good practice.

Secondly, rehearsal visits - these are similar in a sense because we intend that they are as strategic as possible - a schools group will come and again they will have had a pack of information about what to expect, about what a rehearsal is, all kinds of work sheets to do in advance and afterwards. The rehearsal visits involve young people coming to a rehearsal but first of all doing some creative work with the teacher. They then go into a rehearsal and afterwards make their own piece based on what they see. We also have a concert series called 'Sounds

Alive' which has included a bhangra group, an African dance and drama company, Icebreaker - we have a whole different range of groups in there.

Do you see it as your role to bring in different styles of music?

The Philharmonic are unique in that they are the only orchestral society in the country that runs its own hall. We have a hall director who programmes the hall for everything other than the resident ensembles. My job is to programme the orchestra, the youth orchestra, the choir and the community gospel and youth choirs and the community education. But having said that the Saturday morning series was always a very broad brush approach.

Is evaluation part of your standard procedure?

Yes - although we have overall aims, every single project and each strategic strand has specific aims which we evaluate against. Broadly it has been the normal kind of questionnaires and general discussions with teachers - I am sure it could be more sophisticated and we are trying to look at ways in which we might do it - but it has been a *key* part of what we do for at least three years. There has been *some* evaluation since the beginning.

What impact do you think the work of the orchestra has had on audience development and numbers?

There are all kinds of things packed up in that question - the whole issue of audience development. Within a very recent tradition of community education - given that it is only fifteen years old - there have been two schools of thought. One is that community music education has nothing to do with audience development. The other, a view shared by most Chief Executives, is that that is what it is there for. I think that probably we have reached a stage of maturity in the profession now that accepts that it is a little bit of everything. In marketing terms, community education is wonderful. It has direct contact with groups and so on. I think that is very important.

At the Phil we have not thought of it as audience development. We have thought of it as trying to turn the thinking of the organisation round to being a resource for the community. Having said that then there has undoubtedly been audience development in a sense, because we have actually developed specific products for the audience. I would not expect there to suddenly be an influx from

the schools attending the Wednesday and Saturday concerts - although we have organised some projects which have been in the main programme and therefore there has been. But what I might do is say “Yes, there was 3% extra in the audience from that project”.

To what extent do you think that the orchestra can make a distinctive contribution that could not have been made by the teachers?

I think - given the particular projects that we are talking about - considerable. If we were discussing a one-off project in a school, I personally feel that many players who do this work do not have as much to offer as the teachers, or that what they can offer is not often used in those projects. If I just refer to the work that we do the whole point of the schools concerts is that there is an imaginative, innovative look at the work of an orchestra and so when people come to it, not only have they done all the work in advance - the education work and the artistic work - but they actually get to see an orchestra perform in a very new way. We always use another art form - we are trying to increase the visual impact of the concert, but not just gratuitously.

This year we were trying to show the relationship between music and film, so we had a new piece of music composed. We gave that thirty second piece of music to four primary schools. They worked with professional animators who animated what they thought that music should be. We also did the thing the other way round with a film - Jan Swanmaker's 'Down to the Cellar'- a very atmospheric little piece about a child who walks down to the cellar which we showed in silence. We then had a composer produce a score which had lots of alternatives in it. The audience were asked to choose which instrument they wanted to play the melody, which harmony they liked best, what spatial effect they wanted and then we played the piece, so the audience had total ownership of it. The point of using the visuals was to increase the concentration of the listener and it really succeeded in doing that.

It is my experience that a lot of orchestras do the one-off project.

Yes most do that. The Liverpool Phil has done a lot of that and everyone still does it partly because it has personal development for the people involved. We have specifically fought the one-off sexy project and have tried to develop a strategic look at what we are doing., Whenever we think of a project we always ask ourselves what the real strategic benefit is - 'Will the skills be left? How does it add to what is already there?' and so on.

You have your own vision as to the ways community education should work but I know you have a certain amount of disillusionment about the business generally.

Yes. I think the frustrations are the same as they are for most people. One, are we really strategic? Two, is the quality of the work of players working on projects any good? Thirdly it is enormously difficult trying to fight the schedule, trying to find resources, trying to change a massively set cultural concept is incredibly difficult and I think it will only really change when a major orchestra goes bankrupt.

And then?

And then I think there will be a very different way of looking at things. I have written before about the need for a community of musicians - the idea of being a whole pool of musicians, composers, musicians from different art forms working together to develop people's ability to make and create their own music. Whether orchestras are the right forum for that, other than they have a great history and a great deal of resources now, I don't know. But the individual attitude of classical musicians who have de facto spent twenty years of their lives perfecting a particular sound in order to recreate someone else's music is not necessarily conducive to themselves creating a new and exciting product - it is just not in the psyche.

So what do you see as the answer to that?

I think the answer is that we have to encourage different ways of working and we have to encourage people to be innovative. It will need someone to be innovative and say "Okay it will cost lot of money but lets go with it and invest in something. There's a linked issue here which I have got into trouble for talking

about before - the issue of touring. Symphony orchestras define their greatness by, amongst other things, where they tour.

This was brought home to me eighteen months ago when the RLPO did a tour of Austria and Germany. This is sold as the great flagship organisation goes to Vienna taking Merseyside with it - well, I think that's rubbish quite frankly. The fact is that if you put screens up at most of our concerts, actually probably 85% of our audience wouldn't know whether it was the Liverpool Phil or the Vienna Phil playing. For me a fantastic resource like a symphony orchestra has to serve its community first and foremost. There are a lot of communities that don't have access to symphonic music. Getting that balance right is absolutely vital and that is going to take a long time to change. We work in a business which is full of the myth of artist's exclusivity and specialness. With the greatest will in the world a few community departments bolted on to a symphony orchestra is not going to change that ethic.

What is the educational expertise and background of the Community Education team at the Royal Liverpool Philharmonic?

There is a general issue here about what kind of staff you have. Do you have someone you trust fundamentally to go and do the workshop or do you have more the administrative type? We have done both at the Phil. There was me Artistic and Community Education Director responsible for programming and Community Education policy, budgets and so on. We have two Education Officers - A Community Liaison Officer whose background is very much community arts and community arts development and brings that very particular expertise to bear. Our Community Education Officer is an ex-teacher, music graduate. We also have a Department administrator. We decided that if we appointed a practitioner, however brilliant they are, they are only human and have limited experience and abilities. What we preferred to do was to bring in specific artistic project managers, for example, Late License, our three year project for older people has a specific project manager. It means that you can use very specific expertise. You could then argue that it is not the resource of the orchestra but that is the philosophy of it. What we wanted in the team were

educationalists who could lead a workshop so that they knew what a good one looked like.

A need for training has been identified for musicians involved in education work. What training would you recommend?

Firstly it would mean scrapping conservatoires and starting again and completing reviewing the contract so that education work was written in. It would also mean auditioning them for the work in the first place and having appraisal for all members of staff including orchestra members. Everyone else in the country is used to appraisal but orchestras still don't have it. There are difficulties but someone should pilot it and have a go. The Liverpool Phil is hoping to do that. Then you identify what the actual training needs are. We have, for the Late License project, individual training contracts between the players and the project managers so that we know what their skills need to be.

Basically it is going to be a lot easier once you have got a new generation of people - particularly people who have come through the new GCSE who're going to be very different audiences, they are going to be very different performers and composers and so on. I think when that feeds through it may have a different impact but trying to retrain some of those people who have trained for twenty years on one particular thing is very difficult.

How does your philosophy stand in relation to other people in the same position in other orchestras?

The first thing to say is that there is not anyone else in my position. There is not anyone else who is both the Artistic Director and the Community Director and sadly, as I am now leaving, my post is not going to be replaced - it is going to be split up which is significant. I think the strengths of what we have achieved are really trying to improve the strategic work and I have seen so many example elsewhere - not just orchestras - where the work is still one-off. It is still 'Let's go and have a great time for three days and make something that is moderately interesting and moderately awful and then let's forget it'. It is not necessarily based on the needs of the client because in many cases the client - be it a teacher or a key worker - has not been consulted about what it might be. In many cases the people who are hosting it could have done it equally as well and in many

cases it does not use the players to their best where players are not playing their instruments. I think there is still a lot of poor work. I think we have to improve the quality and look at how it goes towards improving the bigger picture. By encouraging it to be related to the artistic development of the organisation and the community responsiveness It could be marketing, training or any number of things. In my view every member of staff of an organisation should have education training in their job description - be they a technician, a marketing director or an education officer - there are so many potential links.

APPENDIX NINE

Interview with Eugene Skeef - November 1996

Eugene Skeef is a South African percussionist, poet, composer and educationalist living in London since 1980. In the seventies in South Africa, he worked with Steve Biko establishing arts collectives, conducting a nationwide literacy campaign and actively promoting popular theatre, poetry and indigenous music. In 1996 he led the Huddersfield Contemporary Music Festival multi-cultural Open Ears project.

When did you first work on music education projects and what did this involve?

I first came to this country in 1980, having left as a political exile from South Africa, I landed in London, lived in squats for a bit and eventually found a flat in Brixton. I was very poor. I discovered a community arts centre called Oval House near the cricket ground. It was a very welcoming place with good, cheap food and lots of young people hanging around the place from local communities. This place was an accessible place that ran workshops and did outreach work. It was always buzzing with young people. I used to play African and Indian bamboo flutes. One thing led to another and the theatre director, Kate Crutchley saw that I had some skills in the way of working with young people: sometimes they would be there waiting for me before I came. She asked me if I would like to do a performance in the theatre so I got a piece together which used these young people. They gave me a space to rehearse and I just devised a performance piece using music, movement, poetry and sculpture. When I was preparing the work, during the rehearsals, Alfie Pritchard, who was the co-ordinator of the workshops, saw the work and was very impressed with my method of working. During the break he asked me if I wanted to do workshops in the place - this shook me and surprised me. It took me off my guard because the only two meanings I had known of the word 'workshop' then were, one the normal thing, a place where people mend cars or fix things and the other was a nasty notion from South Africa. It meant the kind of panel beating that an alleged collaborator, or someone that was accused of being an informer

within the political struggle suffered. You would be taken and a workshop would be done on you. You would be beaten up - people have been killed in that kind of way. Of course I now know what the word means. I said I would be happy to run workshops and that was the first time that I started doing education work in this country.

What was your work in South Africa before you came here?

That is a good question because what I am doing now is an extension of what I was doing in South Africa. In the 1970s I had left university prematurely as a demonstration against the expulsion of Steve Biko, who I met at Medical School in Durban. He was expelled because of his political activities, I was amongst a whole host of others who joined his movement which was called the South African Students Organisation and I worked closely with him doing literacy campaigns. We went out into the townships and rural areas and actually physically built schools from scratch and taught lessons, but there was a slant, an agenda. We did what we called conscientisation programmes where the teaching was very much in line with raising people's awareness to the oppression that the apartheid regime was bringing down upon us. I was also involved in setting up arts collectives around the country, travelling with Steve Biko and other people, setting up workshops actually, but then we didn't use the word 'workshop'. What we were doing really was making people aware of the wealth of our own traditions and using the arts as a tool to raise that awareness. It got to a point where - after the Soweto students uprising in 1976 (in which I was involved), and after Steve Biko was killed in 1977 - there was a serious threat of me losing my life. I was harassed by the security branch and moved to Johannesburg I was still involved with poetry, and writing groups and acting groups and I used to write plays. In keeping with our African traditions I used to work in a mould that didn't separate the arts.

It is interesting that you came from a culture where the arts were intermingled and now there is a gradual move in this country towards that.

When I came here sixteen years ago there wasn't much of that in this country since I have been here I have seen the development of that kind of work. I remember in the old

days when I used to apply for a grant, my work used to cause problems for the Arts Council and the GLC because they didn't know where to pigeon hole it. I had black friends on the Arts Council who began campaigning from within to get the funding bodies to be aware that you have to have a different policy for African Arts.

My work started to get known around the country. Over a period of about ten years I developed the Oval House Music School in conjunction with Rosalind Price and her partner Alfie. I became a story teller as well, I would tell stories of my experiences in South Africa, I had a very vital, very exciting childhood, my life was very colourful there and I was missing my country so the natural thing was to talk about it and share it with other people . All these stories actually evolved into performances of one kind or another and before long I was running music workshops in addition to movement and poetry and play writing. The music workshops developed into a music school and I eventually became the Director. This happened over a period of ten years and in that time I gave work to people like Bheki Mseleku, the South African jazz pianist, Thebe Liptere, a percussionist from South Africa. The late Dudu Pukwana, Louis Moholo came there. Gillian Moore, when she was working as Education Officer for the London Sinfonietta, was the one that pulled me into the mainstream European classical world. I started doing a lot of education work with people like Nigel Osborne, under the auspices of the London Sinfonietta and the popularity of my work with the Sinfonietta started spreading into the London Philharmonic Orchestra. Then I went up to Glasgow and started working with the Scottish National Orchestra.

When you are working on an education project, what are your aims?

Last night there were some MA graduates here who studied at Huddersfield. Brian, a young composer and James, a pianist and violinist. They had been coming to my workshops and we had a fantastic session. Brian, I think encapsulated the whole thing he said "I haven't felt so good in my whole life. You come into a room and you give us energy, you spread your energy and inspire us to be positive and be uplifted but having done that we discover that what you have done is to trigger the energy in us, we have the energy as well, but it is dormant". I think that encapsulates what in a general sense my aim is . It is really just to generate a sense of well-being amongst people who are in

the same space because the world is so full of the opposite of that. The rest flows naturally from that. I believe that if you are happy and you are relaxed and you feel a sense of fulfilment and well-being within yourself, and your confidence is raised then you function better, you operate better, you are more in tune with your environment.

Because you have an international perspective, I would be interested to know what you see as the strengths and the weaknesses of the British music education system.

In South Africa I grew up in squalid poverty and we didn't have instruments, we made our instruments, we made everything we used to entertain ourselves and to help us along with enjoying life. We would make a guitar out of an oil can, a piece of wood and some fishing line, we would make drums out of a can of jam, stuff like that, we would sing all the time, we would listen to the birds - our environment was just full of music - we were always making music. We even used to make music to survive in the apartheid system. We would be hungry, for instance, and the shops were owned by white people and things were very expensive for us. As kids we would go in with our home made guitars and speak in Zulu, and invariably the white people didn't know it because they didn't bother to learn your culture they just came and imposed their own thing. Whenever black kids walked into a shop the white shop owner would be very alert because they knew that you had come to steal things, we called it 'repossession' because we believed that the stuff was ours, it came from our country. We would come in and there would be someone playing guitar, then someone would improvise lyrics based on describing the situation of the shop there and then and they would say 'OK the shop owner is right by the till now and his wife is moving to the left of the counter, you can't go now, now she's bent over to pick up some eggs, now is your chance go for it'. And we would be making up these lyrics, everything would be done in music and we would be doing the jitterbug, dancing, and they would be attracted by our singing and dancing and they would look at us playing and not see the kid who was taking the loaf of bread. That is an education in its own kind of way.

When I left South Africa I was amazed to see classrooms with pianos, drums and recorders, flutes - things we didn't have in our schools. My first reaction was to think 'Oh these people have a lot going for them' This is a relative point because travelling around England I find that that is not necessarily the case everywhere: there are some places where they have lots of instruments and others where they don't. I'm sorry, I'm coming at this from so many diverse angles. I am critical of the music education system here. There is a very great sense of condescension towards music. It is like music is just something that is on the fringes out there and that it came in by accident. Everybody forgets that music is actually central to our lives. You turn on the radio, the telly, at airports and supermarkets, shepherds sing, there is music everywhere. Nature is making music all the time but yet so little money goes into it. There is so little support that even the teachers half the time, however well-meaning and dedicated they want to be, see their own inspiration dry up very quickly. The whole system needs a boost of new energy and new techniques.

I find the conservatoire training extremely limited and limiting for the players. I have worked with some of the top players in the world from any musical background. whether you are talking about Indian classical music, Western classical music, jazz or traditional African music. There is a gross assumption that is made by the Western classical music world - that the best music in the world is European classical music. Because I haven't studied classical music I don't know how that filters through to the musicians whether it is consciously knocked into their heads or if it comes in a subterranean way but some of the best classical players come out of conservatories and get into orchestras having that impression. I have worked with players where I have demonstrated to them that however virtuosic their abilities and skills may be, they are virtuosos within a particular perimeter. It is a very rectilinear culture that contains them -with them being able to sight read Shostakovich, Beethoven's Ninth symphony and so on. There is this preoccupation with the past - that is another point. Here we are living now and the world is buzzing with music especially in this kind of new global village concept we have where you can pick up the phone and talk to someone in the middle of the rain forest or on the Internet. You hear all these sounds but the white classically

trained musician is still preoccupied with repeating Mozart of so many years ago - very precisely and not changing it as though the thing is static. The kind of training that musicians are getting is very limiting. In my workshops I have had some of the best musicians in the world and they express a frustration once they meet me. You put them into this new arena where I show them through the work that I do, that they lack coordination in their bodies to start off with. They may be very good at playing the music off the score but they themselves get a lot of tension. The work that I am teaching involves the whole body and makes you see the instrument as an extension of yourself, so movement should be done at conservatoires.

Many classically trained musicians cannot perform music unless they are reading it. I often tell friends that I have this dream of one day playing with an orchestra, the wind comes and their scores aren't pegged down to the music stands and the wind just blows away the paper mid-piece. What will they do? Will they just hope that the earth will open up and swallow them? Having said that, there is a new type of musician that I have met who is equally at home playing the most demanding classical music and playing everything they hear in their inner ear, being able to produce a sound on the spot and being totally in tune with their instruments. I find that singing, chanting, working from the stomach outwards, being playful, rediscovering the child in yourself, abandoning this kind of stiffness, being playful, experimenting with sounds, just dancing and freeing the spirit - it liberates the musician. My small understanding of Western classical music tells me that some of the greatest composers like Beethoven, Bach, Mozart improvised as well. Where did this get lost? Things have been contained - we need to move away from that. Conservatoires need spring-cleaning, they need cleansing of these stodgy old-school people who are obsessed with reproducing old music to the note. Because there is music happening now. Often the mainstream classical world, the hard core classical types who are obsessed with keeping this tradition intact, view classically trained musicians who are interested in improvising as if they are a lesser grade of musician. As though when you can't play at the highest level then you begin to look down. Winton Marsalis, the American trumpeter, who is one of the top trumpeters

in the classical world is also one of the top jazz players and plays any kind of music: that to me is the epitome of the kind of musician we can begin to talk about.

What shortcomings do you see in music education projects and how would you like to see the work develop?

I feel very strongly about the workshop scene and I speak to Kathryn McDowell of the Arts Council about this. The Arts Council needs a bigger, wider vision. After one meeting she asked me to come to her office and said that she felt that I was being *used* by the orchestras. Her feeling was that the orchestras benefited a lot from bringing me into their work but it has not always been reciprocal. 'Eugene will fix it - if you want someone to come in to make a workshop happen, phone Eugene, pay him some money and he will do it'. No one ever asked me to come and do *me* but I am a living composer here and now - if my work is of such value why not give me a platform to do it properly, fund me properly and give me access to an orchestra. The first time it was done was when Naheed went to work for the RSNO and had the freedom to do what she wanted to do: I did a piece that won an award called 'Spirit of the Drum Song'.

Orchestras now are struggling for their survival, they know that your work will succeed and 'sell' but, because your work is not integral to their repertoire, surely you are an adjunct.

Yes, an adjunct, and when it comes down to the *music* all the money goes to the orchestras. People like me are giving new blood to some orchestral music. I know that I inject new energy into the things that I am called into. So yes, I am an adjunct but we should begin to start talking about serious forward looking collaborations because we all live and work together, I imbibe some of your energy and it influences how I work. I represent a community, there are a lot of people who work like myself, I am not the only one I, or we, should be given more support to initiate things.

Getting back to the workshops and how I would like to see them develop. They should incorporate the other art forms to broaden musician's vision, because nothing is in isolation. An artistic expression is a unitary notion, whether you are a painter, a dancer, a poet or a singer, it is the same kind of motivation that permeates the artist.

Music should not be seen totally in isolation. I know in the west things are compartmentalised.

How would you like to see the work that *orchestras* do develop? Do you think it all ought to be scrapped?

No I am educated enough to the preoccupations of the west to know that the orchestras, as an organism, will be with us for a long time, people pay to go to concerts even though concert attendances have gone down a lot. People want to hear Mozart, and it is great music, but the orchestras have to realise that they live in a world that is unfolding. They live in a multi-cultural society and if the orchestras are receiving the lion's share of funding for music then they have a responsibility to work very hard to ensure that their programme is cogniscent of all sorts of communities. There is music being created that can be played by orchestras - they should not be built to only play Mozart or even Stockhausen. The Huddersfield Contemporary Music Festival until now hasn't really catered for all people. Lots of Asians and Africans simply don't know about the festival, so orchestras are bound to use people like me to come and spice up their education work. They go into schools and, although kids like to hear a flute playing, they respond with more excitement when my type of person comes in. I have actually gone in with orchestras working on music that pertains to some western classical composer. I have been brought in as an energiser and as an animateur to bridge the gap that exists between the young kids at school, or pensioners in an old folks home, and the orchestra. Maybe there needs to be a whole new generation of a new type of classical musician who is critical in a way that they aren't normally expected to be. They need to know that they have to learn to play beyond the requirements of a classical orchestra.

APPENDIX TEN

Interview with Dominic Gray , Fiona Pinnell and Vicky Halligan - Opera North
Community and Education team December 1997

How much of Opera North's Community Education work takes place in schools and colleges?

I would say eighty percent. Increasingly that includes colleges of further and higher education, particularly performing arts courses, which is a new departure for us. The other twenty percent is work in community centres and projects which are open to the public to join. I wouldn't say that we work in schools as opposed to prisons and we certainly haven't made a policy decision not to work in prisons or any other kind of community centre. There is a policy theory which is that schools and colleges ought to be considered to be a part of their community anyway. So when you are working in a school you are working in a community: a lot of our projects involve some kind of spreading out of the school into the community. We did a project recently in Batley where we took them out of the school and worked at the Bagshaw Museum and we also brought in some older people from an old folks home in Batley. It was a reminiscence project where the kids were working on the memories of the old people and turning those into music and drama. All the organisation took place with the school, but this was then expanded outwards. We did another project in Leeds where we worked with a secondary school and its feeder primary schools at the same time. This is a community project in that, for the young children, it is about where they are going to go next. That is their community. We had another dimension to the project which is that it was loosely based on grandparents. This involved some research, but also a lot of the grandparents came along and had their photographs taken to be projected alongside images of their grandchildren. A lot of them then came along to see the final event. Those two examples are probably exceptions, but I see them as an example of the kind of good practice we are aiming for. A school is a community centre with lots of people passing through. We often think of the teachers as being there just to serve

the kids, but they are also there with their own interests, hobbies and artistic interests. When we do INSET for teachers it is not only about how to work with your kids, but it is about how to have an artistic experience yourself as a teacher. Our INSET work is geared towards *their* skills and interests we almost forget the pupils when we are working with the teachers.

So you are approaching the school as a community rather than an educational institution?

Yes, I think we do. One of the aims of a project based in a school is to redefine some of the rules under which the school operates, even if only for the moment that we are there. We try to make performances happen in unusual spaces or to use the school hall in a way that it has never been used before. It is a consequence of this kind of work that rules get broken; you might work through lunch time or take a break when it is needed rather than when the bell rings. Just by changing the temporal and physical environment you are not serving the school system but subtly subverting it, turning it into a community and getting it to look at itself again. The social purpose of the project we have just done with you was to get your students and the Greenhead students to work together. That was at least fifty percent of what it was all about, breaking down the barriers of people who live close to each other. The way we think about it is that every project we do is a site-specific project - whether that's a castle, a warehouse or a school hall.

Therefore the work isn't purely educational, you have already mentioned social benefits, for example.

We probably shouldn't draw a line between educational and social benefits; it would be a better world if people didn't have those compartments. I think that in a lot of schools where we work that idea is embraced by the teachers who think that it is an educational experience to learn things like group skills. We shouldn't say one aspect is educational and the other aspect is social, it is clearly all part of the same thing. The quality of the product is informed by both. I think that your students will perform better because they have got the Greenhead students there who they are trying to impress, and similarly the Greenhead students will perform better because they have got the energy of your

students filtering in to their work. It is not just ticking a box which says 'Social skills' but it is harnessing that towards the event. At the end of the day we are an opera company, we are not social services, we are not a school and we are not teachers. We are an opera company which exists to perform musical theatrical events. At the end of the day our criteria has to be what is the best event we can get - something exciting and challenging.

What do you think you can offer schools that teachers can't do themselves?

Fiona: We are an outside place coming into your space and that has enormous ramifications. We have our own planning time and our own vision, which is exciting and something new for the school or college. We have a separate philosophy. We come in and try to work with you, but we still have our own philosophy from outside. This can be quite radical and different to what goes on in the school and can be quite a shock.

Dominic: We can bring in expertise which the schools can't get themselves all the time. We have a body of professional musicians and singers, directors and designers which schools don't have easy access to. In a lot of what we do, we act as a go-between, a kind of agency, we have to be quite humble and realise that not everything we do is the most innovative - sometimes a school needs a singer for a day so we can organise that.

Vicky: The actual physicality of going in somewhere, changing the routines and doing things in a different way can fire people in a different way and alter the way kids and teachers work.

Dominic: There are two things. One is the outside expertise, the professional musicians, for example, and the other is that we have the time to create and plan the project artistically and in isolation. We have time to plan - teachers don't have time to take two days out to plan with a cellist and a French horn player, whereas we do. There is a different discipline working on a project based event - a kind of intensity - taking time out for a few days. Although you have ways into this kind of work as a teacher, your students will have to go off to do their singing class or have some other timetabled lesson. Whereas when we come in, because the school or college is prepared to make the sacrifice, all that is thrown open and the decks are cleared for this different way of

working which is much more intense. It is that kind of energy that comes from knowing you have to produce a final product.

It is also up to the colleges and schools to think about how the experience can be different to what they do already. A sloppy way for both the teacher and us to think would be for us to do something that they are already doing. There is a responsibility with the schools too, it isn't just up to us to keep on innovating. I have the feeling that it would be a better world if we were to make ourselves redundant and everywhere we went to people said 'Well, we do this already'. It would be fantastic. We should also say that because we are disappearing after a week, people will do things for us that they might not do for someone that they are going to see every day for the next six months.

There is an interesting new initiative, Creative Arts Partnerships in Education (CAPE), which is being run by Yorkshire and Humberside Arts and North West Arts, specifically in Leeds and Manchester. The plan is to develop what has already been achieved in schools particularly in the Leeds side through the Artists in Schools programme where schools are able to have artists come in and work with. What they are trying to do is to build much more useful bridges between arts organisations and schools so that there is a more holistic and sustainable approach to education through the arts. If you were doing Biology and studying the vocal cords you may well ring up Opera North and get an opera singer to go in and sing because that helps you to teach that subject. You might get a theatre company to work on a presentation for you of the Gunpowder Plot because you are doing that in history. It is trying to create much more useful bridges.

Isn't that method used in Primary schools to an extent?

Vicky; Yes, it is also used in Special schools where a lot of the curriculum is taught through the arts, through music and drama anyway.

Dominic: It is the difference between process and product in those schools they can afford to be just interested in process because what they are trying to do is to shape the pupils roundly as human beings. They are not trying to achieve National Curriculum Attainment Targets. I went to a CAPE launch recently, and was told that what is happening more and more is that businesses and employers are saying 'We don't want

people with specific skills, what we want is well rounded people. By the time they come out of education and we have employed them, the technology has moved on and so those skills are redundant anyway. We need people who can learn and adapt and change as quickly as possible. We need an adaptable work force’.

Why don’t you make more use of the composers whose repertoire Opera North are performing?

A lot of the time with the Opera North repertoire, the composer is dead, possibly very long dead. This is unlike the Huddersfield Contemporary Music Festival where most of the composers are still alive.

Pascal Dusapin is alive, so why didn’t you use him in the recent ‘Romeo and Juliet ‘ project?

For one thing we don’t know whether he is any good at education work or whether he has any interest in it. At the end of the day that is the most important thing. It is more important that we work with people who have the skills to communicate the composition process.

Fiona: In my opinion a lot of what we do is not learning the key to the composer’s meaning of the piece and therefore there is nothing that the composer of the specific work can give that no other composer can also give. Having the original composer may work in opposition.

Dominic: They may give the ‘answer’ and we don’t want the answer. It is like asking Shakespeare to come back and direct King Lear -it is better that he is dead and buried and you can reinterpret it yourself.

Vicky: Also we are often working not with the opera but the production, so we need people who are familiar with the production. The original composer *would not know* what the production was about because it could be quite different to what they had planned.

Dominic: We don’t just chuck in any old composer - we wouldn’t get a jazz player to work on a Verdi project. There is thought behind this. Does the composer feel comfortable with this kind of work? When we brought Hugh into the Dusapin project, we had lots of conversations about the piece, Hugh knows quite a lot about Xenakis

and therefore a fair bit about Dusapin. The other thing is that all our projects are cross-art form projects. We would very rarely send out just a composer, it is more about collaboration. The most important thing is to get a team that work well together. If we got Dusapin to come over and he didn't bond with the team, it would be fantastic that we had him there but no good to your students whatsoever because they want to get a piece of work made.

When you consider that the work of Opera North is very high profile, with well-known conductors, singers and players, why do you think that there aren't any high-profile amateurs?

I think there are actually. Within the profession there are; certain people are considered to be premier league. People like Hugh Nankivell who are in national demand, Mark Withers, Glyn Evans, within the opera circuit there are maybe half a dozen composers who everybody uses.

I have never heard any of their compositions.

Yes you have, you have heard Hugh's compositions. We have got to think about the composer in a different way. It is not just the idea of somebody sitting in a garret attic writing notes on music paper and then publishing it. The whole meaning of the word 'composer' is being radically changed; there are very few composers who earn their living just by composing and producing. People like Alec Roth, who is one of the most well-known composers, actually spends at least as much time, if not more, in training as he does writing and probably wouldn't see a difference between the two areas of work. The word 'composer' itself is starting to mean something different.

When this work started it always used composers whose work was in the repertoire - people like Nigel Osborne, David Bedford, James McMillan

Fiona: I think of them as composers, but I wasn't aware that they did any education work. Education projects are not high profile and you don't know about them unless you are on the professional circuit and then you know all about them.

Do you wish the education work was high-profile?

Dominic: Yes and no. I think if it was too high-profile then we wouldn't be able to afford any of the composers. On the other hand if it *was* high-profile we would get

more money. I think there is a big problem in that the education work is always on the fringes - although the Dusapin project was part of the Huddersfield Contemporary Music Festival. It is normally on the fringes, it doesn't get into the programme and it doesn't get the forum to be seen. A lot of the work that is going on is very, very high quality - a lot of it is also quite poor. It has to be said that some of the outreach work of orchestras, theatre companies and so on is neither great art nor great education.

How do you build an audience for this kind of work? We talk of how we might build an audience for Opera North, but how do you also build an audience for community events? At the moment the only people who go to them are friends and family and people who have got some vested interest in seeing the piece. That is fine, they are a good audience and that is great, but it would be really good to develop a type of work where general members of the public might say 'Oh I see there is an Opera North Community event happening next week, I'd better buy my ticket.' I do think that a lot of the work that is happening is cutting edge of the art form. I have this vision that one day there will be an education department with an opera company attached to it, so *they* will do shows because it fits into our educational brief.

What would you like to see happening as the way forward?

I think that all the different arts education organisation groups have got a core of artists and I think it would be really good to formalise that. I would like to have a company that we trained, that we worked with year round and invested in their long term development. So that we weren't devising a project and then finding who was available for it. In terms of education, I think it would be great not to feel all the time that you are persuading schools to let kids off timetable for a day and instead that was part of the way they thought anyway. But that is a dream rather than what the way forward is.

More money of course. It is still underpaid, the arts are generally underpaid but it is noticeable that most of the amateurs are quite young because people burn out in this area of work. At least when teachers fall sick they get paid. If the stress gets too much at least there is that safety net underneath, you won't just get chucked on the scrap heap. Whereas we are exhausted and not well paid enough to take six months out and

recoup. We should be better paid, the whole profession needs to go up a tier and see itself more professionally. This department is expanding, so that is happening, the numbers of staff are increasing, with that amount of growth I think there will be more investment as time goes on.

APPENDIX ELEVEN

Interview with Simon Foxley - August 1995

Simon Foxley helped to establish the ILEA Centre for Young Musicians at Mile End, the London Schools Junior Strings and the East London Late Starter Orchestra. Foxley is Co-ordinator of music education projects for the London Arts Board and Education Officer for the Spitalfields Festival.

Was the work you were involved in during the 1980s part of the development of music education projects by visiting artists?

I suppose the answer to that is “Yes”, but possibly not a direct part of it. I was involved with various projects run by orchestras. For example, at the Saturday Centre we got various artists in to do things at various points, but perhaps the link that I see as being more critical in the overall development was the kind of activity that was being undertaken within the name of instrumental teaching. The fact that the brief for the instrumental teacher was greatly broadened in terms of including creative work, composition work and improvisation, for example - all those kinds of things link with the kind of work people bring professional musicians in to do. That kind of work was always a key element of Saturday Centres and courses. The work that went on on a weekly basis sometimes also had an input from professional musicians of various sorts.

Until recently you were the Education Officer for the Spitalfields Festival - what did that involve?

It involved establishing from scratch an education community programme somehow linked to a festival of unashamedly, almost exclusively, Western classical music. The very beginnings happened in 1989, at which time I was still working for ILEA at the Centre for Young Musicians, and I was approached to organise a team of teachers to work in a couple of local primary schools. That first year involved a team that I set up with musicians from CLS and a visual artist who lived locally. The following year coincided with the end of the Inner London Education Authority

(ILEA), at which point I chose to become redundant and so I worked on a project along with others - that year we had four projects working - at the end of which I was asked to evaluate them retrospectively. On the basis of that, we approached London Arts Board for some development money. They funded a part-time post for me and that was, in fact, the first appointment of an education officer by any music festival - just before Aldeburgh. My brief was to develop those experimental beginnings into some kind of coherent programme, which is what happened. My role was to organise strategic thinking in the longer term, that is how things were going to develop, to manage projects and to make contact with schools and musicians. I acted very much as a broker in a sense; if schools asked for something specific I could usually find it. Otherwise I used my judgement - knowing the schools and knowing the musicians and artists, I matched them up. Also I acted as a support mechanism/trouble-shooter and in cases where things didn't do so well (and there were a few, especially in the early days) I would roll up my sleeves and step in and hopefully go and rescue it. To cut a long story short, that grew into an annual programme which settled down to involve about twelve schools - so about a dozen projects running each year. One of the key things we tried to do was to make them as long term as possible - so there was no going in for four days and doing a performance. Most of them run for at least a term - so we are looking at eight to fourteen visits spread over on a weekly basis. There were some shorter than that, varying each year according to available funds and practicalities. Most of the programme was based in schools, but we did do some projects with senior citizens locally and a regular ongoing programme with the residents of Spitalfields Crypt - who are ex-alcoholics basically. Each year there have been a number of performances in the Festival which since 1991 have always been billed at the same level as all the professional concerts. The pattern has become that we have done two lunchtime concerts and two evening concerts involving schoolkids, ELSO and people like COMA and so the programme has had its equal billing in that respect. There is still some debate as to how relevant it is to what is going on in the Festival. It depends who you are talking to - some people feel that, what I consider to be a fairly superficial link, having the same people playing in concerts that work in schools - that's a link but I don't necessarily see that as a very positive path to go

down since there are plenty of very good musicians who should be playing concerts and probably should not be working in schools.

What is your role as co-ordinator of music education projects for the London Arts Board?

I am actually co-ordinating one specific project- but a very big one - which is jointly funded by Yamaha Campbell and the London Arts Board (LAB). The project itself, which is known as 'Partnership in the Classroom', grew out of the LAB report Musicians Go To School. There were various findings came out of that, but one of them was to do with professional musicians wanting to be able to work together and to see each other more. They all felt rather isolated in a sense. So this huge project was set up. It had its beginnings about two years ago in terms of planning. The idea was that we would get three contrasting music organisations to work in a number of schools over an entire academic year to look at specific ways in which professional musicians might enhance the music curriculum. The organisations are Community Music, the Orchestra of St Johns and the Bahvan Centre of Indian culture. Built into that was to be the opportunity for what became known as 'cross-overs' where musicians from those organisations went to schools that they were not normally working in. So you would have an anchor group for each school, but they could draw on the expertise of the other groups at various points. I was called in in February last year to co-ordinate it. This meant recruiting some of the schools, setting up a training programme - generally doing everything other than being in the classroom. Having said that part of my role again was as a trouble-shooter. I did do quite a bit of work in a couple of schools. the stage we are at now is that the school based work has just finished and there are going to be a number of evaluations in the autumn and then a report will be published.

What do you believe is a model of good practice in music education work with professional artists and what do you see as some of the weaknesses?

What really gets to me is when people say "I'm a musician - I'm not a teacher" and then expect to be in what is undoubtedly a teaching and learning situation. If they really *are* going to be musicians and not take part in a teaching process then I think one has got to look really carefully at resources and see if one can afford to have live musicians in the classroom to call on. It may be very nice for someone else to

teach but if they are really going to take part in music education, then they have got to be terribly clear about what they themselves are doing and have the necessary communication skills to communicate that. There are lots of ways that that can work, but that is it in a nutshell and I don't think it happens often enough. It has been interesting on this year-long project that, although we went to great lengths to try to involve musicians in the planning process of a whole year's school music curriculum, they very much resisted this in many cases. I don't think they understand how people learn - that is the problem. There is the great saying "Those that can do, those that can't teach". Joyce Rathbone once said " Those that can do and those that know what they are doing also teach". I think that just about sums it up - too many people *don't* know so they can't begin to work out how people learn. I also feel that, particularly in the changing climate of how music is happening in schools, the short burst projects are of limited value. I think that they can act as a stimulus and that kids can get something out of it but really I think that the onus is now on professional musicians to get involved in the school curriculum and to negotiate a way of contributing to that.

I like to think that many of the things that I have set up at Spitalfields have been examples of good practice. Interestingly there are not a lot of big name professional musicians that I use. David Bedford is one and Gemini worked for us for a few years - a lot of the people are professional music educationalists who probably have been teachers or have been players and are now teaching. I feel the flexibility that I had there to draw on a large pool of artists from various disciplines gave all sorts of exciting possibilities. I think it is very different from a single music organisation. You can probably only draw on a few players. I guess another thing is that projects are all too often imposed on situations, rather than being able to give them to a school, and to negotiate. One of the things that aim to do is to say to Heads of schools "This is the available resource - you come and make demands of us and we will get match them, rather than the other way around".

Also I think essential to any model of good practice is some strategy for support and follow up. At Spitalfields there is an annual cycle which means that it is possible in the quiet periods, in the autumn and the spring - to offer a level of support, be it In-Service Training (INSET) for teachers or occasional visits or whatever. Of

course that stretched resources but I think it is important as well. Training is important for both teachers and musicians so that they get to know what people do best and again the period of negotiation becomes one by informed parties rather than with a degree of uncertainty.

Why do you think that teachers sometimes appear not to be interested and show a reluctance to get involved?

I think there are two reasons. One is that they haven't been involved in negotiating the project and it has been imposed on them - so it doesn't really have a relevance to them and what they are doing so it can be seen as an intrusion. If you are a teacher who is hard pressed to finish their reports, and all the rest of it, you may be reluctant to get involved. So that goes back to that period of negotiation and the building of partnerships. The other reason is that often teachers can feel terribly threatened and it is usually, in my experience, the music post holders rather than the non-specialist classroom teachers. The non-specialists say "I can't do music" and then are surprised to find that there is an awful lot they can do, whereas the so-called music specialist often feels that they are going to be shown up and so choose to absent themselves. I think this can be overturned with the right kind of preparation.

How would you like to see this type of work develop. If you could do it your way, what would that be?

I would probably start by stopping 95% of professional musicians going into a school until they have done a two year training course. People say that they have done training and mean that they have been to two and a half days of a four day course. I think the profession as a whole needs to sit back and take stock and to say "We have done all this - we have done all sorts of different models - some have worked and some haven't - let us just have a look and have a radical rethink about how the whole thing is set up". I think there is an incredibly rich potential, but we need to break the mould in a more radical way than tinkering at the edges.

APPENDIX TWELVE

Interview with Liz Heywood - November 1997

Liz Heywood teaches Performing Arts and Theatre Studies 'A' level at a sixth form college in Huddersfield.

As a Drama teacher, you have been involved in several of the education projects organised as part of the Huddersfield Contemporary Music Festival. What do you see as their value?

To me as a teacher it is enormous. The value goes both ways. There is a whole set of things to say about why they are important to the students. In terms of teaching you are meeting highly proficient, talented professionals and, although you are working with disciplines that you are very familiar with, you are learning techniques and acquiring information all the time. You are also participating, so you get a kick of creativity, which is absolutely marvellous. We all know the problems with teaching; you tend to recycle the things that you know will work. I think it functions really importantly as a kind of INSET for teachers and I would regard an important part of INSET as maintaining creativity, not just acquiring skills or knowledge.

And for the students?

For the students it is always a leap out into the abyss. They come in at sixteen with very little acquaintance with any classical music and the first stages are like being on Mars. And then, every time, something absolutely magical starts to happen, where they begin to own the work and they just go miles. They change spectacularly in an inconceivably short time really. Also I think it has that quality that education ought to have; it opens doors that they are going to continue going on through for the rest of their lives. It's not finished when the project is over: you have changed them, *they have got new ideas* and a new flexibility in the way that they respond to unfamiliar art forms. They have a really enriched understanding of a whole range of art work that they couldn't possibly have in any other way.

Some projects are inevitably more successful than others. What elements do you think contribute to their success or failure?

There are all sorts of contextual things that it is quite difficult to control, like the pressures on the timetable. That will vary from student to student and if it hits a few key students it can be a major loss in the energy drive. The other big problem is that there is a really delicate overlap between the amateur and the professionals, and the tutor. I have seen projects be less successful than they ought to have been because that hasn't been well negotiated. Perhaps, tutors and students have done a lot of work by themselves and then it has been deconstructed and largely abandoned. Although at the end there is a lot of value to that, at the time it is kind of insulting for both tutors and students and can cause a lot of resentment.

I do think that the nature of the organisation and the nature of the relationships between the organisers and the tutors is crucial. We always engage with the project quite heavily and I think that's important. There is also the delicate balance between high quality forward planning but with lots of space in it. If the brief is too specific and detailed then you are just plodding through it. The most exciting work comes out of working in a clear framework that gives you a lot of space to manoeuvre. One of the difficulties is always money because we have absolutely no budget for this and there is always an on cost of some kind. Internally it is really important that it is negotiated with all the other staff in the institution. I would go spare if my teaching timetable was disrupted in the way I disrupt other peoples. You must keep people informed, not just on a formal level, so that they can share in some of the stuff that is affecting students. You must also share the performance work with them as far as possible. I think they are often astonished at how good it is. We can't imagine it before we start, so how could they? We have been lucky at college in that we have ridden a tide of, often grudging, but never withdrawn support.

Are you always given a clear set of objectives at the beginning?

The clarity of objectives has varied quite a lot from project to project, in some cases quite unavoidably. It is getting better because the whole team, both from the Festival and at our end, has worked together quite a lot. We communicate very well and in a

very friendly fashion. It is hard enough breaking new ground if the students don't have the confidence that it is going somewhere. You're investing a lot of time in it and, although I have an ongoing confidence that it is worth doing, sometimes, in the early stages, it is a leap of faith. The relationship with teachers is crucial, particularly if you are building a sequence. If you don't get it right with the teachers so that they go on growing as well and feel positive about it then it is a quick fix thing. You need a structure for the work and a sequence. The early stages every year are difficult - maybe it just comes with the territory. There is always a stage where the students are pulling back a little bit from it, they look at the hours we are asking them to put in and get a bit poker-faced, asking what they are going to be doing in the next session. All I can do is say 'I haven't a clue'. You just have to trust and go for it. The inter-personal debrief with the students is crucial in terms of naming what happened.

Are you consulted as to how the projects are going to fit in with your curriculum?

We draw on students from A level Theatre Studies, Performing Arts and Music. Generally speaking it doesn't fit in with the curriculum at all. It would be difficult to tie it in very closely with specific objectives, certainly not with Theatre Studies, it doesn't touch anything that you could see on the syllabus. In terms of Music there is all sorts of overlap but it is pretty ad hoc. We justify it absolutely in terms of a holistic approach to the arts; an enriched and more sophisticated understanding which in the end inevitably nourishes the work that they are doing. I think that the direct links would be a bit hard to find.

Are you ever given any ideas for follow-up work?

Not in any formal sense, no. To be frank, we simply haven't time; we have carved time out of the timetable that we haven't got and basically we are scrabbling to catch up on syllabus related work. In a more important sense, it crops up over and over again through the rest of the course. We draw on that work and it will be named and identified but those connections tend to come out of ongoing work rather than being imposed on it.

What do you think that people in these education projects can do that you can't, particularly as you have so much experience of them yourself?

First - that's their bag, that's their discipline, that's their specialism: so they have a level of expertise which the most talented specialist teacher, however much work of their own they do outside, simply cannot have. That is really exciting to work with. The communication that they have with the students and with us as the tutors, opens up the whole spectrum. When you know your subject inside out you talk about it very well and you can cross reference. It is often a narrow specialism. Most of the time we have never heard of the composers they work on but you are not only getting that insight into quite a specific area of creativity, but you are also getting an enriched tapestry of how people work, where music is going and what the possibilities are. The Festival is very generous about getting us freebies to concerts - you hear and see stuff with what feels like a privileged view. The students certainly would not go to these, we would have a job getting them to some of the stuff we go to see. Some of them went last year off their own bats straight away. That has happened before and they are ready to look at the programme this year as well.

Have you ever had the experience of someone coming in who is not able to handle a workshop very well?

Not usually with the Festival, although there was that one year. I have certainly had the experience with other practitioners coming in. I think that people who earn their living doing workshops often find it very difficult to pitch it right. Our students are young, but often very bright, they have no idea what kind of department we are or what we might have covered so sometimes you feel like taking them out, putting them in a corner and having a brisk chat. Mostly, although you and the students recognise the exercises, there is often a twist and they have developed a slightly different way and it is useful for feedback. You can exploit it in the debrief with students.

You have mentioned that you think this work can provide valuable INSET, yet some teachers, when they have visiting artists, absent themselves from the classroom - why do you think they do that?

I think it is because they are knackered and overworked and it is a god given opportunity to do something that they haven't got round to. I think also they sometimes find it very difficult to gauge the degree of participation that is appropriate.

If you join in everything, that can sometimes land you in awkward situations, particularly with physical stuff. I join in but I drop out as well. The whole department will put the weight on joining in. There has to be a crisis to take us out. It is a matter of professional judgement: if it is a lot of rolling round it is better just to decide 'I'm out of this one'.

I think that there is another element in why teachers absent themselves: they can't negotiate the level of authority they have in that situation. Particularly if it is a very good workshop, some people find it very threatening to participate in and not control in any way. I think that some teachers find it really scary to be at the mercy of the new experience. I may be quite wrong about this, but this may be more applicable to the 11-16 age range. If you have got people coming in and you have got thirty odd kids there that you don't always have an easy time with, just in terms of straight discipline, it can be difficult. It is perfectly possible that they could feel threatened just in terms of expertise. If you are working with somebody good you think, 'I couldn't do this', and you just have to hang on to the notion that that is why they are there.

How would you like to see this kind of work develop - what do you see as the way forward?

On the simplest level, I think it is brilliant as it is. Every year it is always really hard for us to do: to clear the time; to keep up with all the organisation that has to go with it; and to find a few pennies to service it with. All that is really hard work. On one level I would like to see the work get bigger, and on another level I think we just couldn't do it. We are hanging on by our fingertips some of the time, trying to keep all the balls in the air with all the other stuff that's going on. But what happens every year is terrific. Last year we toured the work we had made to five High Schools. The animateur, Jan Hendrickse, who was a miracle on legs, was with us. We did a performance and he led a follow-up workshop. At times it was an absolute nightmare, we were trucking about in a coach in blizzards. It was very intrusive and very time consuming, but I think it was worth it. I would certainly take on that extra level again, it was lovely to strengthen contacts with the school, and it was brilliant to see the students developing quite sophisticated workshop skills very quickly. We went into one High school where we

were dealing with gorillas who disrupted the performers, effing and blinding and chucking things - they were completely out of control. We were dreading the workshop but he turned them into musicians in an hour. We videoed this and it is really extraordinary to watch how it works. I am interested in finding out how we share the work more particularly with other teachers because I think we are enormously privileged in being invited to do this and being allowed by the school to do something that is so disruptive.

Another thing that I think is really important, particularly with the post-16 age group, is that product is important as well as process. I think it is crucial - we are bridging gaps between safe havens and the real world and they need to understand what is real. I find over and over again that, because they are very ill acquainted with a range of art, the students don't have any criteria for judging their own work. If they have had a ball, then it was 'good', and if it is hard it is probably 'crap'. That happens in the early stages- the process is important but in the end, as a tutor or amateur, part of your responsibility is to say 'No that's no good, that won't do'. Pieces need shaping and tightening and performing - they also have to understand the relationship with the audience to make it work. Over and over again in the college, they don't know how good they can be. They would settle for something that's good, and they can be brilliant.

If you really are stepping into unknown territory you can't hear the explanation - it is not until you have lived at least part of it that it starts to make sense. You have opened a door in your head that wasn't opened before. Part of the process is working through that. I don't know how you guarantee that it is worth it in the end because it depends very much on the quality of the amateur and the students and the support from the students and the quality of the relationships. All of these are imponderables that you can't guarantee year by year.

**What do you think about having a contract between teachers and visiting artists?
Do you think that is a good idea?**

I haven't felt the need for it but I would be interested to see the specifics of a contract and how it really works. There are a lot of people out there who are there because it is

the only way they can get funding. A lot of them are performer 'wannabes' and they don't want to be doing education work at all. They haven't invested the thought or the focus or the rigour into what they are doing let alone simply not having the developed skills. They are too young or whatever. I think it is seen in terms of marketing and funding.

APPENDIX THIRTEEN

Interview with Stephen Montague - July 1997

The American composer Stephen Montague has been based in London since 1974. He is the current Artistic director of the Society for the Promotion of New Music. He was Associate Composer of the Orchestra of St John Smith's Square (1995-1997) and Associate Composer for the city of Oxford (1997-1998).

Could you tell me something about the education work that you do with the Orchestra of St John's, Smith Square and its underpinning philosophy and motivation?

I've been with the OSJ for two years from 1995-1997 which will culminate in a Proms performance next week at the Albert Hall. Part of my duties as Associate Composer with the orchestra have been to write 6 pieces but also to do a lot of education work - as much education work as I can, but as a freelance composer, I have to limit the outside work because I am actually trying to compose. For quite a while now they have had an active education policy - Lucy Heslop is the Education Officer with them. They have set about to do as many as one education project a month - which, considering they have a staff of only three or four, is a real commitment in time and resources. I think they think, as much as everybody else, that it is a valid part of sustaining and perpetuating the livelihood of the orchestra and classical music in general. I had a talk with John Lubbock, the conductor, about the importance of education with an orchestra. He was despairing with the difficulties of orchestras these days and said that he was more and more drawn to the idea of doing more education projects and fewer concerts because he felt that concerts just went 'puff' in the air. With middle of the road things (Schubert, Brahms, whatever - although they do a lot of new music too) he felt that the music just disappears and has no lasting effect on an audience that is largely ageing. He felt it more and more vital to have education work that would have a lasting impact on young lives and on communities. Next year we have a residency in Oxford -

eight concerts with associated education projects- which is in his view, and mine, the ideal way to do it. You go into the community in order to provide a wonderful high level professional performance, but you also involve schoolchildren and the local authorities - dance, music, drama - in creating the atmosphere in which this concert will ultimately take place.

One of the projects that they are very keen for me to do is at the Cottesloe Housing Estate which is well known for its 'bad manners'. In spite of the fact that Oxford is a wonderful university community, they have a very tough underbelly. The orchestra, rightly and to their credit, has decided to tackle working in a community like that. Because I have done quite a bit of education work, I am leading a team of people that will work on this estate. My idea, in this case, is to do a junk orchestra piece which will be performed in the Sheldonian Theatre. This is one of the great institutions in Oxford and, for sure, some place that these kids have never been in - so I am hoping that they somewhat behave themselves but not too much. That's typical of lots of orchestras these days - they are concerned for the future and I think it is motivated as much by this pressing necessity to get a younger audience interested in it. This is not a pre-concert event. I have insisted that their junk orchestra piece is the first item on the programme and it will be followed by some works that I hope will be appealing to them. They're going to do a piece of mine called Snakebite which is based on Texas fiddle tunes and has some catchy rhythms. I insist on the participants piece being in the main concert, otherwise it is totally irrelevant. If you do something a week before and then they come along to a concert its like, 'So what? What has happened?'

I wonder, with a project like this, whether those kids from Oxford will ever go to a concert again.

My idea is to try and demystify and neutralise this horrible feeling of the orchestra sitting up there in their dicky bows as part of an elitist organisation that has no relevance in the late twentieth century. There is certainly an argument that that is the case - the orchestra *has* no relevance and is recording things at such an alarming rate that you could argue that you don't need to hear a concert live because it is all recorded on disc ad infinitum. I like the fact that the kids will come to the Sheldonian

and the audience will see people from this estate in this sacred of sacred of cows in Oxford. Maybe it won't work, but it is a direction that has to be the way of the future, if there *is* a future for the orchestras. We are going to give their parents either free or discounted tickets - I am concerned about what the programme is going to be. I want it to be a programme that knocks their socks off - not an early Mozart symphony that I find dreary. That is a real concern. One of my biggest criticisms I have, of all concerts in general, is that they aren't very interesting. They are devised for the players available, for economic reasons, but they aren't actually put together like a five star hotel restaurant would put together a beautiful meal. It is thrown together like a hamburger joint, most of the time, so it is whatever the most available ingredients are. OSJ have been particularly good in the last years in putting together interesting programmes - in a Beethoven cycle having a brand new piece each time - so we do put Beethoven's Fifth up against a new piece by a twenty five year old composer. The concern has to be for their own survival.

I worry that, because of this, orchestras jump on the bandwagon and aren't actually very good at doing education work.

Of course. I do a lot of education work with orchestras - the CBSO recently who are excellent - but the education projects of so many of the bigger orchestras are slick but superficial and a kind of window dressing. I don't think they really know what the problem is - they think that they know what the problem is, so they go through the motions and it looks good on their final report. They get a pat on the back from the Arts Council for doing a good job, but in fact they are oftentimes led by people who are inarticulate and non-communicative. I often work with people who are quite good, but on a couple of instances I've been working with some players who are obviously last choice - anybody will do. I feel that you can't afford to get it wrong ever - you have to have the A Team each time you do an education project because with the B Team or the C Team you can lose those kids forever if you don't do a good job at the first strike.

What do you think orchestras can do in their education work that music teachers can't?

Britain is the only place in the world that I know of that has orchestras doing education projects. This is a big plus, even if we are going to be negative about a few of them. My German friends in orchestras say 'But that is for the schools to do - we are here to do high level performances and our job is not to do what teachers can'. At first I bristled at the idea, but actually in an ideal world, maybe they are right. If the school systems had really active programmes that took children to orchestral concerts and so forth - but they don't. Orchestras are trying to make up for what should be happening in schools and isn't.

It worries me that members of an orchestra are very skilled at playing but they will come into a classroom and won't play.

Yes, I was just in Ireland in an education project and the double bass player showed up and gave the history of the double bass. Somebody asked what it sounded like and he said 'I was afraid somebody might ask that I'm going to have to take it out now.' The leader of the organisation said 'Actually that's why we paid you to come over here and do this, get it out of the case and play'.

How do you feel about orchestras using music outside of their sphere in education projects, African drumming or rock music, for example?

It's a really tricky one. I don't myself use any of that to entice young people into the sphere of interest I am working in. I haven't seen much of it going on and don't know how successful it is when it does happen. It is probably used to take them from 'what they know' to 'what they don't know'. There is an element in workshop music that would like to homogenise it. I think that one of the exciting things about music is that it is all different - classical music addresses one area of the mind, and rock music another. Maybe the important thing is not to 'McDonaldise' the world and have everything be the same in every country. I like the fact that there is a difference between African drumming and the percussion techniques that are in use in Western culture. It is a very difficult issue in my mind. In my own workshops I would have a hard time making the connection between African drumming and the Western classical music tradition. I can imagine you could introduce some of these things as a hook to get somebody interested in rhythm.

Orchestras often say in their education policies that they wish to share their resource. I feel that they should be clear as to what their resource actually is.

There is probably nothing worse than having a timpanist in an orchestra trying to demonstrate African drumming. That is not their strong point. That is certainly why I don't use this resource when I am composing - I am not expert in any of these things and I think it would be a big mistake to go in that direction. You do what you do well and I think there is a lot of excitement to be gained by seeing how a classical percussionist deals with the instruments at his disposal. It would certainly be a mistake to introduce a drum kit or something he doesn't play very well - the kids would recognise this.

The other approach is to bring in an African drummer.

In my view this is also irrelevant to what they are about. I can't see a reason for this to be used as an education tool in this context perhaps in other places, at times it might be useful, but not for a symphony orchestra to have an African drummer to come in and talk about rhythm. It is completely irrelevant to what is happening in the concert field. I can't see any relationship - it seems like a real gimmick rather than something that has been carefully thought through.

How would you like to see this kind of work develop - what do you see as the way forward?

Having a composition element as part of the GCSE in schools is unbelievable - this does not happen anywhere else in the world. Mouths drop open when I am abroad and talk about children, kids, teenagers composing. They all play instruments in other countries but rarely is composition something that is taught. Every kid has written a poem or painted a picture - you wouldn't think of teaching art history to kids and not having them paint. It is a terribly enlightened view that makes me proud that I am living in this country that has such a wonderful attitude. That should be having a knock on effect at some point in the development of musical culture in this country. I think it is a very positive thing although it is sometimes not as well taught as it should be. At times I am quite shocked at some of the teachers, the older ones - it's not their fault. The younger teachers have been to institutions which have recognised what is going on and

have developed these skills, and their teaching is much better. The older generation are still at a loss. It still needs a lot of refinement - I find it pretty uneven what is happening in schools. I think it is a real open sesame to enjoyment of the great Western classical tradition. That is the basis of the whole thing - getting people excited about this wonderful repertoire - it certainly starts with composing. I think that the future is bright in that you now have the widest possible gene pool of people writing music and the late twentieth century shows a wonderful panorama of what you can do as a composer. When I was growing up in the fifties there was a right and wrong way to write music - if you were not in the twelve tone school, forget it, you were not a serious composer. Now you can write things in C major or twelve tone or improvisation and it makes concerts more exciting than ever - going to a performance of a piece played by a major orchestra or chamber group and really not knowing what to expect. It may be rock and roll inspired or from another area of compositional thought, but its a great moment. If the balance was right between education and funding from the government - the future could be quite bright, but at this moment we are in a rather dodgy area with the orchestras up against financial crises. The future has much to recommend it - the future power of the youngest generation of composers coming through and having lots to say in a serious way which is outside the pop idiom.

I feel that the orchestras are in decline . I think that some of them will just disappear - it is probably healthy - some of them are old and stodgy and probably they deserve to die, they have had a good life and it is time to have some fresh initiatives come through and they certainly are. There are some really vital ensembles that have their act together with the right programming, the right education policies and getting the audience to trust them. I think that Simon Rattle has done a great job with the CBSO. One gets the feeling that if Simon programmed something that the audience didn't know they would come along because he had programmed it and therefore it must be worth something. I think that is an ideal - to subscribe to the CBSO because 'There are six new works that don't know but I'm going to give it a go because it will be really exciting and, maybe I won't like three, but maybe three will just knock me sideways'. That is the kind of ideal I see where you have a very enlightened leader, an orchestra that plays extremely well

and an audience that sees it as an important part of their life. The city is behind it too the city fathers - and mothers - are great supporters of this institution. I have done some education workshops with them and it is one of those pleasant experiences as a composer to go there. There may be rough schools, but everybody knows about the orchestra and there is a kind of civic pride - the concert hall is also like a beautiful sculpture. That would be my ideal scenario for the future - working with a great orchestra - that has an enlightened conductor and interesting Associate Composers - that plays contemporary music along with the masters. The programming has been carefully thought through and - like a well prepared dinner - is a delight to experience.

APPENDIX FOURTEEN

Evaluation form - teachers

1. Were you involved in the initial planning of the project?

YES NO

Were you able to have regular discussions with the artists during the project?

YES NO

2. Were working spaces and resources clearly agreed before the project?

YES NO

Were the resources adequate?

YES NO

3. Was the level of support from the Festival Administration satisfactory? YES NO

4. Were the pupils clear about the aims of the project?

YES NO

5. Were the aims related to the school curriculum?

YES NO

If YES, which area of the school curriculum? Please underline.

Key Stage 1/Key Stage 2/Key Stage 3

GCSE Music/Dance/ Other - please specify

A Level Music/Performing Arts/Dance/Other - please specify

BTEC Diploma in Performing Arts/Popular Music/Music Technology

6. Did the pupils develop their skills and understanding in any of the following areas of music?
Please tick.

Composing

Performing (instrumental or vocal)

Improvising

Contemporary music

Artist's particular area of expertise

Other- please specify

Did the project help to develop skills and understanding in any other subject area of the school curriculum? YES NO If yes, please specify.

Did the project benefit pupils in any other way? e.g. social or communication skills.

YES NO If yes, please specify.

Has the project influenced the pupils attitude to and engagement with music activities inside and outside the classroom? YES NO If yes, please specify.

7. Were the artists sensitive to school policies and procedures (e.g. Equal Opportunity Policy, discipline practices, addressing pupils and staff etc.) YES NO

YES NO

Were the artists able to communicate ideas easily to all the pupils?

YES NO

8. Was the project pitched at a suitable level for the pupils involved?

YES NO

Were the artists able to communicate ideas easily to all the pupils?

YES NO

9. Are any follow-up visits planned?

YES NO

10. Was the eventual outcome the one that was envisaged at the start of the project?

YES NO

11. Was the outcome successful in terms of:

- The piece created? YES NO
- The final performance? YES NO

Did the performance suitably reflect the work of the project?

YES NO

12. What were the aims of the project?

Did the project meet all its aims? YES NO

If no, please give reasons.

13. Did the artists attend all sessions as scheduled? YES NO

14. In what ways were you able to work with the artists in the classroom?

15. In what ways were you able to work on the project between the artist's visits?

16. Has the project influenced your curriculum planning for the future? YES NO

17. Has this project influenced your work as a teacher? YES NO

18. Did the project create any timetabling problems? YES NO

Could these have been eased by a different schedule? YES NO If yes, please specify.

Please use the space below to make any further comments on the above questions.

Statement of results - teachers

Thirty teachers completed questionnaires. They came from a range of schools and colleges across the country. These included primary and secondary schools, special schools, sixth form colleges, and colleges of further education.

The teachers had worked on a total of eighteen projects. These were: projects based on works in the London Sinfonietta repertoire by Ligeti and James McMillan (London Sinfonietta 1993); Leeds Centenary Phil Wilby project, Animal Voices, and Prokofiev's Love for Three Oranges project (Opera North 1994); Orchestral Touring Theatre with Tan Dun, Piano Games based on Kurtag's Játékok, Open Ears a multi-cultural project, and work with the new music group I.D.Ø.X. (Huddersfield Contemporary Music Festival 1996); and Dusapin's Romeo and Juliet, Football Special with devised pieces played in a football stadium, the Drummed Up percussion project, Trestle Theatre project, and Common Currency, an exchange with a student contemporary music group from Germany (Huddersfield Contemporary Music Festival 1997).

1. Were you involved in the initial planning of the project?

YES 42%

NO 58%

Were you able to have regular discussions with the artists during the project?

YES 52%

NO 48%

2. Were working spaces and resources clearly agreed before the project?

YES 60%

NO 40%

Were the resources adequate?

YES 60%

NO 40%

3. Was the level of support from the Festival Administration satisfactory?

YES 97%

NO 3%

4. Were the pupils clear about the aims of the project?

YES 30%

NO 70%

Students always worry about the aims of such work, particularly at the beginning and particularly if they have not worked in such a way before. They need constant reassurance of clear aims and cannot be told them enough.

5. Were the aims related to the school curriculum?

YES 25%

NO 75%

Aims were not really stated.

If YES, which area of the school curriculum? Please underline.

Key Stage 1/Key Stage 2/Key Stage 3

GCSE Music/Dance/ Other - please specify

A Level Music/Performing Arts/Dance/Other - please specify

BTEC Diploma in Performing Arts/Popular Music/Music Technology

6. Did the pupils develop their skills and understanding in any of the following areas of music?

Composing 66%

Performing (instrumental or vocal) 66%

Improvising 60%

Contemporary music 48%

Artist's particular area of expertise 45%

Other- please specify - *Opera Theatre - 25% Technology - 20%*

Did the project help to develop skills and understanding in any other subject area of the school curriculum? If yes, please specify.

YES 70% (*Drama, Dance, Maths, Spoken and written English, Artistic vocabulary, Performing Arts, Drumming*)

NO 30%

Did the project benefit pupils in any other way? e.g. social or communication skills.

If yes, please specify.

YES 65% (*Working together, social interaction, process and performance, social skills, working towards an important event - responsibility towards each other, to school and to those that helped them, Discipline of performance, more confidence*)

NO 35%

Has the project influenced the pupils attitude to and engagement with music activities inside and outside the classroom? If yes, please specify.

YES 80% (*More awareness of audience, Develops and extends their openness to unfamiliar artistic genres, their willingness to consider and think about conceptual art, the challenge to conventional musical forms.*)

NO 20%

7. Were the artists sensitive to school policies and procedures (e.g. Equal Opportunity Policy, discipline practices, addressing pupils and staff etc.)

YES 60%

NO 40%

8. Was the project pitched at a suitable level for the pupils involved?

YES 70%

NO 30% (*Discipline a problem*)

Were the artists able to communicate ideas easily to all the pupils?

YES 65%

NO 35%

9. Are any follow-up visits planned?

YES 10%

NO 90%

10. Was the eventual outcome the one that was envisaged at the start of the project?

YES 66%

NO 34%

In general terms, but I felt inadequately briefed when trying to explain to the students exactly what would happen on the day.

11. Was the outcome successful in terms of:

The piece created?

YES 60%

NO 40%

The final performance?

YES 60%

NO 40%

The success was more the work in its development in the rehearsals than the piece itself, which could have been better if the aims would have been clear to all from the beginning.

Did the performance suitably reflect the work of the project?

YES 80%

NO 20%

12. What were the aims of the project?

Did the project meet all its aims?

YES 66%

NO 34%

13. Did the artists attend all sessions as scheduled?

YES 98%

NO 2%

14. In what ways were you able to work with the artists in the classroom?

I became part of the group

I joined in whenever possible

Support, discipline, workshop leader, creative input, administrator, student...

More liaison and tighter parameters must be established between visits.

15. In what ways were you able to work on the project between the artist's visits?

Very little due to other subject commitments

None as the students' lessons are only an hour and this was taken up by the project.

In every way - planning, phoning, writing letters to parents, taking pupils home after rehearsals...

16. Has the project influenced your curriculum planning for the future?

YES 35%

NO 65%

I've learnt new workshop strategies which will nourish my own practical work and I now have a richer range of interdisciplinary exercises.

17. Has this project influenced your work as a teacher?

YES 50%

NO 50%

As ever, working with others, both teachers and practitioners, gives one new insights, ideas and practical strategies to use with students.

18. Did the project create any timetabling problems?

YES 85%

NO 15%

Although my timetable is flexible, this stretched it to the limit.

The worst thing was the amount of time spent out of college and catching up on work missed. I realise this was because of Opera North's timetable and we had to have extra time over and above the week in October. It would be much easier for all concerned if it was just the week prior to the performance - although I know it couldn't be avoided this time.

6 working days off timetable for 2nd year 'A' students produced a good deal of strain for them in managing their work. It's the price to be paid for such a remarkable opportunity. I can see no alternative scheduling.

A selection of further comments which are typical of those made in the thirty questionnaires.

Comments from the audience were very positive e.g. It was a very professional performance which could stand shoulder to shoulder with other Festival events and no-one would have known it was a schools project. A couple of parents hated it but

their offspring said that they would have hated anything modern. What are we doing next year?'

I realise it is difficult to get funding but this work is of tremendous value. Many of our pupils have not been to a concert before - this gave them the opportunity. They had a chance to work with educators, performers and composers all in one project. We need more projects like these.

We need help with younger pupils - 12 13 years. Attainment Target 1 at Key Stage 3.

Help with Key Stage 3 would be useful

We had some able and some statemented students who will probably remember this event for the rest of their lives, actually performing in the street - tremendously exciting.

It was a very exciting project to be in and was enjoyed very much. It could have been better organised and the classroom work needed to be structured differently for the type and age of pupils concerned.

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