

**University of London Institute of Education**

**Doctor in Education**

**Thesis submitted for the Doctor in Education programme  
(Ed D)**

**An investigation into partnerships between professional  
orchestras and schools with particular reference to the  
perception of teachers**

**2007**

**Frances Carey Williams**

## **ABSTRACT**

The purpose of this study was to investigate how partnerships between professional orchestras and schools worked with particular reference to the perceptions of teachers. Much has been written about the effects of these partnerships on orchestras and orchestral musicians, however, there has been little research regarding teachers' perceptions of the work and the effect it might have on them. At a time when orchestras are fighting for survival and there is a shortage of music teachers in schools, collaboration is seen to be beneficial to all parties. But what do teachers think?

A historical survey of the work of orchestras in education provided a context for the research. A sample of schools representing different phases which had experienced projects from a range of orchestral collaborations during 2002/2003 provided three cases as contexts for investigating the teachers' perceptions.

A multi-method approach was used employing both quantitative and qualitative techniques. A small-scale survey using self-administered questionnaires with closed and open questions was undertaken, followed by semi-structured interviews based on the questionnaire.

Although teachers overall viewed professional orchestral musicians working in schools positively they identified a range of issues. These included the lack of value placed on the role of the teacher, and a lack of recognition of protocols such as Child Protection. Some projects left teachers feeling sidelined and deskilled. When projects worked well they were seen as an excellent resource.

It was seen as important to leave a legacy and maintain an on-going relationship with the orchestra. Good practice was identified and implications for further practice and research discussed with suggestions for the development of the professional musician/ music teacher partnership.

## Acknowledgements


Thanks are expressed to all colleagues who participated in this enquiry and spent time sharing their views by completing questionnaires and undertaking interviews.

I would also like to thank all those teachers, pupils and professional musicians who have inspired me over the years in the countless orchestral projects we have shared.

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### Declaration

I hereby declare that, except where explicit attribution is made, the work presented in this thesis is entirely my own.

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**Ed D PROGRAMME STATEMENT**

**FRANCES CAREY WILLIAMS**

**INSTITUTE OF EDUCATION**

**UNIVERSITY OF LONDON**

**SUBMITTED WITH THE THESIS**

**2007**

## **Ed D PROGRAMME STATEMENT**

### **Introduction: my current post**

In 1989 I was appointed to Cambridgeshire Local Education Authority as a General Inspector (Music). I had previously been a Music Adviser, Head of Music Department and a Deputy Head of House. My job as a General Inspector changed a number of times from being an inspector across all phases to being the Assigned Inspector for 21 primary and nursery schools, while retaining the music responsibilities. The music brief was in addition to general responsibilities, and across all phases and areas of the county.

### **Reasons for undertaking the Ed D Programme**

I studied for an MA at the Institute of Education in the early 1980's on the basis of a full-time secondment. It was an exciting and illuminating year. My thesis 'Concerts for Children' investigated the work of professional orchestras as it affected children. This topic was to remain an interest for me and on returning to work after my secondment I created opportunities for orchestras to work with schools. Throughout the late 1980's and 1990's the Local Education Authorities where I was employed worked in partnership with the London Sinfonietta, the Royal Philharmonic Orchestra, the BBC Philharmonic Orchestra, the Royal Opera and Glyndebourne Opera amongst others. Gradually orchestras began to employ their own education officers and plan projects to take into schools and communities. At a similar time Local Education Authorities were re-structuring. Some removed the posts of music advisers and closed Music Services. Many of the tasks previously undertaken by Local Authority staff were being taken over by



others outside education. In studying for my Doctor in Education (Ed D) I wanted to re-visit this field and investigate developments twenty years later.

I also wanted to follow the 'new' Ed D course so that I would be able to interact with others in the School Improvement field. At first I had thought it possible to combine the specialist area of Music with that of School Improvement as my option, but this was not the case. However in a number of courses I was able to draw on research from both areas. I also felt that the Ed D would re-engage me in the area of research which I enjoy, and inform my professionalism.

### **The Core Courses**

The first two years of the Ed D were an interesting re-introduction to the Institute of Education after an eighteen year gap. They provided opportunities to debate new developments in research with staff and colleagues from a range of disciplines and introduced a wide area of reading, lectures, new analytical techniques and uses of Information Technology.

The beginning of the course was very intensive as joining in January meant taking on two modules at once. For the assignment Methods of Enquiry 2, I undertook some exploratory research which was designed to investigate the processes of the establishment of a European Parliament of Young Musicians in Italy. The focus of the research was to observe the way the Parliament was organised and to attempt to identify the key elements needed to make it effective. A self-administered questionnaire was designed and given to participants and interviews were conducted with the organisers. I was seeking

views and perceptions. This was a helpful exercise which, although small scale, raised issues in research relating to time constraints, confidentiality, access and language barriers which needed thought and planning. The research was conducted over a few days in the South Tyrol and focussed my energies, resulting in a piece of work which is still contributing to developments in youth participation. It was a satisfying experience, enhanced my motivation and raised issues for further study.

The theme chosen for Methods of Enquiry 1 (Theoretical and conceptual issues in Educational Research) was firmly based in the day-to-day classroom environment with a critique of a research report on music at Key Stages 1 and 2, the primary field. It was stimulating to examine epistemological and ontological issues, for example, the relationship between the researcher and researched, and notions of generalisability. A very useful and thought-provoking exercise.

The next module, 'Foundations of Professionalism', provided opportunities to increase interaction with others on the programme, enabling the exploration and testing of ideas. I found the tensions in my professional position between my general and specialist roles played out in the next two assignments and 'tensions' became an added theme to my thinking at this stage. Foundations of Professionalism, where I presented: *'What are the tensions and pretensions in the teaching profession?'*, and Advanced Research Methods, where I chose to focus on *'The impact of imposed target setting of literacy by the government on the attitudes of primary Headteachers to their Local Education Authority'*, both

explored the perceptions of teachers and highlighted a range of tensions in their roles.

At this point I began to bring together the work we had covered on qualitative and quantitative approaches to research. I enjoyed these two modules very much, learned a lot about my own professionalism, and was able to reflect on the balance between generalist and specialist functions. I was able to contrast different methodologies and appreciate strengths and limitations in terms of the data, findings and their interpretations. It was at this stage of the course that the connection with the School Improvement model as I had understood it was not a viable option. I had to take Post Compulsory Education part 2. This was not an area which fitted well with my plan but I considered the impact of quality assurance models which linked to my work as a General Inspector and also provided an opportunity to write in an unfamiliar area.

### **Specialist Area**

It was interesting that as I moved into my specialist area of music I found it more difficult to relate to than the modules which had a closer match to my generalist role. This was disconcerting to discover but reflected the external pressures which continued to change the focus and direction of my daily work. The course was studied in depth as there were only two of us in the group. We were able to share experiences and the choice of subjects for discussion was agreed to meet our needs and interests.

My assignment related to the work I had undertaken at the Institute of Education twenty years previously in 1982. I presented '*The role of the Professional Musician in the development of Music Education in the course of the Twentieth Century*' as a historical study. This included an extensive literature search which combined a historical perspective with contemporary developments. This work provided the focus for my final thesis.

### **The Institution Focussed Study (IFS)**

In both Methods of Enquiry 2 and Advanced Research Methods I had begun to explore ways of gathering people's perceptions. I wished to develop this further and proposed the following for the IFS: '*How is achievement in music perceived by different groups in primary schools in Gormanshire Local Education Authority?*' The methodology included a self-administered rank-ordered questionnaire which was completed in a sample of 30 schools. This was an extension of the work done in the first module in Italy a few years earlier. There was a high response rate (70%) and Headteachers and music co-ordinators engaged with the questionnaire well, enabling much data to be collected. The study set out to establish whether there were tensions in the perceptions of achievement in music between groups within schools. The hypothesis was not confirmed. Schools were found to be looking to extend their partnerships outside the school to others who could bring musical opportunities and expertise to their pupils to enable them to demonstrate a love and enjoyment of music. This led to my final thesis combining all the previous work in the Ed D with my MA of twenty years ago.

## The Thesis

Considering my MA of twenty years ago it has been fascinating to see how my prediction that 'the concert is dead, long live the concert' which ended my MA has been fulfilled with an extensive menu of musical experiences and possibilities now being made available by most professional orchestras. The potential of orchestras as a resource for music education had long been a pre-occupation of mine and the various strands are now brought together in my thesis: *'An investigation into partnerships between professional orchestras and schools with particular reference to the perception of teachers'*.

My literature review revealed much research in the field from the professional orchestras' viewpoint but little from the teachers' perspective. The aim of the thesis was to find out what teachers really thought. The historical perspective was an important foundation to the enquiry as it established the extent of information available relating to the orchestras' viewpoint compared to the lack of research from the perspective of schools or teachers. The thesis also acted as a personal professional link, tracing a path from my grandfather's work in Harrogate in the early 1900's through that of Ernest Read and Sir Robert Mayer, with whom I had contact in my first teaching post at Queenswood School, and through my school days at Malvern Girls' College where we worked as pupils on many projects with professional musicians. In the 1970's I visited the Cleveland Orchestra in the United States and spent some time looking at their education programme and their Key Concerts for Children. This led to my focus for my MA in 1981. I brought many orchestras into schools during my years as a music adviser in Bedfordshire between 1974 and 1989 and in the 1990's in

Cambridgeshire I ran innovative and pioneering projects including some with the BBC. I also contributed to a video on schools' projects with the London Sinfonietta. In the late 1990's and early 2000's I undertook consultancies relating to schools and orchestras for the Specialist Schools and Academies Trust, Eastern Orchestral Board, and The Sage, Gateshead. The historical perspective therefore not only sets out the background that has led to where we are today in understanding relationships between orchestras and schools but also relates to my own professional history.

### **Conclusion**

The Soham murders, which led to the Bichard enquiry (Bichard, 2004) had an enormous impact on my professional work. The findings in this research with regard to Child Protection issues underlined the fact that procedures needed to be made clear to professional musicians working in schools. As a direct result of these findings the Arts Council England, Department of Culture Media and Sport (DCMS) and Department for Education and Skills (DfES) were lobbied to produce relevant guidelines. The document from the Arts Council England 'Keeping Arts Safe' (2005), setting out the regulatory safeguarding guidelines, is now available for professional musicians.

Arts colleges in the Specialist Schools and Academies Trust (SSAT) were targeted for part of the research on the assumption that they would be more likely to have had an orchestral project in school. This was not the case and these findings have been reported back to SSAT. The Trust subsequently produced two documents to encourage their colleges to engage with professional artists –

'Musicians in schools: a productive mix' (Kemp, 2002) and the 'Best of both Worlds' (King and Reeve, 2006).

The whole course has addressed issues relating to my generalist and specialist professional roles and has extended my knowledge and understanding in both areas. The process of the research has kept me in contact with developments in the research field of my choice and enhanced my understanding of teachers' thinking.

This research will contribute to my work in developing a cultural entitlement for pupils and in developing strong partnerships between music organisations and schools.

The findings indicate that further research on a larger scale is needed to enable the voice of the teacher to be heard and recognition given to the vital contribution teachers make to musical partnerships so that they can be viewed as equal partners.

## **CHAPTER 1: THE AREA OF ENQUIRY**

### **Area of Enquiry**

#### **Introduction**

This study is an investigation into partnerships between professional orchestras and educational institutions in the United Kingdom and how they affect teachers. Much has been written about the experience of the partnerships between orchestral musicians and teachers from the orchestral musicians' perspective (ABO, 2001; Hogarth, Kinder and Harland, 1997; Oddie and Allen, 1998; Renshaw, 1995; Rose, 1998; Sharp, 1997; Williams, 1982; Woolf, 1999; Peggie, 1997; Manser, 1995). However, there is little in this research regarding teachers' perceptions of project partnerships and the effect they may have on teachers themselves. This enquiry seeks to establish the perceived benefits of orchestral musicians working with schools from the teachers' viewpoint, and to identify any tensions that may exist between the partners. Further questions are raised of a professional, musical, organisational, pedagogical and financial nature.

#### **Professional relevance and context.**

There is a long tradition of orchestras working in education, whether through presenting concerts or working in the classroom. During my professional life I have organised, presented, advised on, participated in, and evaluated many and varied events of this nature. Local Education Authorities have been in a position to lead innovation and collaborate in the development of such work. While working in Bedfordshire Local Education Authority I established partnership working with professional musicians in the 1970's and 1980's. This work ranged



from workshops with Peter Maxwell Davies and his ensemble The Fires of London, to extended projects with the Royal Philharmonic Orchestra. The Local Education Authority also worked closely with the Eastern Orchestral Board (EOB), which is the orchestral development agency for the East of England and acted as a broker for orchestras visiting the region.

In 1993 I was responsible for the development of a project with the BBC Philharmonic Orchestra working in Cambridgeshire. This was the first residency of its kind. The Eastern Orchestral Board, was a partner for the project with Cambridgeshire County Council. The Chief Executive of Cambridgeshire, Gordon Lister stated:

*“We are very proud and thrilled to be partners with the orchestra in this pioneering project. The opportunity for the schools and community is unique. The memory of working with such distinguished musicians will last them a lifetime”.* (Lister, 1993)

In the week long residency in Cambridgeshire the BBC Philharmonic worked with over 2000 pupils and adults from 60 schools, colleges, hospitals, community centres, choirs, ensembles and jazz groups and had a great impact on the whole community. At the time of the project in 1993 Nicholas Kenyon, the controller of BBC Radio 3, added his commitment to the educational work of orchestras:

*“Our orchestras are now, more than ever, combining their vital contribution to broadcasting and public concert-giving with local education work, best exemplified by the BBC Philharmonic’s pioneering Cambridgeshire residency, where I attended a concert of music by Alexander Goehr, Robin Holloway, Hugh Wood and Thomas Ades which provoked lively debate with a hall full of young people”.* (Kenyon, 1993)

The impact on teachers was also profound. After a special schools’ music workshop as part of the residency one teacher commented:

*"They made music with limbs that couldn't move and voices that couldn't speak".*

and

*"I learned more in 20 minutes than I have in two years".*  
Learning Support Assistant. (Maris, 1993, p. 7)

This was seen to be a very successful project by all involved but I was aware that there were other projects that were not as successful. In 1998 Oddie and Allen reported the view of a secondary school teacher on an orchestral project:

*"The process led to a re-evaluation of my teaching practice. People were referring to professional musicians coming into the school. But I am a professional musician too. How can the teacher as artist in their own right be acknowledged? What is really going on is that other artists are coming into the school to enhance the work of artists who are already there."* (Oddie and Allen, 1998, p. 58)

This suggests a certain tension between teachers and professional musicians. Comments such as this informed my wish to explore the perceptions of teachers relating to orchestras working in schools and enable teachers' voices to be heard.

### **Orchestras and education**

It has been taken as a 'given' by decision makers that attending a concert provided by an orchestra is a valuable experience. Organisations such as the Gulbenkian Foundation, the BBC, the Arts Council and some Local Education Authorities have encouraged professional orchestras to work in schools. There has been a change in orchestras' approaches to work in relation to educational provision in the last twenty years and particularly in the last ten. Many orchestras now see education as central to their role. In an article in the Guardian newspaper (Higgins, 2002), Clive Gillinson, Managing Director of the London Symphony Orchestra (LSO), noted that there were two strands in building orchestra partnerships: one via education and community projects and the other

by webcasting, own record label, radio, television and LSO Live, a regular magazine about the orchestra. Serge Dorny, Chief Executive of the London Philharmonic Orchestra has also indicated that the orchestra of the future will be a “*community of skills*”. He suggested that the common skill will be that all players will be “*fantastically good*” at playing their instruments but they will also bring complementary skills such as talent for education or community work. Education and community work have become central strands of the work of orchestras and other arts organisations although they were relatively uncommon until the 1990’s (Kushner, 1991).

### **Rationale for providing a historical context**

Exploring the history of the development of orchestral work in education provides a context from which the development of teachers’ views can be considered and the role that they have played and continue to play be established. What follows is not a complete history of this development but as comprehensive a one as is possible from my own professional perspective as a sharer and spectator (Burns in McCarthy, 2003). Neither should it be seen as purely ‘celebratory’ in style (Cox, 2002). It is an attempt to trace development which would have influenced the teachers whose views have been gathered. The concept of a ‘usable past’ (Cox, 1999a) has been useful in formulating this approach as has Cox’s metaphor of focussing through a historical lens in order to relate the past as a context for the present (Cox, 2002).

Historically there has been a gradual move by orchestras from presenting concerts played ‘at’ children, to those designed ‘for’ children to working ‘with’

children. The work of orchestras more generally has also changed. One hundred years ago Julian Clifford's orchestra in Harrogate, North Yorkshire, supported by the Local Authority, provided concerts for all the community including schools. The orchestral musicians had portfolio careers dividing their time between teaching, the bandstand, the Palm Court ensemble and the orchestra (Young, 1968). In the 1990's, after a period when orchestras were generously funded and focussed on performance, funding policies have made it almost essential for orchestras to expand the range of their work, and for many orchestral musicians to have portfolio careers once again (Rogers, 2002). The majority of orchestras have education departments and partnerships with schools as an element in their strategies for survival.

During this time little attention has been given to teachers' views regarding such partnerships. Their role has also changed with government focussing on the core subjects of literacy and numeracy, leading to music appearing to be undervalued and underfunded. Teacher morale has been lowered by the re-organisation of funding for management through workforce reforms, professional development through focus on the national strategies for the core subjects, and resources through ring-fenced funds that restrict schools' abilities to invest in music. At the same time there has been more emphasis on regulatory controls particularly in the areas of quality assurance and Child Protection (Bichard, 2004). Teachers have been under pressure from a number of directions (Tester, 1998) and have felt sidelined (Oddie and Allen, 1998).

## The Research

The transitory nature of the engagement when professional musicians visit a school for a project places the relationship between the teacher in school and the professional musician under a natural pressure. They come from two different cultures; one where the educational objective is of foremost concern and the other where performance and artistic outcomes are the aims. For success these two separate domains of practice need to be brought together. David Myers (2001) finds that the benefit of having artists in classrooms is that they are first and foremost artists, not teachers, but he suggests that:

*“It is tacitly unfair to assume that individuals who have been educated and enculturated in vastly different professional contexts will collaborate naturally in the classroom”*(p. 6)

In America, where orchestras have worked closely with schools in some States for many years, Craig Dreeszen observed that there were two main concerns for teachers when professional artists proposed a project:

*“...The first worry is that community partnerships will conflict with the professional teacher’s curriculum plans. Or worse, they (the teachers) fear school administrators will replace arts specialists in schools with part-time artists or outreach programs from the community.”* (Dreeszen, 2001. p. 8)

There is potentially great benefit from true partnership working between professional musicians and teachers but there appears to be a need to rebalance the relationship. Orchestras have put education at the heart of their business and focussed creative ideas on projects for education but the teachers’ voice in the partnership appears to be lost. A number of issues therefore need to be explored. For instance, how is the teacher involved in planning for success? Could the presence of a so-called musical expert undermine the position or confidence of the teacher and lead to tensions? Are teachers valued by the

visiting professionals and how do the teachers see themselves as being valued? Do teachers have a role beyond the childminding image described by the paternalistic orchestral managers of the early twentieth century (Elkin, 1944)? In this study questions such as these have been considered through developing an understanding of the historical context from which this type of work has evolved and from questionnaires and interviews with teachers. It is hoped that the benefits of the study will be of interest to teachers, education managers of orchestras, players and other arts professionals.

The diversity of projects undertaken, ranging from one-off visits to long term residencies, required a diversity of projects to be studied, although the research could only take place where there were projects operating during the window of time available.

The key research questions are:

- What has been the role of orchestras in education historically and how has this developed over time?
- What is the role of teachers when orchestral programmes operate in their schools and what are their perceptions of that role, particularly in relation to planning, partnerships and legacy?
- What are the implications of the findings for future practice?

Chapter 2 maps the history of orchestras working in education over the last century to provide a contextual framework for the enquiry. Chapter 3 examines research regarding the role of teachers in orchestral work in education. The

methodology used to explore the current views of teachers is explained in Chapter 4 and the findings are reported in Chapters 5, 6 and 7. Chapter 8 presents a discussion and summary of the findings and recommendations for future enquiry and practice.

## CHAPTER 2: A HISTORICAL PERSPECTIVE ON THE DEVELOPMENT OF ORCHESTRAL PARTNERSHIPS WITH SCHOOLS

### Introduction

A historical perspective on orchestras' perceptions of their educational role provides an important foundation for understanding the relationship between the twenty-first century professional musician and the schoolteacher. In this account illustrative examples of the development of the work of orchestras in relation to education and schools are provided and critical issues that have a bearing on this study introduced.

### The past as a context for the present

Cox suggests the concept of a '*usable past*' (Hansot and Tyack, 1982) in which:

*"the problems and limitations of past traditions can be delineated with the intention of evaluating current educational policies."*(Cox, 2002, p.142)

How we view the past can give us unique insights into the present. As McCarthy (2000) reminds us:

*"gained from the debate on history and narrative and history and memory can open up the ways history is conceived, valued and studied in the context of music education"* (p.129)

thereby creating:

*"memorable connections between the past and the present that take on a life of their own in the present."* (p.126)

The past is used as a context for the present putting:

*"knowledge of the past to work in the attempt to understand the present and to shape the future."* (Kincheloe, 1990, p.35 in McCarthy p130)



Burns (1992) presents the past as the underdeveloped present and the present as simply developing the past. He suggests a historical perspective strives to show the present to itself by revealing its origins from the past (McCarthy, 2000, p.32)

Cox (1999) argues that the music education historian needs to learn from the social historian of music while concurrently engaging with the concerns and views of teachers and policy makers. Cox cites McCulloch's (1994) argument that:

*“establishing the dynamic connections between past, present and future implies an approach to educational history that is present-minded, seeking to provide an understanding of the problems and possibilities of the present”* (Cox, 1999a, p.457)

Cox suggests four possibilities of creating a 'usable past':

1. an engagement with contemporary policy;
2. to develop a curriculum history discovering tensions and conflicts. He states: *“such work should enable us to interpret the present not as an inevitable outcome of the past, but as a heavily contested one.”* (Cox, 1999a, p.457);
3. to investigate teacher and pupil perceptions of teaching and being taught music and
4. to *‘encourage and enable music teachers to engage with a range of ideas from the past and the present and so begin to construct a philosophical basis for classroom practice’* (Cox, 1999a, p.458).

The idea of a usable past as stated above is used as a context from which to view present practice and as part of the story that creates that practice. The historical perspective presented here is necessary as a contextual backdrop against which perceptions of teachers can be viewed.

Early concert promoters adopted a somewhat paternalistic and elitist approach to the musical education of the public through concerts. This appears to be embedded in the thinking of orchestral organisations at the beginning of the twentieth century (Elkin, 1944). Paternalism is a summary term for an ethical stance that a person's liberty is justifiably restricted to prevent harm or, as it might be perceived to be used in this context, to promote that person's own well-being. It is graded in the principle of beneficence. It is also grounded in a theory of impairment, namely:

*“that if an individual lacks sufficient facts or mental capacity to make a sound choice. It is sometimes defended by a theory of future consent that is that the person whose liberty is circumscribed will (or at least in principle, could) eventually agree that the restriction was desirable, given better facts or improved cognitive capacity in future.”* (2005, University of Miami)

Although more enlightened innovators, for instance Walter Damrosch and Lillian Baldwin in the United States, and Robert Mayer and Ernest Read in the United Kingdom, who focussed on the musical education of children through concerts, also contributed to the legacy from which the education work of the late twentieth century orchestras evolved (Williams, 1982) they were still imposing their values and decisions that attending a concert provided by an orchestra was a valuable experience.

Current practices have evolved from these traditions. As Knussen points out, practices have continued to develop over time:

*‘Education programmes are not new: specially designated children’s concerts have existed since the early twentieth century, when there was an enthusiastic audience of adults who regarded these concerts as an important supplement to children’s general education and as an element in the continuation of the family tradition. Nearly a hundred years later, most professional*

*orchestras continue to consider children's concerts as the flagships of their education departments. Nowadays, however, these concerts constitute only a part of a wide array of programmes, serving all segments of the community. (Knussen in Lawson, 2003, p. 239)*

## **Pre-1914**

Before the First World War the most common way of hearing orchestral music was to attend a concert. The first Promenade Concert took place on 10th August 1895 in which Henry Wood's orchestra performed at the Queen's Hall, Langham Place in London. Elkin (1944) indicated that Wood and the promoter, Newman, held the somewhat paternalistic view that their audiences needed to be educated both "subtly and slowly". This was achieved by building programmes on 'popular' lines, programming a number of short pieces which did not demand too much from the listener. In the intervals of concerts at the Queen's Hall, patrons were often offered short moving picture entertainment, (for example, newsreel of the Henley Regatta, the great Paris-Berlin motor race or feeding the pigeons in St. Mark's Square, Venice). This appeared to make the concerts more palatable to the audience. Gradually audiences were weaned off this nineteenth century diet of short vocal pieces, cornet solos and quadrilles, and were expected to stand quietly and listen as opposed to being at liberty to promenade. There was an assumption that the general public should be encouraged to listen to complete symphonies and that this would be a valuable experience (Elkin, 1944).

Between the years 1894 and 1900, the Philharmonic Society brought leading musicians of the time including Paderewski, Sarasate and Rachmaninoff to the London platform. London was a centre of culture and this was seen to be an important element of a successful city. However, it was not just in London that professional performance was available.

### 1914 to 1945

In the northern town of Harrogate, for example, as Young (1968) relates, Julian Clifford was building a great following for his orchestra, which had spent six summer months in the town every year from 1906. In 1915 the Corporation of Harrogate was very supportive and gave Julian Clifford £3500 a year to spend on his orchestra. No profit was made from the provision of music, as the Corporation believed that it was as reasonable to spend money on orchestras to draw visitors, as it was to spend money on ornamental gardens, promenades and other amenities. Not only did the orchestra give concerts in the Kursaal (later to become the Royal Hall) but also played for the tea dances, on the bandstand and in the Palm Court, reaching audiences well beyond the concert hall. The orchestra then migrated to the southern coastal town of Hastings for the winter months, thereby becoming a permanent group. This was important, as there were no permanent orchestras at this time. Orchestral players were freelance and had fragmented diaries with a myriad of commitments ranging from teaching, theatre work and chamber ensembles to membership of orchestras and other groups, a pattern which is re-appearing, and is currently known as a 'portfolio career' (Rogers, 2002). The Clifford orchestra also performed to schools, and this work was developed further in Harrogate by Howard Carr. The supportive role of the Local Authority was a significant feature in the success of Clifford's orchestra and many others followed this model, notably Dan Godfrey in Bournemouth (Elkin, 1944). Walter Carroll, music advisor for the City of Manchester stated eight aims for elementary school children (up to age 14) in 1924. One of these was the requirement for :

*"a knowledge of music literature through hearing standard works performed well;"* (Cox, 2002, p.7)

this was to come from concerts for children. Manchester City Council promoted music and:

*“approved a series of municipal orchestral concerts with 500 seats reserved for elementary and secondary pupils, whilst official recognition had been given to children’s concerts by the Board of Education, with the proviso that Local Education Authorities had to provide the money.” (Cox, 2002, p. 9)*

Individuals such as Henry Wood in London, and Julian Clifford in Harrogate and Hastings set in train partnerships and possibilities that began to develop the role and influence of the professional musician beyond the concert platform to include relationships with schools. As early as May 1938 the National Festival Percussion Band of schoolchildren played with the London Symphony Orchestra at the Royal Albert Hall in the presence of the Queen and the Princesses Elizabeth and Margaret (Moore, 1938).

Four people who influenced partnerships between orchestras and schools in a major way were Walter Damrosch in New York and Lillian Baldwin in Cleveland in the United States of America, and Robert Mayer and Ernest Read in the United Kingdom.

### **Walter Damrosch and Lillian Baldwin**

Before 1914 much of the interest in education work in orchestras was in America. The growth of orchestras, in New York in particular, was driven by the large number of Jewish immigrants from Germany and Central Europe. The Damrosch family worked with the New York Symphony Orchestra to found a series of Young People’s Concerts in 1898 (Perryman, 1972; Damrosch, 1926). The concerts became well known across the United States of America through the extension of the work in a weekly series of radio lectures for schools. The composer and conductor Leonard

Bernstein continued the tradition of young people's concerts and these were televised in the 1950's and 1960's (Bernstein, 1962). In Cleveland, Ohio, Lillian Baldwin was Supervisor of Music Appreciation employed jointly by the Public Schools and the Cleveland Orchestra (Massman, 1972). She aimed to bring the 'thrills, drills and skills' of music to children in schools through concerts for children. Much of the preparation work for the concerts was left to the teachers. Baldwin built a strong partnership with the orchestra and schools and her legacy lives on in the 'Key Concerts' programmes run by the Cleveland Orchestra for children. It is significant that Lillian Baldwin was not just one of the only women to lead on these developments but that she was employed by both the orchestra and the schools, so could negotiate between the two.

### **Robert Mayer**

Robert Mayer, a German Jew from a musical family who came to England from Mannheim in the 1920's, had attended the New York Symphony Concerts for children. His reactions to these concerts were recorded:

*"The concerts which did impress us favourably were those given by Dr Walter Damrosch in New York on Saturday mornings for an audience of children. We had never heard anything like them before. The conductor, a man of great charm, spoke to young people about the music he was going to play, gave them a programme of classical music, making no concession except to make the concert shorter than if the audience had been adult. I little knew then (1919) what this experience would mean to me."* (Mayer, 1979, p. 16)

Sir Robert Mayer and his wife decided to run such a series in London conducted, first in 1923, by the young Adrian Boult, and then by Malcolm Sargent. When the first Robert Mayer concert was offered to schools in 1923 Sir John Borland, Music Adviser to the London City Council encouraged organisers to contact teachers in schools directly so that as many pupils as possible would attend (Rainbow, 1989).

In 1938 in his book 'Meet the Orchestra', Stephen Moore suggested that a school class should have some idea of the composition of the orchestra and be able to recognise instruments by sight and sound. He felt that it was important that this should come after they had played some instruments and their enthusiasm had been aroused. He strongly advised teachers to make sure children attended orchestral concerts and children's concerts, especially if there were any in the district. He wrote:

*"These concerts are now being given in an increasing number of places due largely to the magnificent pioneering work and help given by Sir Robert Mayer."* (Moore, 1938, p. 57)

By 1938, 65 concerts in 25 towns had been given.

When Sargent took over the conducting he was briefed by Mayer:

*"As you'll understand, we need somebody who'll get on personal terms with the children, somebody who'll chat about the music they're going to hear - play the main themes beforehand on the piano and explain what the themes are about and how they're built up. Nothing schoolteacherish of course. (Not that we've anything against teachers. They're co-operating wonderfully.) Something chatty and informal and funny."* (Reid, 1968, p. 171)

Mayer, although appearing condescending towards schoolteachers, often paid tribute to the enthusiastic support he had received from them and educationalists and, in particular, Inspectors of Schools, naming Cyril Winn, Geoffrey Shaw and Bernard Shore. This commitment he valued highly, since he was convinced that a tradition of regular concert-going was built up only by fostering the habit in youth. His paternalistic but genuine concern for teachers and pupils was a major contribution to the enterprise (Bander, 1969).

By the outbreak of the Second World War in 1939 two hundred concerts a year were being performed in twenty-five cities in the United Kingdom. They were suspended

for the duration of the war. At this time, teachers were not part of the artistic decision-making process and were not perceived as partners but were relied upon to take pupils to the concerts and do some preparation work with them.

### **Ernest Read**

During the Second World War when the Mayer concerts were suspended, Ernest Read founded his Concerts for Children. They evolved in a very different way from those of Mayer. Ernest Read was a Professor at the Royal Academy of Music and in 1926 pioneered the first youth orchestra in Britain - the London Junior Orchestra - as a continuation of instrumental work taking place in schools. The orchestra gave its first public concert in the 1929-30 season.

Ernest Read kept two important points in mind when presenting children's concerts; he felt that the children should listen to music and also participate. This marked a change in the way concert programmes were presented. The concerts were planned to be one hour and fifteen minutes in length with no interval. Halfway through the programme Read introduced a song for massed singing accompanied by full orchestra, the first example of which was Parry's 'Jerusalem'. Teachers were expected to teach the pupils the songs before the visit to the concert.

The popularity of the children's concert dramatically increased with the move from Central Hall Westminster to the Royal Festival Hall in 1952.

*"The series was completely sold out early in the season, so much so, that in 1956/7 Ernest began afternoon repeats of two of the concerts given by professional orchestras" (Zagni, 1989, p176)*



## After the Second World War

After the Second World War the leading London based orchestras systematically began to search for new audiences and travelled outside London to other cities. As Russell (1946) points out, it was soon evident that these new audiences could only be satisfied by permanent orchestras visiting regularly. Ernest Fleischmann, who had managed the Los Angeles Philharmonic and the London Symphony Orchestra, stated in the 2000 Royal Philharmonic lecture, 'The Community of Musicians; Musicians for the Community':

*"My own experience, and that of many others like me, brought me into intimate contact in the classroom with members of the orchestra of the Jüdische Kulturbund (Jewish Cultural Association) in Frankfurt - musicians who, because of their religion, were no longer allowed in the Opera or Radio Symphony Orchestra. At least once a week they played to us and spoke enthusiastically about the music and their instruments."* (Fleischmann, 2000, p. 6)

There was a tradition of bringing professional musicians into the classroom that Fleischmann had experienced as a child in Germany, which he valued. This had informed his strategic developments with orchestras which many managers and musicians later wanted to emulate:

*"Surely it is towards the schools and to the home that we must direct our efforts, the two places that more than any other help to shape the tastes, the characters of future generations."* (Fleischmann, 2000, p. 8)

This approach and means of creating new audiences was influential in England. Many of its foundations were laid by Jewish émigrés based on their childhood experiences where live musical experiences were valued.

Composers also contributed to the musical appreciation element by writing pieces for children and in partnership with the media made the orchestra more accessible to the public at large. In 1946 the Crown Film Unit made a film to introduce the Instruments of the Orchestra. The London Symphony Orchestra was conducted by Malcolm

Sargent, the piece was composed by Benjamin Britten – ‘The Young Person’s Guide to the Orchestra’ and the film was directed by Muir Mathieson. Mathieson had also directed the film music for ‘Dangerous Moonlight’ in 1941 in which the ‘Warsaw Concerto’ by Richard Addinsell caught the public imagination, revealing the commercial potential of a soundtrack and resulting in the birth of the soundtrack album (Morrison, 2004). A great many people were introduced to orchestral music through these pieces. This shared repertoire lasted for at least 50 years.

The Gulbenkian report of 1965, ‘Making Musicians’ refers to instrumental music teaching in schools and suggested that much of the work was taking place in the independent sector. The independent schools continued to provide a broad based education with a large cultural input and it was mainly from these schools that the National Youth Orchestra (NYO), founded by Ruth Railton in 1947, drew its members. At this time the NYO attempted to be a National Junior Conservatoire. It created a high standard of playing and many of its members became leading professional musicians (Railton, 1992). In the late 1950’s and 1960’s many Local Authorities established successful youth orchestras: Kent, Essex, Hertfordshire, Nottinghamshire, Leicestershire and the Inner London Education Authority are good examples. Local Education Authority wind and brass bands also began to be formed. By the late 1950’s and early 1960’s many Local Education Authorities employed professionals such as Muir Mathieson in Nottinghamshire to direct their youth orchestras. The tireless and inspirational work of Eric Pinkett, Music Adviser for Leicestershire resulted in Sir Michael Tippett composing for the Leicestershire County Youth Orchestra, conducting them and even becoming their patron. Conductors who worked with the orchestra included Sir Adrian Boult, Norman del Mar, George Weldon and Rudolph Schwarz, while composers included Malcolm

Arnold, Bryan Kelly, William Mathias and Alan Ridout. Distinguished instrumentalists such as Douglas Cameron coached sections of the orchestra. In 1968 the Leicestershire County Youth Orchestra was the first amateur orchestra to play at the Music Vereinsaal in Vienna (Pinkett, 1969). These were outstanding examples of professional musicians working with educationists with visionary leadership at the level of a Local Education Authority.

These developments set high standards for instrumental playing, which in turn required high standards of instrumental teaching for young people. A number of schools were singled out in the Gulbenkian report of 1965 as examples of good practice in music. These included Southwell Minster School in Nottinghamshire Education Authority, St Paul's Girls' independent day school in London, the co-educational independent school Bedales, and the independent boarding school Malvern Girls' College.

*"The musical life in these and in a number of other independent schools has been amply proved to be a stimulant not an obstacle to success in general subjects. Maintained schools should be content with no less."* (Gulbenkian, 1965, p. 29)

This suggested that a number of schools in the independent sector and some state schools were providing musical opportunities for pupils that could be extended to all. At Malvern Girls' College, for example, three-quarters of the girls learned at least one instrument and many learned two. The school of 500 had a large permanent music teaching staff led by Mary Rason, a professional singer and pianist. The accommodation included thirty music practice rooms. There were many opportunities to perform in concerts and festivals, and participation in the Edinburgh Rehearsal Orchestra and other such projects was encouraged. Choral works were presented jointly with Malvern College, (the boys' school where music was led by Donald Blake) and visits by professional musicians included artists such as the

pianist John Ogdon. Such examples set the standards for others to follow and their influence was reflected in both the state maintained and independent sectors.

A number of specialist music schools opened in the 1960's including the Yehudi Menuhin School in Surrey, the Central Tutorial School for Young Musicians in London, Chetham's Music School in Manchester, fully state funded from 1969 (Williams, 1986) and Junior Departments at Music Colleges in London, Manchester and Glasgow. Many well-known professional musicians tutored in these schools and many of the teachers in these schools were very proficient performers, composers and conductors. Local Authorities in counties such as Kent, Nottinghamshire and Leicestershire also developed similar schemes to provide specialist instrumental teaching. The Ernest Read Orchestra, the London Repertoire Orchestra (Ruth Gipps) and the Edinburgh Rehearsal Orchestra (Harry Legge) provided opportunities for young and amateur musicians to gain experience of the orchestral repertoire alongside professionals. Professional musicians worked with amateurs and young people, sharing their professional expertise and setting examples for developments in the future.

### **The Seventies**

The Plowden report of 1967 drew attention to creativity and its importance in education. In 1973 the Gulbenkian Foundation initiated an artists-in-residence scheme for artists to work in schools for a set period of time. The Inner London Education Authority (ILEA) set up the Cockpit Arts Workshop in London where teams of professional artists from different disciplines worked with schools. Composers also contributed to music education development in the 1970's. One of the most influential groups to encourage musical creativity was led by John Paynter, Peter

Aston and Wilfred Mellers of York University. The project was called 'Music in the Secondary School' (Paynter, 1982). Courses were run for teachers and composers such as Sir Harrison Birtwistle were engaged to promote creativity and composition in the classroom. At the same time Arnold Bentley led a primary school project 'Music Education of Young Children' (1977) which developed musical literacy. These two contrasting approaches led to fierce debate between those who advocated the development of specific musical skills and those who saw music as a means of developing creativity within the music education community (Swanwick, 2001).

Further examples of the range of musical projects in evidence at this time included professional musicians such as Yehudi Menuhin and Ravi Shankar performing together, thereby setting models of integration in musical sound. At Queen's University Belfast, the ethnomusicologist John Blacking encouraged an understanding and interest in music from outside the British Isles. Jazz musicians Sir John Dankworth and Dame Cleo Laine together with Avril, John's sister, introduced jazz to schools and to young people through their summer camps and at the Stables concert hall at their home in Wavendon.

Sir Peter Maxwell Davies and Richard McNicol, in taking live music into schools in workshop form, further developed innovative practice (Williams, 1982). Maxwell Davies, who had been a teacher at Cirencester Grammar School, developed some exciting percussion ensembles. He also toured with his professional group The Fires of London giving performances of his own works and those of others such as Schoenberg's 'Pierrot Lunaire'. Maxwell Davies not only wrote a great deal of music for young people at this time but gave workshops before concerts where he involved teachers. These performances were organised by the touring Arts Council

Contemporary Music Network and gave opportunities for pupils and teachers to work with the composer through compositions such as 'O Magnum Mysterium' (Williams, 1982). Composers such as David Bedford and Nigel Osborne also used this innovative workshop model.

Richard McNicol, formerly a flautist with the London Philharmonic Orchestra, started running workshops and concerts for children, under the auspices of the Apollo Trust, using a different style from those of Robert Mayer and Ernest Read (Winter, 1979). His early work with the English Sinfonia was based on taking professional musicians on a number of visits to schools, and involving pupils as performers and composers. This culminated in a performance which all the pupils from all the schools involved attended. These concerts were planned specifically for children, with a large element of participation:

*"It was no accident that these concerts (Apollo Trust) are for children and not to or at them. The musicians have either realised or bothered to find out how children behave and planned accordingly. That is perhaps the real secret of success." (Winter, 1979)*

This presented a major change in the way orchestras approached their work in schools. Orchestras began to plan specifically for children. The practices of the 1960's and 1970's provided the foundations that enabled later developments to take place. The practice of bringing working composers and performers into the classroom to interact with both teachers and pupils formed the basis upon which a wide variety of activities now rest. The involvement of schools with professional music organisations was shown to have a richness of possibilities for all parties (Williams, 1982). The success of these early examples depended on teachers who were open to innovation and confident and skilled in both music and education.

### **British Broadcasting Corporation**

Another important player in the development of orchestral education work was the British Broadcasting Corporation (BBC). The BBC had been founded in 1922 and new technologies such as the gramophone and radio soon became widely available to educators (Cox, 1997). The first school broadcast, the subject of which happened to be music, took place in April 1924 given by Walford Davies:

*“The twin developments of the gramophone and the children’s concert had the potential to engage large numbers of children with the professional world of music making.” (Cox, 2002, p. 11)*

In the early years of the twentieth century the school curriculum had been locally based. In the late 1920’s musical appreciation broadened the approach to music teaching and the wireless and gramophone made performances available to large numbers of the population including schools and school children. In 1946 the BBC expanded its broadcasting of music from the Home Service to the Third Programme, now known as Radio 3.

After the war the BBC continued to support several orchestras and commissioned a large number of works. In 1969 a pamphlet, *‘Broadcasting in the Seventies’* (Trethowan, 1969), presented future policy leading to a reduction in orchestral provision largely because radio now had television as competition.

The proposals that emerged were that:

*“Five orchestras would be retained, but the BBC Scottish Symphony Orchestra, the BBC Northern Dance Orchestra and the London Studio Players could no longer be financed; neither could the BBC Chorus (a group of twenty-eight singers). The BBC Training Orchestra would disappear after its current players’ contracts had ended.” (Carpenter, 1997, p. 306)*

In 1980, the BBC began negotiations with the Musician's Union over staff orchestras. The Corporation proposed disbanding the BBC Northern Symphony Orchestra, the BBC Concert Orchestra, the BBC Northern Ireland Orchestra and the BBC Academy (the former BBC Training Orchestra), the London Studio Players and the Scottish Radio Orchestra. They planned to safeguard the symphony orchestras and change the Northern Ireland Orchestra into a Chamber Orchestra keeping a presence in the province. Strikes followed but:

*“-agreement was finally reached that the Scottish Symphony Orchestra would be reduced by 7 players; the Northern Ireland Orchestra would continue, but discussions would begin about its amalgamation with the Ulster Orchestra (this was eventually achieved); the London Studio Players would continue on a contract more advantageous to the BBC; the Scottish, Northern and Midland Radio Orchestras would go.”*  
(Carpenter, 1997, p. 307)

Within three years the BBC orchestras were looking to work closely with schools and communities to prevent more cuts.

### **The Eighties, Nineties and into the 21<sup>st</sup> Century**

From the beginning of the 1980's there was wide-reaching discussion regarding the role of arts organisations in bringing participation in and access to music for the wider community. Terms such as 'education', 'outreach' and 'community work' entered the discourse of arts organisations. As Jones (1996) pointed out, development in education work in the orchestral sector did not begin to flourish until the late 1980's and early 1990's, when it expanded rapidly.

In 1985 Her Majesty's Inspectors produced a welcomed and cohesive music curriculum based on practical music making, Music 5-16 (DES, 1985). This led to the National Curriculum which was introduced in 1988 (ERA, 1988) and established a compulsory state curriculum for pupils aged 5 – 16 years in which music was a



statutory requirement for ages 5 – 14 years. This was delivered through performing, composing, listening and appraising, but as school budgets became devolved in the 1990's (Local Management of Schools) and emphasis began to be placed on other areas of the curriculum, there was a threat to music lessons in schools. This concerned many professional musicians as well as teachers.

During the 1980's schools began equipping their music departments with tape recorders, synthesizers, and computer music systems and the music industry became influential in government thinking regarding music education. The music industry supported the expansion of music and technology in schools and encouraged partnerships between schools and music information technology experts. For a few years advisory music teachers flourished but towards the end of the 1980's this provision shrank, specialist music teacher shortages became a problem, and time spent on music in teacher training establishments decreased. Lack of funding across the country led to some LEAs closing down instrumental music services altogether. Fragmentation occurred as new providers, brokers and Arts Boards proliferated alongside orchestras, ensembles, opera houses and others creating their own education departments. The industrial action taken by teachers in the 1970's caused much of the goodwill for running out-of-school activities to be lost. As music education had traditionally relied on significant out-of-hours commitment from music teachers to establish and nurture extra-curricular activities, the evaporation of this goodwill caused significant problems for schools in the state education sector.

In the Gulbenkian Report '*The Arts in Schools*' of 1982 it was suggested that the arts should be protected from the harsh demands of the new accountability culture in

education and should be given the freedom to thrive on their own terms and to offer nourishment to other parts of the curriculum. In 1988 the National Curriculum was introduced with the core subjects of literacy and numeracy dominating the educational landscape (ERA, 1988).

*“Various changes in the British educational system – notably the introduction of a National Curriculum in 1988 which resulted in much less time for subjects such as music, drama and art – have conspired to squeeze the study of music out of children’s lives. In 1997 the trend was accelerated by the incoming Labour Government, whose education Secretary, David Blunkett, initially removed music and art altogether from the mandatory primary school curriculum. Under intense pressure from Simon Rattle and others, Blunkett later reversed his ruling, but a dangerous signal about the unimportance of music had already been sent to thousands of state schools.”* (Morrison, 2004, p. 231)

In 1991 Kushner stated, with what has proved to be an accurate prediction:

*“...but reading the Gulbenkian Report at the gateway to the 1990’s can produce an uncomfortable feeling. The expansionist and collectivist values underpinning that report feel somehow misplaced in the modern political economy. The vision of a thriving, integrated, resourced, varied curriculum for the arts looks like a hollow optimism up against the monolithic National Curriculum and the educational ‘bully boy’ of national testing. The reality of the 1990’s is that innovation is not so much something people choose to do – but something they are generally required to do.”* (Kushner, 1991, p. 4)

Music in schools had changed.

Peter Renshaw, who set up the Department of Performance and Communication Skills at the Guildhall School of Music which aimed to produce a more flexible and open musician, recognised the changing position of the arts, and in an article ‘Orchestras and the Training Revolution’ wrote:

*“There is no doubt that a shift is taking place in public perception of the arts: they are becoming increasingly significant in community development. From being seen as the preserve of the elite they are becoming a concern for many.”* He added: *“Creative response to change is the only way forward in the 1990’s.”* (Renshaw, 1992, p. 63)

Seeking their own way forward, the London Sinfonietta, founded in 1968 to meet the needs of contemporary international composers, was the first orchestra to appoint an education officer, Gillian Moore, who began to develop this role in 1983. The London Sinfonietta adopted a flexible approach using contemporary music that took it from the concert hall to the classroom. Education work was placed at the heart of the organisation. In 1991 the London Sinfonietta joined with Cambridgeshire Local Education Authority in one of their first partnerships and ran three simultaneous projects, producing a video (London Sinfonietta, 1991) which was to be available for others to use for training purposes. The forty-minute documentary showed pupils and teachers in Cambridgeshire working with some of the country's foremost professional musicians from the early stages of work in classrooms to the final concert performance given by the pupils and the orchestra. Teachers were well integrated into the planning and artistic direction of the project. The video traced the two-week residency providing valuable insight into ways of appraising 20<sup>th</sup> century music through composing and performing, through links with other art forms such as literature and theatre, and through working alongside professionals. Composer Alec Roth worked with bass player Robin McGee and poet Jo Shapcott developing work as a song cycle based on poems by Vikram Seth and inspired by the modes and structures of Javanese Gamelan. Composer Mark Antony Turnage, with saxophonist John Harle and bassoonist John Orford, worked with pupils on pieces based on Turnage's music, and Simon Langridge produced a pupil version of Stravinsky's 'Soldiers Tale' working with music amateur Richard McNicol and violinist Nona Liddell. This was a very successful project involving teachers throughout, and the video has been used for training of orchestral musicians in this kind of work in this country and all over the world.

In 1993, Sir Peter Maxwell Davies expressed concern over the reduction in the numbers of music teachers and the increasing lack of access to music for all pupils. To show support for music in schools the Association of British Orchestras (ABO) organised a national project in 1993 in partnership with all the major orchestras, commissioning a new piece from Maxwell Davies. The piece, 'Turn of the Tide', was written for professional orchestra with 'windows' for pupil compositions. Members of the orchestras worked in classrooms across the country leading the creative process with pupils and teachers. All attended the performances and performed together. This event, which was planned by Katherine McDowell, later Head of Music at the Arts Council, had a great impact on the way orchestras were to expand their emphasis on education work and encouraged schools across the nation to work with professional musicians and orchestras. In Cambridgeshire, the BBC Philharmonic orchestra combined the 'Turn of the Tide' project with other events during their week long residency. Over 60 schools were involved as was a generation of teachers (Maris, 1993).

By 1994, there was general agreement that for orchestras, education work was a priority. The BBC/Arts Council review of National Orchestral Provision (1994) told of dwindling audiences and of a need to find a new artistic vision by the end of the century. There were added pressures on orchestras because of the gradual decline of recording opportunities. Orchestras appeared to be turning to education and schools for survival, seeing the need to develop audiences for the future. However, there appeared to be a lack of experience and understanding of the educational process. In education, funding began to be withdrawn from Local Education Authorities for music and over one third of Music Advisory posts were lost. At the same time significant subsidies were given to orchestras if they took on education

programmes (RSA, 1995). The arts funding system encouraged this proliferation offering incentives to pursue outreach work and including a requirement for work in education and the community as the basis for large grants.

Gillian Moore, when interviewed in Music Teacher magazine in 1992, recognised the important role of the school teacher in project work:

*“The visiting musician, however gifted a communicator (and they may not be), is able to offer a very particular skill. It is important that professional musicians working in schools are an enhancement of existing teaching and never a replacement for it.”* (Moore, 1992)

She added that one of the most important things to emerge from visiting musicians working in schools could be confirmation and encouragement for what teachers were already doing in the classroom. However, Winterson (1994), who was researching the impact of London Sinfonietta projects found that the most important element appeared not to be encouragement but the new ideas that professional musicians brought in addition to having an additional resource in the classroom. Both Moore and Winterson agreed that there should be a genuine partnership between teachers and professional musicians. Winterson (1994) noted that orchestras and schools were responding to the change that Renshaw had identified in 1992 with significant shifts in perspective being made in order to make music accessible to a wider community. Winterson commented:

*“One can only hope that, with the recent changes in the management of schools and colleges, this response to change is reflected in the structure of available funding.”* (Winterson, 1994, p. 140)

Over the last decade this thrust into the community, including schools, gathered momentum, often supported by sponsorship groups with an interest in urban and rural regeneration. Initiatives to extend orchestral work in schools and communities was driven by the financial policies of the Arts Council, Regional Arts Boards, Local

Authorities, the Department of Culture Media and Sport and the Association of British Orchestras with the result that many orchestras evolved enterprising education and community policies in response to perceived local and national needs.

Managers of venues also took a greater interest in education work, partly as funding became attached to such requirements, and also as part of marketing strategies for audience development and relationship building. One of the most prominent in this field was the South Bank Centre in London, which expanded its education and community work, providing a variety of events including pre-concert talks, workshops for teachers and themed weekends. It provided an example of the managers of a venue taking a leading role in bringing professional musicians closer to schools and the wider community through educational events. English Touring Opera, The Royal Opera House, English National Opera, Northern Sinfonia, Glyndebourne and Opera North among others also developed strong education programmes with professionals working in schools and the community. In the East of England, the Eastern Orchestral Board created a varied menu of opportunities where Local Education Authorities could 'match fund' education, community and residency projects, thereby providing possibilities for projects that no single Local Education Authority could manage on its own.

Orchestras needed to search for a more diverse role and by the time of the 100<sup>th</sup> anniversary of the Promenade Concerts in 1995 the remaining BBC orchestras had established posts for education officers, and the BBC orchestras in Scotland, Wales, London and Manchester all participated in major education projects directly associated with the Promenade concerts. Education work became an extension to core performance and recording, and creative workshops

proliferated. This was seen as a necessity to keep orchestras in work.

Orchestras were beginning to establish themselves as a:

*“community of musicians aiming to serve as wide a community as possible necessitating greater diversification with the orchestra operating as a flexible resource within the community.”* (Renshaw, 1992, p. 3)

Workshops were generally led by amateurs who had come from an arts administration background rather than education. Projects were offered ranging from informative talks before a concert to full scale residencies but their aims and roles were not always clear:

*“...originally 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 and opera companies appear to be developing into an industry of their own. Their role in partnership with schools and colleges now requires clarification: a survey of education policies has revealed some confusion of aims with few bodies looking closely at objectives, outcomes and effects.”* (Winterson, 1996, p. 261)

The Bournemouth Symphony Orchestra pioneered outreach work successfully across its region through a player/workshop leader.

Throughout the 1990’s many members of the teaching profession felt overloaded with new government initiatives such as the National Curriculum, Ofsted inspections, the publication of examination results and greater accountability. Maureen Hanke observed that:

*“The introduction of the government’s National Numeracy and Literacy Strategy in 1998 inevitably focussed professional development and training away from music in the curriculum and support for schools was limited.”* (Hanke, 2001, p. 1)

The results of this can be seen in the fact that teachers, especially at primary level, became relatively de-skilled in music. Alongside the higher levels of accountability, levels of stress rose (Tester, 1998).

The New Labour government of 1997 had declared Education to be at the centre of government policies, which focussed on improving standards of literacy and numeracy, on testing and producing league tables, and on payment by results. Teachers became pressured under the weight of other initiatives and bureaucratic demands (Hargreaves, 1997) and the low status of music was a constant theme (Cox, 1999b). In 1998, the report '*The Disappearing Arts*' (RSA, Gulbenkian Foundation) indicated that half of the providers of arts education training had reported a decrease in arts provision. On 15<sup>th</sup> May 1998 Sir Simon Rattle, who had previously fought to save music as an integral part of state education, once again spearheaded a campaign to support the place of music in the curriculum (Rattle, 1998). On the 22<sup>nd</sup> May 1998 David Blunkett the Secretary of State for Education announced that:

*"Every child should be provided the opportunity to learn a musical instrument."* (Blunkett, 1998)

At this time there was no indication from the Treasury that funds would be made available to allow this aim to be realised.

## **Funding**

In the same year Fair Funding (Audit Commission, 1998) was introduced. This was a system of ring fencing money to schools from central government for particular requirements. Coupled with Ofsted inspections and target setting for core subjects, this added to the pressures on teachers as they had to prioritise, and little money



was protected for music education. In 1999 there was also a cut in funding to LEA Music Services (DfEE, 1999). All this brought about a more fragmented approach to the development of education work in music, which ironically placed more emphasis on multiple partnerships. Individual schools, organisations or even individual teachers could arrange projects with orchestras but had to secure funding from a variety of sources including Regional Arts Boards, Orchestral Brokers, Charitable Trusts, Local Authority Arts departments and orchestras themselves.

Research examining the partnerships between professional musicians and schools showed that issues and challenges tended to arise “*as a result of external factors, particularly funding patterns, rather than the quality of the work itself.*” (Lowson, 1999). Many orchestras only received proportions of their funding if they created and delivered educational projects. This led orchestras to initiate a number of packages and projects in order to release that proportion of their funding. Very often the teacher was on the receiving end of a ready-made inflexible package, or a one-off or short-term project. However the orchestra could often unlock funding that the school could not. As the Head of the Association of British Orchestras, Libby McNamara, said in an interview in Classical Music magazine “*it has become fashionable to sponsor education work and this is a good thing*” (Winterson, 1996).

## **2000 onwards**

Richard McNicol, working with the London Symphony Orchestra (LSO) in developing their education work recognised the importance of the teacher in the process:

“Certainly our philosophy (LSO) is – and my rule with the players is – that the teacher runs the lesson and 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.” (Winterson, 1996, p. 263)

This view suggested that a balance and clarity were needed regarding the relationship between player and teacher.

Karen Irwin, Head of LSO Discovery, as the education department was called, commented:

*“Teachers are an integral part of the process. LSO Discovery helps them, through professional development training, to devise pre-concert projects for their pupils. Many of the primary school teachers with whom we work are not music specialists, and they tell us that these sessions help them to feel more confident about their regular classroom music teaching.”* (LSO, 2003)

By 2003 Richard McNicol’s initial approach of Concerts for Children in the 1980’s had developed into patterns of working with teachers and pupils in an integrated way with teachers’ views being sought. The LSO opened a music education centre in a restored church built by the renowned architect Hawksmoor in London. Their launch week included a variety of work with schools and teachers led by Richard McNicol (LSO, 2003). *“I have the greatest resource in the world – I’m a teacher and the orchestra is my blackboard.”* McNicol was seen as a Guru passing on the secret of music to the teachers:

*“Teachers come here (LSO, St Luke’s centre) to learn from McNicol how to sow the seed, how to inspire and instil in their young subjects the joy of classical music. McNicol teaches the teachers who then go off to teach the pupils.”* (Christie, 2003)

Despite the apparent integration of teachers there still appeared to be a paternalistic thread viewing the professional musician as the expert.

McNicol was invited to work with Sir Simon Rattle and the Berlin Philharmonic to develop education work with orchestras in Germany where funding was more readily available:

*“The Berlin Philharmonic gets money thrown at it, corporate and state, insisting it charges forward. Germany recognises the effect the arts can have on a nation’s culture and identity. So McNicol is invited there to let his imagination run riot and plan how to explode on to youth culture the great composers of our history, but does not have the same opportunity here (England).”* (Christie, 2003)

The LSO continued to expand its education work in London and the managing director Clive Gillinson reported that:

*“.. part of our (LSO) thinking in the long term is to start appointing LSO players who don’t actually play in the orchestra. They would be employed solely to do educational work. But they would be right at the heart of LSO culture, they would be driven by the same values of musical excellence, and they would be first class players in their own right ... this could be a template for what every orchestra could do in its own region.”* (Morrison, 2004, p. 241)

This development could be seen as threatening to teachers and highlighted the necessity for the teachers to be involved in planning and development and their contribution recognised.

One of the new and exciting aspects of the LSO music education centre was the inclusion of new digital communication and recording technology. This enabled the LSO Discovery team to record and distribute many different educational activities by broadcasts and other means, and to create a range of digital music education resources for use in schools and homes throughout the UK and abroad. In the twenty-first century teachers could access these resources from their classrooms. The Philharmonia took this idea further and in May 2006 announced that their players had voted to allow as many performances as

possible to be recorded for both audio and video on a royalty basis only. The orchestra believed that downloading was the best current distribution medium for the audio side of its work. It launched its hugely successful interactive music education website 'The Sound Exchange' in 2005. The orchestra's chairman, Alistair Mackie commented in the Incorporated Society of Musicians' Music Journal:

*"The Philharmonia was set up 60 years ago as a recording orchestra. Like so many people, my first experiences of classical music were thanks to the great Philharmonia recordings. This decision re-connects us with our historic roots and enables us to fulfil our aspiration to help more people enjoy their first connection with the highest quality live classical music. I feel proud to be able to represent this group of players, who have taken this decision themselves because they want to take live concerts – their lifeblood – and make them available to many more people than they could hope to reach otherwise. This decision is not just about new technology: it is about revolutionising our approach to audience development and to education."* (Mackie, 2006)

The impact of such changes will not be known for some time.

In areas where large arts developments in urban renewal programmes were occurring such as Gateshead in the North East (Gateshead, 2001), a group including Northern Arts, Folkworks (devoted to the development of Folk music), Gateshead City Council and the Northern Sinfonia, a chamber orchestra which had a long and well regarded history of working in education, joined in partnership to put together a bid for a concert hall complex to be designed by Sir Norman Foster on the banks of the Tyne. This included an integrated music school with a regional brief. The school would operate as a resource for all the local authorities in the North East through work at the Centre itself and include a very expansive outreach programme. The bid was successful and at the core of the development plan was partnership between the professional musician and

teachers in schools, Further and Higher Education and the community with all parties committed to a full and integrated education, community and outreach programme for all ages. Many of the professional players had a varied portfolio including performance, teaching, education workshops and outreach work. The intention was for professional musicians and professional teachers across all phases of education to work closely together to extend musical opportunities for all in the North East. The Centre, known as '*The Sage Gateshead*' was completed at the beginning of 2005.

Partnerships continued to be encouraged by government. From 2002, the Department of Culture, Media and Sport's (DCMS) flagship initiative 'Creative Partnerships' gave a group of pilot schools the money to explore their 'creativity' by working with 'creative' professionals (DCMS, 2002).

The Technology Colleges Trust's (renamed Specialist Schools and Academies Trust in 2005) Primary Music Project sponsored by the Music Sound Foundation, was run in 2001/2 with the specific aim of encouraging and strengthening links between primary schools and their local secondary schools through music. An important requirement was to involve professional musicians (Kemp, 2002). In 2006 the Trust produced a publication 'The best of both worlds' which explores how to develop successful partnerships between schools and the arts in general (King and Reeve, 2006) keenly encouraging their colleagues to engage in such partnerships.

## **Summary**

This historical perspective has shown that over a hundred years orchestras appear to have moved from paternalism to partnerships. Government

departments, the Arts Council, the BBC and the Specialist Schools Trust among others have directed policy and funding towards creating partnerships between professional musicians and schools. Concerts have evolved to become planned for and with children rather than to be performed at them. Education and Community work has forged ahead of concert activity to become an essential part of the orchestral schedule. Orchestras have claimed that teachers are integral to the process and are more confident in teaching music after a project (LSO, 2003), but an element of paternalism has remained.

During the latter part of the twentieth century individuals such as Sir Simon Rattle, Sir Peter Maxwell Davies and Sir Paul McCartney had a strong voice in reminding society of the importance of music in education. The Promenade concerts continued to draw capacity audiences and were broadcast throughout the world. The establishment of the Blue Peter Prom, introduced by the presenters of the popular television programme for children and presented by the BBC Philharmonic as a development of its education programme, proved very popular. However, it was not until the last decade of the twentieth century that the majority of orchestras offered educational opportunities to schools in the United Kingdom.

Commenting on this period, Jones (1996) indicated that The Arts Council of England was asking serious questions about the future role and development of the orchestra and relationships with education in an increasingly diverse funding climate. Orchestras were seen as vulnerable to threat of closure in a period of economic difficulty. To survive, orchestras needed to expand their audiences

and the nature of their work to include education and community work. In an Arts Council of England report on orchestral provision of 1999 (Lowson), one of the key points to emerge was that the education work of orchestras was forging ahead of concert activity. It had become an increasingly important area of work for orchestras.

The majority of research on professional musicians working in schools has been from the point of view of the orchestra or the professional musician. The weight of evidence of over one hundred years of development of orchestras working in schools shows that the teacher has not been regarded as a genuine partner, despite the fact that orchestras need schools and teachers to survive. It is also clear that orchestras can access funding that schools cannot. The next chapter focusses on how this development in orchestral education programming has impacted upon the role of the teacher.

## **CHAPTER 3: THE ROLE OF TEACHERS IN PARTNERSHIPS BETWEEN ORCHESTRAS AND SCHOOLS**

### **Introduction**

In the early twentieth century Concerts for Children reflected a paternalistic view of music education, where the extent of the teacher's role was seen by the professional musicians to be that of accompanying pupils to concerts, although some positive relationships between orchestras and educational institutions were established in Cleveland and New York in the United States of America and through Mayer and Read in the United Kingdom.

In the UK in 1929 a network of committees was created between the BBC, the Board of Education, the Local Education Authorities and teachers called the Central Council for School Broadcasting (CCSB) to protect children from the enthusiasm of colleagues who were specialists in the subject rather than specialists in the teaching of it (Cox, 2002). Some developments followed in the 1960's and 1970's but it was not until the 1980's that orchestral work began to flourish in schools. Towards the end of the twentieth century orchestras started to work more closely with schools acting mainly as a provider of projects with the school as a client. By the turn of the twenty-first century orchestras needed to work in schools to survive.

### **Research into orchestra and education partnerships**

Research into orchestra and education partnerships had frequently been undertaken on behalf of the artists visiting educational institutions and not from the teacher's point of view. Oddie and Allen's review of artists in schools looked at the creative partnership between artist and teacher, from the artist's viewpoint:



*“Many teachers are artists in their own right and the dividing line between artist and teacher is not a clear one. For the purposes of the review, the term ‘artist’ is used to denote someone who is engaged in the daily, professional practice of their art, and who enters into a contractual relationship with a school or college to deliver a service.”* (Oddie & Allen, 1998, p. 38)

Although there is little research regarding the perspective of teachers in orchestra and education partnerships there is a fast growing body of research related to teacher identity in music, the teacher as artist and the role of the expert. All of these areas impact on the relationships between the teacher and the visiting professional musician. Teachers' perceptions will be tempered by their own past experiences and level of confidence as teachers and as musicians.

In 1995, Jonathan Stephens described the difference in perspective between the careers of artists and teachers. He stated that:

*“in teacher education there is a need to balance personal, musical or subject based development (the skills of the Artist) with professional orientation, which is concerned with the development of others (the tools of the Teacher). Essentially these two aspects are like two sides of a coin.”* (Stephens, 1995, p.10)

Roberts (2004) adds that music teachers may be more concerned about being a musician than perhaps others such as scientists or historians who:

*“may perhaps be viewed more appropriately as informed by science or history studies but that music teaching may often be viewed as a function of a musician.”* (Roberts, 2004, p.32)

It appears that teachers of music need to be musicians to be able to think of themselves as music teachers. Rhoda Bernard created the phrase ‘Musician-teacher identity’ to describe the professional identities of school music educators:

*“as a way to describe the shifting positions and contexts in music educators’ professional identities – musician and teacher – that exist in relation to one another in different ways.”* (Bernard, 2005, p.10)

Bernard does not pretend to look at other aspects of professional identity such as ways music teachers regard others within and beyond their professional communities, although she does identify tensions in the field of music teaching (Bernard, 2004). She suggests that musical identities evolve:

*“over the course of our lives, our repertoire of positions (in relation to identity) and contexts undergo revisions, as new positions and contexts are added, existing positions and contexts are reshaped; and obsolete positions and contexts are released.”* (Bernard, 2005, p.5)

The musician-teacher identity is a construct which lends itself well to the position in which members of the musical community find themselves. It is important for teachers to feel confident in their teacher role, whether that is specialist or non-specialist. Knowles (1992):

*“posits that it is important for teachers to have a clear, positive image of self as teacher – or what he terms teacher role identity.”* (in Dolloff, 1999, p195)

Then they can, if they feel they have the skills and expertise as in someone who deems themselves a specialist, add their musical role on to their teacher identity. This is supported by Cox (1999b) who, in a study of secondary school teachers found that although the music teachers he interviewed found a musical life outside school was desirable:

*“there was little feeling that experienced music teachers longed to become professional musicians.”* (Cox, 1999b, p.41)

Much of the research on teacher identity has been presented in the context of the making of music teachers with the emphasis on musician to teacher, for example, socializing individuals from the ‘musician’ identity to the ‘teacher’ identity (Woodford, 2002); *“teaching musicians to be teachers”* (Roberts, 2004, p.43) and Bernard’s view:

*“that most of the individuals who write about music educators and identity ground their articles and studies in a conception of identity as roles, and in a notion of music teacher education as the socialization of individuals from the ‘musician’ role to the ‘teacher’ role.”* (Bernard, 2005, p.7)

The focus of this study is the way the teacher works alongside other musicians; teachers were invited to define themselves as specialists or non-specialists.

In previous research which has explored partnerships where teachers were included as in the report '*Use or ornament - the social impact of participation in the Arts*', the findings indicated that:

*"many teachers ... .. describe taking on arts projects fairly hesitantly ... .. feeling that they were moving into uncharted territory." (Matarasso, 1997, p. 64)*

This suggests that teachers had anxieties about such projects. These views raise a number of issues relating to the teacher's role and position.

Tambling (1990) recognised that teachers involved in a performing arts project often commented that an '*end performance*' was not always necessary as the children gained an enormous amount from the process of the project. For many arts organisations, however, accountability was through the provision of an event. This raises the question of whether the partners have shared or complementary objectives. This point is reflected in the Arts Council report of 2000 '*Policy to Partnership*':

*"Teachers have a duty to provide the best possible learning opportunities for their pupils, while artists and arts organisations are primarily driven by the desire to make and share art of the highest possible quality. Mutually beneficial partnerships result when teachers and artists are able to find ways of complementing each other's skills and expertise, rather than trying to compete or swap roles." (Arts Council of England, 2000, p. 20)*

### **Partnerships between teachers and professional musicians**

David Myers recognised the organisational complexity of partnerships, and how important it is that models are developed:

*“for productive institutional relationships that exploit the appropriate and respective roles of schools and arts organisations while building unity within a community for the arts education programmes. The expectation of funders that arts organisations be actively involved in education portends important changes in the operation of institutions such as symphony orchestras and opera companies, as well as in the preparation of professional musicians.” (Myers, 1996)*

The Arts Council and Regional Arts Boards have funded a number of research projects related to the impact of orchestral programmes on communities and interviewed a wide range of people involved in such programmes. Lowson (1999), found that much discussion centred on the gap in musical provision in the formal education sector. The majority of respondents felt that it was highly inappropriate for orchestras to be providing services in music education generally considered to be the responsibility of the statutory education sector. It was felt that orchestras and orchestral players should be providing additional enrichment, inspiration and their own distinctive musical professionalism and experience, thereby supplementing and enhancing work in schools rather than filling in the gaps.

David Myers (1996) derived six principles of partnership effectiveness from his case studies of orchestra – school partnerships including:

*“the valuing of education within the orchestra, ongoing and adaptive planning among partners, a commitment to sustained programs and evaluation that establishes an accurate profile for continued planning.” (Myers, 1996, p.926)*

Most of the available research is about the evaluation of programmes, not the perception of teachers.

Hanke (2001), in the Professional Partnerships Scheme piloted by the Association of British Orchestras, set out to investigate the boundaries between the teacher and the professional musician. She concluded that:

*“Much needed research would be to investigate the boundaries between a teacher and a professional musician working together on a project, and how we might recognise those boundaries.”* (Hanke, 2001. p. 12)

This project aimed to establish longer, more in-depth working partnerships recognising that both the teachers and professional musicians had specialist skills and experience to offer each other. There was an emphasis on music as a cross-curricular resource. However, even within this framework there appeared to be an element of condescension. The teacher seemed to be viewed as needing more help than the professional musician in that the project was intended to support general primary teachers who were not necessarily trained music teachers. Hanke found that players were perceived by some primary teachers as the experts and this stopped the primary class teacher from feeling confident enough to contribute their classroom skills during workshops and projects. Primary teachers were also often found to be deferential towards the visiting professional musicians, notwithstanding that the specialisms of the teacher in education were as accomplished as those of the orchestral musician in their performance.

Sometimes visiting artists complained that teachers did not appear to want music projects in school, and used the opportunity to catch up on other work when possible (Oddie and Allen, 1998). Winterson, in her evaluation of a London Sinfonietta education project in 1994 found some teachers to be uncertain of their role. A significant number, though well briefed, saw the project work as a replacement for their own teaching. They were not fully integrated and:

*“...often withdrew leaving everything to the London Sinfonietta musicians. Reasons for this are unclear and further research could be valuable.”* (Winterson, 1994, p. 140)

Some orchestras appeared to be self-congratulatory regarding the work they were doing:

*“... it’s been a bit of a beauty contest, which is a general thing in the arts and probably in education as well, because everyone goes on about how wonderful their projects are.”* (Doherty and Harland, 2001, p. 83)

The suggestion was that teachers had fewer skills and orchestras had become more ‘arrogant’, in that they received the funding to run the majority of projects, which created tensions between the two. However, sometimes, partnerships went very well:

*“I was particularly touched by the sense of valuing everybody equally whether they were pupils or staff in a school, or accomplished professional musicians and composers. We were all carried along by the joint creativity in which each single contribution was important for the success of the whole.”* (Secondary head of department in Williams, 1993)

This teacher reported a recognition of mutual respect and a feeling of teamwork.

Doherty and Harland (2001) reported that *“teachers resented being cast as the passive recipient of another’s creative talent”*: this cast doubts on the view that orchestras’ education work was always received by teachers as a wonderful experience, hinting at tensions between the creative professional and the teacher. Both teachers and artists, Doherty and Harland suggested, may be territorial, working in their own personalised zones of activity with territories to be protected. There were tensions and uncertainties in these partnerships. Lowson (1999) indicated that the roles should be complementary. However, this can be problematic in that the teacher may also be a performer or composer of some accomplishment, while the professional musician may have a natural ability for teaching:

*“... Teachers resented being viewed as the ‘least creative’ partner, and the creative professional may resent teachers ‘intrusions’ into a sphere they consider to be their own.”* (Doherty and Harland, 2001, p15)

Everitt (1997) suggested that music teachers ought to be seen as professional musicians, a community resource, whose strengths could be capitalised upon through a radical look at the conventions of the timetable. He suggested that the musical expertise of local music teachers could be pooled and that they could teach to their strengths in activities which pupils would elect to join. The division between curriculum and extra curricula would be eroded and the musical richness beyond the school gates would be harnessed. There are resonances here with Renshaw's designs for orchestral musicians being a community of musicians. Goodson suggested 'looking beyond the school house door' (Cox, 2002), and Swanwick (2001) described the richness to be found outside the institutional gates of schooling. All these suggest going beyond the school to encounters with professional musicians and teachers in the community to enrich children's music education.

### **Training of musicians/ teachers**

What skills are necessary for partnership working? Do teachers receive appropriate training to prepare them for the partnerships they will encounter? In the Youth Music report '*Creating a land with Music*' Rogers asked:

*"Do we automatically give a greater value to the musician who is a high-quality performer than to the musician who is a high quality leader, mentor or teacher?"* (Rogers, 2002, p. 4)

He added that the changing face of the Music Industry challenged trainee musicians to re-appraise what was fit for the purposes of the twenty-first century musician and that this applied as much to the primary school as it did to the conservatoire. He suggested that both the professional musician and the teacher needed to review the range of skills that were necessary to provide a relevant musical experience for the learner. His work addressed issues of the value hierarchy in which the professional musician was perceived to be more important than the teacher.

Rogers (2002) found in his study of music students at conservatoires that the prospect of being a full-time classroom teacher was viewed as unattractive and that they preferred other routes to working with young people and children that attracted status and made better use of their skills:

*“ ...I need some kind of teaching qualification which doesn't involve classroom teaching - classroom teachers have such a hard time – it's depressing – although a few do like the environment of the classroom.”*  
(Rogers, 2002, p. 10)

These attitudes were likely to affect the relationships of these young musicians with teachers in any future project work.

In education, in 2002/03 of the intake of primary trainees only 20% opted to train in music. Despite this, Rogers, writing in *The Times* newspaper went on to say:

*“- yet it is schools which hold the key to ensuring that orchestras – and the rest of the live music framework – do have a future.”* (Rogers, 2003)

This implies that the teacher is an important link. Rogers' solution was to devise:

*“imaginative, substantial and better-paid ways for young musicians to work with teachers and pupils in a range of settings and with diverse genres.”* (Rogers, 2003)

He suggested that this would create a virtuous circle where musicians understood and catered for young people's needs and young people developed a rewarding relationship with musicians.

In his conclusions, Rogers (2003) suggested that:

*“...more opportunities should be established for young professional artists, and especially musicians, to work with schools and teacher training providers while they themselves are training and in their first years of developing a career”.*



To be effective, professional development opportunities would need to be for the benefit of teachers and professional musicians. Mark (1998) suggested that a solution for the tension between music and education could perhaps be found:

*“when the educational programs for music teachers overcome the historically and institutionally conditioned barriers between the disciplines involved and proceed towards true inter-disciplinary study”.* (p.19).

Gail Burnaford urged teachers in America to:

*“Create instances where ‘in-service days’ or professional development days would include any or all of the following: rehearsing, performing, critiquing, exhibiting, composing, revising, being an audience for one’s peers.”* (Burnaford, 2001, p. 5)

She suggested that partnerships between schools and arts organisations would be strengthened by long term joint professional development resulting in what she termed ‘deep teams’ who would be able to collaborate successfully for the benefit of all. This would enable both sets of professionals to work together to develop a creative learning environment for pupils. But where would it leave the teacher who appeared to be essential to the process but undervalued as a partner?

### **Expertise and role of the Music Teacher**

Whether in the primary or secondary curriculum, the teacher giving classroom music lessons is expected to have a scheme of work, be working to a school music policy, have plans for lessons, and to assess and evaluate outcomes. The working life of teachers is embedded in strong organisational and accountability structures. When teachers and professional performing musicians work together, the success of the project relies mainly on the goodwill and commitment of teachers. This was borne out by the observation of a creative professional in Doherty and Harland’s evaluation:

*“CAPE (the project) paid me and they paid various other people, but they didn’t pay the music teacher or the producer and they put in long, long hours and they did so because they felt passionate about working*

*with young people... without those vital people it couldn't have happened."* (Doherty and Harland, 2001, p104)

The teacher had to invest extra unpaid time to make the project successful. In contrast, many visiting artists were paid to participate in projects in addition to their contracted playing work. This could be seen as divisive. In Hanke's study (2001) the expertise of the teacher role was seen as related to the educational process and classroom dynamics, while that of the professional musician was seen as performing and playing.

The study of expertise is one of the most rapidly expanding areas within cognitive psychology and cognitive science (Elliott, 1995; Ericsson and Smith, 1991). Creative music makers develop what Bereiter and Scardamalia (1993) called knowledge of creative '*promisingness*'; Dreyfus and Dreyfus (1986) describe the music expert as possessing '*deep situational understanding*'. Professional musicians and teachers possess expertise in their own domains. Expert status is linked with '*deliberate practice*' (Nettl, 2005), which is described as intensive practice of the right kind, where the sources of expertise might be sought in the factors that predispose individuals towards such intensive practice (Ericsson, Kampe and Toch-Roemer, 1993). For the professional musician practice focuses on the development of musical skills, for the teacher, the focus is on those skills necessary for teaching which may be both musical and teaching.

Palmer (2005) suggested that a characteristic associated with the deliberate practice of experts is the wish for mastery. This is developed in a specific domain (Sternberg, 1998) and:

*"the primary determinant in achieving expertise is purposeful engagement of the individual in the practice of their expertise."* (in Palmer, 2005)

Palmer suggested that this engagement was characterised:

*“by both direct instruction and extensive reflective practice by the individual who is motivated to acquire the expertise” (Palmer, 2005, p.15).*

This applies equally to professional musicians and music teachers but the focus is different. La France (cited in Palmer, 1997) proposed a set of metaphors for expertise including the term “courtship”, where experts are chosen and described by others as experts. This is supported by Agnes, Ford and Hayes (1997) who stated that experts need a:

*“constituency that perceives (them) to be experts.” (p.219)*

Expertise, like beauty, may be in the eye of the beholder (Palmer, 1997). The issue in this study is the perceptions of the teacher as expert themselves and whether they feel that their expertise is recognised by the professional musicians with whom they are working.

The evidence to date suggests that an external expert in schools is granted greater status than the teacher by pupils (Doherty and Harland, 2001). Pupils who lacked confidence benefited from external praise from someone who was actually working in the music profession. One might extrapolate from the following quotation that pupils tended to see the teacher as just a teacher and the external experts’ opinion as having higher value:

*“ ... Because your work is your work and you say it’s good anyway, because it’s your work. But when somebody else, like a textile designer, like (the designer), she thought my design was really good and because she was like a designer, I was like ‘yes’ (pupil).” (Doherty and Harland, 2001, p. 37)*

This example illustrates some of the benefits to pupils of working with professionals and suggests reasons why teachers might feel undermined or threatened. The core issue here is one of role relationships. Teachers develop long-term relationships with

pupils and meet them in many different educational situations. Some classrooms are more difficult to manage than others and the understanding of internal rules and conventions plays a major part in teacher pupil relationships. By contrast, visiting musicians visit for a short time, dropping in as “cultural paratroopers”, (Wishart in Winterson, 1996). The visiting professional may impress pupils with their experiences of playing in prestigious venues or of working for film and television. The teacher may then feel undermined both as a teacher and as a musician. Where specialist teachers are involved, who may have shared the same musical training as the visiting professionals, there is the potential for considerable resentment.

### **Summary**

To date there is little research exploring the nature of teacher perceptions of orchestral programmes in their schools. Such as there is suggests there may be tensions between teachers and orchestral musicians particularly where both are highly trained musicians. There is evidence of non-specialist teachers being deferential to the musical expert visiting the school and of some feeling deskilled by the requirements of accountability for literacy and numeracy in the primary field, and the lack of a clear role and inclusion in projects for secondary specialist teachers. Teachers have been ‘on the receiving end’ of orchestral projects and packages where the funding policies and requirements of orchestras rather than schools have led the agenda. The orchestras are used to focussing on artistic endeavour and the schools on educational objectives. There is a lack of clarity regarding roles and responsibilities in project working and teachers appear to have to manage projects over and above their daily workload with no extra remuneration.

The aim of this research is to explore how teachers experience and value visits by professional orchestras and how they perceive their own role. The views of teachers will be valuable in clarifying the strengths and weaknesses of approaches to partnerships. This will enable a more equal input of skills and resources balancing those of the professional musician leading to a clarity of roles, responsibilities and artistic and educational objectives.

In Chapter 2 the historical role and evolution of orchestras in education was examined. This chapter has considered the identity of music teachers, the teacher-artist relationship and what is known about the way partnerships work. The aim of this study is to explore this further. The next chapter will set out the methodology for investigating the relationships between such partnerships focussing on the perception of teachers. Areas to be investigated include: planning; resources; support for the school from the wider community; partnership in terms of communication; information; school requirements regarding curriculum, health and safety; perceptions of teachers as to the value of projects to themselves, pupils and the school; strengths and weaknesses overall; and unexpected outcomes.

## **CHAPTER 4: RESEARCH METHODOLOGY**

### **Introduction**

The previous chapters have been presented as a 'usable past' (Cox, 2002; McCarthy, 2003) setting a context for the empirical research that follows. The research questions to be addressed are: 'What is the role of teachers when orchestral programmes operate in their schools? What are their views of that role, particularly in relation to planning, partnerships, perceptions and legacy?'

### **Research design and methodology of data collection**

Given the nature of the research questions, a range of research methods was considered, both qualitative and quantitative. Asking individual teachers to keep a diary of their experiences of working with orchestras (Brown and Dowling, 1998) was considered but was felt to be too context specific to allow sufficient generalisation. Observation was ruled out because of its practicality given the need to access a range of partnerships. To have validity, projects undertaken in both urban and rural situations and different phases of education needed to be studied. To satisfy these requirements a small-scale survey using a questionnaire was seen as appropriate with further in-depth work to explore specific viewpoints and perceptions.

A multi-method approach was proposed to enrich the process, providing triangulation to make the research more robust (Denzin, 1988). A mixture of quantitative and qualitative approaches to tease out the perceptions of teachers in this educational setting seemed highly appropriate and potentially revealing.

There was a need to explore a number of different situations across the country where orchestral projects were offered to schools during the period available for research. The methods adopted included survey by self-administered questionnaire with closed and open questions and semi-structured interviews based on the questionnaire. These methods were adopted in relation to three cases. Each case was established by grouping samples together which shared particular characteristics. Though referred to as cases using three distinct contexts there is no claim for these being case studies. The use of the term case in this research is a way of defining the samples. Brown and Dowling offer a helpful interpretation of 'case' as '*simply a way of describing one's sampling procedure*' (1998, p. 167).

### **Survey, Questionnaire and Interview**

The approach that was adopted included a small scale survey by questionnaire and interviews. This combination was seen to be time efficient, economic and standardised, thereby reducing bias, preserving anonymity and allowing for confidentiality.

### **The Survey**

May (1997), Youngman (1984) and Cohen and Manion (1994) acknowledge the survey to be one of the most frequently used methods in social research. Mortimore (1991) describes it as being highly structured, practical and robust. Questionnaires enable participants to be anonymous or identifiable. To enable a further richness of information and description to emerge a multi-method

approach was adopted. A mix of qualitative and quantitative approaches was needed to gain an in-depth understanding of teacher perceptions. Hammersley (1992) suggests that it is misleading to think of qualitative and quantitative methods as totally separate paradigms. Collecting data from a small-scale survey by questionnaire and adding to or 'buttressing the findings' of the interview with that (Bryman, 1998) seemed to provide a strong approach.

The survey involved a sample of teachers being sent a self-administered questionnaire to establish their perceptions of orchestral education programmes. In this study the questionnaire used in the survey included structured closed questions, and open questions to provide participants with the opportunity to raise further issues which could be explored in the follow-up interviews.

### **Development of the Questionnaire**

The draft questionnaire (Appendix 1) was divided into two parts. Section A was presented in grid form as a Likert scale (Likert, 1932) with 26 closed questions to ensure consistency across the sample. It addressed areas identified from the literature review and the historical perspective and included issues relating to the planning of projects and partnerships with governors, parents and the orchestras. The responses received for the first 26 questions ranged from strongly agree, agree, don't know, disagree to strongly disagree. Although a midpoint of 'don't know' was included on this five-point scale, Patton (1982) suggests it is not advisable to include one. A 'don't know' option was included because some participants may not have experienced all the areas of questioning. Section B comprised 16 open-ended questions. These were semi-structured and covered



areas relating to information about the project itself such as involvement in planning, support from the school, and artistic integrity. The two latter points were areas raised by teachers in previous research. Questions on extending professional confidence and competence, the contribution of parents and governors, and the impact on pupils' development were also included. Participants were invited to add any comments of their own at the end of the questionnaire. Teachers were asked to name their school, the age group of the pupils involved in the project, the title of the project and the project provider.

### **Pilot Work**

The draft questionnaire in Appendix 1 was piloted with a sample of 6 music teachers from across primary and secondary phases of education who had experienced a variety of orchestral projects. They completed the questionnaire and commented on its design, particular statements and questions. A number of participants commented that they found it difficult to respond accurately to the scales and wanted an alternative to 'Don't know', a non-judgemental mid-point. It was also suggested that it would be helpful to group the statements under headings. Two thirds found the question relating to governors irrelevant but it was retained given the importance of the governing body in decision-making in schools. A question relating to whether small and rural schools were at a disadvantage when projects were mounted was felt not to be relevant and was dropped.

The draft questionnaire was revised to take account of the observations of the pilot study. 'Don't know' on the scale was replaced by 'Neither agree nor

disagree' and boxes for responses were added for clarity. A multiple question was broken up into single questions and headings of planning, partnership and teacher perception were added to facilitate access to the questionnaire. Youngman (1984) suggested leaving pages unnumbered in order to reduce the impact on respondent motivation so page numbers were removed. The layout attempted to be clear and engaging. Following the revisions, two teachers from the pilot group commented specifically on the actual wording of the questions. The final version of the questionnaire is in Appendix 2.

### **Interviewing**

The research design included undertaking ten follow-up semi-structured interviews (Oppenheim, 1996) based on the completed questionnaires. This allowed for the possibility of collecting richer information and being given more in-depth answers thus providing greater insight into attitudes, perceptions and feelings than might have been written down (Malinkowski, 1989; Spradley, 1979). Only those who identified themselves as willing on the questionnaire were approached for interview. Their views were used to illustrate and illuminate the text. Interviews also provided the opportunity to probe areas raised in the open ended questions at the end of sections which invited further comments.

### **Interviewer bias**

Using the questionnaire as the basis for the semi-structured interviews ensured consistency and minimised interference with only the need for an occasional prompt from the interviewer. Interviews were recorded and examples of transcripts are in Appendix 9 and Appendix 11. By using the questionnaire, with

which all parties were familiar, as a guide, the discussions remained focussed while allowing for more in-depth consideration. This also served to minimise interviewer bias.

### **Teacher bias**

Teacher bias was possible in that orchestral projects might be seen as prestigious and teachers may not have wanted to jeopardise future opportunities by being over critical. However, the anonymity of the survey provided confidence and the interviews were only conducted with volunteers. The teachers interviewed had responded to the questionnaire so were familiar with the questions and were able to prepare accordingly (Powney and Watts, 1987). Those interviewed had experienced projects in their schools. As the focus of the research was to establish teacher perceptions, bias of itself was not an issue, however there was the risk of the interviewer influencing responses (Cresswell 1998). Confidentiality was important. It was necessary to generate a scenario of trust to enable a sense of rapport. A comfortable environment was created for discussion and interaction. In some cases the teachers preferred to discuss issues together, in other cases a one-to-one approach was adopted. Interviews were recorded and transcribed.

### **Selection of Samples**

As there is so much diversity in orchestral projects a decision was taken to use three different contexts to explore the teachers' role in projects where schools and orchestras worked in partnership.

A letter, reproduced in Appendix 4, was sent to a number of orchestras known to run educational projects, Music Services, and Orchestral Boards that acted as brokers, to ascertain whether they were working with schools on educational orchestral projects during 2002. This enabled the researcher to have a schedule of projects which were likely to be taking place during the period and access projects offered by different types of provider. Some offers were discarded as their scheduling made visits impossible.

An orchestra was offering a project to schools in an urban area during the period available for research and this became Case 1. Urban and rural schools from different phases (primary and secondary) were chosen to represent work undertaken with different orchestras and work brokered through a third party as Case 2. A third case was added where there was no knowledge of whether any orchestral partnerships were taking place but an assumption was made that as this group of 123 schools had arts status they were more likely to be involved in such projects.

**Table 1 - Representation of Partners:**

Type of Case	Provider/Partner	Phase	Geo-graphical Area of Research	Type of Area	Number of Questionnaires Sent
1. Large scale project involving 25 schools	1. Orchestra under the umbrella of a publicly funded body	Primary Secondary and Special	Northern	Urban	25 schools
2. Three examples of small scale projects	2a. Orchestral Board/ Various	Primary Secondary	Eastern	Rural	6 schools
	2b. Municipal Orchestra	Primary	Southern	Urban	1 school
	2c. Visiting orchestra/ Music Service	Primary	Eastern	Borough	1 school
3. A large scale survey of all specialist arts colleges	3. Various	Secondary	National	National	123 schools

The sample, though relatively modest, is seen as robust given the range of provider/partners and types of project included (Lipsey, 1989; Henry, 1990; Cohen, 1977).

### **Case 1**

Context 1: An orchestra in a northern urban area within the umbrella of a large publicly funded body working in partnership in their local area with primary, special and secondary schools. All teacher participants were involved in the same orchestral project.

### **Case 2**

Context 2: Orchestral projects organised through a well-established regional broker, which represented a single orchestra or a large number of orchestras.

Three sub-contexts were studied within this case:

- a) A mainly rural eastern area where schools worked closely with the Local Education Authority, through an Orchestral Board or local regional orchestra, and where funding came from many sources including the school.
- b) A school deemed failing by the Office for Standards in Education (Ofsted) in a deprived inner city area in the south where the local regional orchestra fully funded the project.
- c) An eastern borough where the Music Service, local council and schools worked closely together. Schools did not pay for the projects. The local council acted as the broker and paid for the project.

### **Case 3**

Context 3: A survey of 123 specialist schools with arts status organised through the Specialist Schools Trust.

The purpose of this case was to include secondary schools with specialist teachers of music. An assumption was made that as the colleges held special 'Arts' status they would be more likely to have experienced an orchestral project than a random national sample of secondary schools.

#### **Administration of the questionnaire**

The survey was presented in the form of a self-administered questionnaire (Appendix 2), accompanied by a letter of introduction (Appendix 3) and a stamped addressed envelope. Participants were also offered the opportunity to receive and respond to the questionnaire by e-mail.

In Case 1 the researcher attended the pre-event in-service day where an 'off the peg' project was presented to a large number of teachers representing local schools. 25 questionnaires were given out at the end of the day. In Case 2 the researcher visited three of the contexts, one from each of 2a, b and c. Field notes taken and interviews carried out on each visit were used to set the context in both cases 1 and 2. The letter of introduction explained the purpose of the research and where the research was being carried out. The letter was addressed to the Head of the Music Department, or the Headteacher and Music Co-ordinator in the case of primary schools and was sent with the questionnaire and a stamped addressed envelope. Although Cohen and Manion (1994) suggest that a pre-survey letter advising respondents of a forthcoming questionnaire has been shown to have a substantial effect on response rates the expense of such an exercise precluded this.

Follow up telephone calls were made to the schools in Cases 1 and 2 when responses were not received. The telephone researcher kept to a standardised script as shown in Appendix 5. Case 3 was a national survey of Arts Colleges and no visits were made. In Case 3 the initial follow-up was by e-mail and after a further month telephone calls were made using a standardised script shown in Appendix 6.

**Table 2 - Summary of Number of Questionnaires sent and returned for each case**

Case	No of Questionnaires Sent	No of Questionnaires Returned	Return Percentage
1	25	14	56%
2	8	8	100%
3	123	33	27%

The response rate in Case 1 was good (de Vaus, 1999). In Case 2 all schools were known to the researcher which may have biased the 100% return rate. The low response rate of 27% in Case 3 was very disappointing especially as 20 of the responses were nil returns as they had not received an orchestral project.

### **Research Timetable**

The research timetable was as shown in Appendix 12. The timetable was adhered to with slight slippage at school holidays and half terms.

### **Ethical issues and protocols**

The research was undertaken within the ethical guidelines set out by each of the organisations involved. Confidentiality did not appear to be an issue as teachers had the choice of completing the questionnaire anonymously if they wished and anonymity for interviewees was guaranteed. The professional organisations involved in the cases were given full details of the enquiry, but not the identity of any participants.

### **Data analysis**

Data are presented in tables and stacked bar charts representing percentage responses to the questionnaire. The results of the questionnaires were entered



on individual Excel spreadsheets which were then combined to generate the summarised tables and charts. These data were described and analysed. When displaying percentages as whole numbers a certain amount of judicious rounding was carried out to try to ensure that the sums of the percentages were as close to 100% as possible. A simple form of analysis was used for the qualitative data collected from the responses to the open-ended questions in the questionnaire (Robson, 1983). Matrices were compiled by question number and response. Themes and keywords were identified by frequency of mention. Some complete quotations were included from responses and the interviews to inform and illuminate the numerical data.

### **The role of the researcher**

The researcher approached the study from a standpoint of extensive experience organising live orchestral programmes in schools. It is recognised that the presence of the researcher at the pre-project in-service day in Case 1 may have had an influence on the 56% return rate of questionnaires. In Case 2 the researcher was known in all the schools involved and the 100% return may well have been a result of this. In Case 3 the researcher's role was as a consultant to the Specialist Schools' Trust so that the poor responses were able to be fed back swiftly and action taken to encourage greater participation in such projects (Kemp, 2002; King and Reeve, 2006).

A researcher bias was possible as the researcher had received comments from many teachers over a period of twenty years regarding their role in such projects. These comments had been both positive and negative. However the structure of

the methodology was designed to remove researcher bias as far as possible. As observer, the researcher took field notes from teachers and conducted interviews to explain and describe the context and not to form judgements. As an interviewer the researcher limited comment to short prompts related to the questionnaire so that consistency was achieved.

### **Strengths and weaknesses of the methodology**

The methodology was simple to administer and provided a safe opportunity for teachers to express their views. These were then contextualized within the historical study of orchestral work in schools by professional musicians, changes in funding patterns, and changes in the position of orchestras in society. A survey by questionnaire was seen as robust and the process of interview produced examples to enrich the data. The sampling procedure provided a range of projects to be investigated. This provided a snapshot at a particular time. Lack of resources prevented a longitudinal approach being adopted. It is recognised that the sample was modest and that the very low returns from Case 3 were disappointing. The latter was unexpected and the assumption that schools with Arts College status would have experienced a high proportion of orchestral projects proved unfounded. While it is not known whether those who did not respond did not have experience of an orchestral project it is likely from the 20 nil returns received which stated that they had never experienced an orchestral project in school.

The next three chapters present the findings from Cases 1, 2 and 3 providing contextual information and presenting the views of teachers.

## **CHAPTER 5: THE CASES AND FINDINGS - CASE 1**

As described in the previous chapter, three cases were selected as examples of different kinds of projects and partnership working in different phases of education, in different geographical areas. Each case will be described in turn and the findings presented.

### **Case 1**

#### **Context**

This case involved an orchestra in the North of England with a positive reputation for education work with local schools setting up a large scale project to be presented to a large number of schools. The orchestra operated under the auspices of a large publicly funded body. The orchestra had been running education programmes successfully for ten years and had a very experienced education manager. The particular project in this case was a music drama created by the orchestra and offered to schools in the local geographical area for a fee, although it was subsidised by the orchestra. The project was showcased at a training day for teachers. Pupils from three schools were invited to join in during the afternoon of this introductory training day to experience a performance of the music drama alongside 60 teachers who had attended in order to assess the project and decide whether to purchase it for their schools. The researcher also attended the training day.

#### **The Project**

The project was one that the orchestra had created themselves. (The project is described in order to give an example of an 'off the peg' project designed by an orchestra and marketed to schools.) *Who Killed Ramona Rhapsody* was a

music/theatre workshop piece. By taking the familiar 'whodunnit' formula found in the genre of murder-mystery television programmes, theatrical productions, crime novels and board games, the piece aimed to engage young people in an unusual fun-filled musical experience.

It was performed by an actor and eight members of the orchestra playing a range of instruments. The story was set in the late 1930's on board a luxury ocean cruiser, the Pearl Fisher, introducing the thirteen passengers (and possible suspects) one by one. Each character was identified with a theme played on a specific instrument (their musical identification). The characters were:

- (a) Lady Stringfellow (Cello) – an English aristocrat
- (b) Discordia Stringfellow (Violin) – her unpleasant 8 year old daughter
- (c) Miss C Sharp (Viola) – Discordia's music teacher
- (d) Captain Drummond (Percussion) – the captain of the Pearl Fisher
- (e) Jimmy Blower (Trombone) – a Chicago gangster (mobster)
- (f) Lucia da Capo (Trumpet) – a brassy blonde and sister of Luigi
- (g) Luigi da Capo (Accordion) – a member of the New York mafia
- (h) Bella (Glockenspiel) – an Italian laundry maid
- (i) Lord Windwood (Clarinet) – ex-husband of Ramona Rhapsody
- (j) Tex Armonica (Harmonica) – a Texan bartender and brother of Delores Armonica
- (k) Doubles Bass (Double Bass) – Ramona's personal bodyguard
- (l) Ramona Rhapsody (Flugel Horn) – the glamorous Hollywood movie star
- (m) Jaz Solo (Saxophone) – Ramona's new boyfriend

Before the performance began, each student and teacher were given a complete list of passenger names and their relationship to each other; a list of all the musical instruments associated with each character and illustrations of the thirteen hats that were worn by the characters. As the actor introduced each character, the students selected the appropriate instrument and character name and wrote them beneath the appropriate hat illustration.

As the actor playing the role of the private investigator told the students about each character, the students heard the musical "ID's" played as solos, duets, trios, quartets or quintets. The students also heard about the priceless De Bussy Diamonds owned by Lady Stringfellow; the love-hate relationship between Ramona and her biggest Hollywood rival, Delores Armonica and a variety of possible reasons/motives for the murder of Ramona Rhapsody. Only by listening very carefully to the various musical clues would the students discover 'Who killed Ramona Rhapsody?'

The orchestra was clear in its objectives for the programme. The project was aimed at nine to twelve year olds and offered students a chance to:

- a) enhance their listening skills
- b) recognise familiar and unfamiliar musical instruments
- c) participate in simple rhythm games
- d) interact with each other in simple problem-solving exercises
- e) interact with the performers
- f) make judgements and decisions demonstrated through writing skills
- g) gain a greater insight into musical and dramatic skills

h) have fun and learn through an arts based activity

Written resource materials were provided to accompany the project. The resource materials stated clearly the requirements for performances in schools which were a large performance space, fourteen chairs, ten music stands, two stools, one table, photocopies of materials for every participant, a pen or pencil for every participant, a 'safe' room for performers to leave personal belongings and refreshments for all performers.

Groups of eighty pupils were recommended as a maximum and fees were by negotiation. Views of teachers had not been sought during the creation of the project. The orchestra indicated that the project could be performed without any pre-visit preparation by teachers but suggested that:

*“ ... teachers who have responsibility for the delivery of arts related curriculum areas but who have limited experience, should not feel uncomfortable with this workshop. We hope that it will support and supplement your work and perhaps offer some new ideas to enhance your future work ... for schools and teachers who would prefer to prepare their students before our visit and who would also like to expand on the work after the visit, the following cross-curricular suggestions, e.g. literacy, are offered for your consideration. All suggestions are based on the current attainment targets and skills required for Key Stages Two and Three of the National Curriculum.” (Orchestra – Education Manager)*

The orchestra had attempted to link their project to the National Curriculum without however involving teachers in the planning. The training day to introduce the project was held for interested staff from schools and local authorities on a Sunday. 60 teachers attended. Observation of the training day, informal discussions and interviews with teachers revealed that they enjoyed having the opportunity to experience a training session with an amateur and members of

the orchestra and also sharing experiences with other teachers. Participants commented on the extent to which their interest in orchestras increased as a result of the training. They also enjoyed mixing with like-minded people. The training had introduced fresh ideas for links with music and other curriculum areas, built up confidence for teaching music and could be understood by non-specialists. Participants reported enjoying meeting 'real' musicians. One issue raised was the cost:

*"This all looks good - it better be, we're paying £400 for it next term."*  
(Secondary – Head of Music Department)

*"Only when you hear how much it costs to put on this project do you realise how much it's being subsidised."* (Headteacher)

*"Real disappointment at the end of the day when they told us the cost - we can't afford it. My school has only 125 children in a socially deprived area and there would be great difficulty in raising the money, unless other schools were prepared to share the cost – this is something I'm going to look into."* (Music Teacher)

Schools had differing views regarding value for money. The position of their own school budget also had a bearing on this.

Teachers also felt that more support for teachers was needed:

*"Less publicity but more guidance for teachers would be useful – too much glossy material – teachers have little time to read yet more propaganda."*

*"Wished they'd given us a handout on the exercises the animateur did, then I could have done them in the classroom."*

At the end of the training day twenty-five teachers out of the original sixty took the opportunity to become involved in the project.

### **The Questionnaire**

The twenty-five schools that became involved in the project were invited to take part in the research. They were sent a letter explaining the purpose of the

research and the questionnaire (Appendix 2 and 3). Ten of the twenty-five questionnaires were returned within a fortnight and a further four after telephone follow up. A total of fourteen out of twenty-five questionnaires were returned in total. Of the fourteen returned, three were from teachers who categorised themselves as music specialists, ten were from non-specialists and one responded 'don't know'. Four gave their names and contact details and were willing to be interviewed. Ten chose to remain anonymous.

## **Findings**

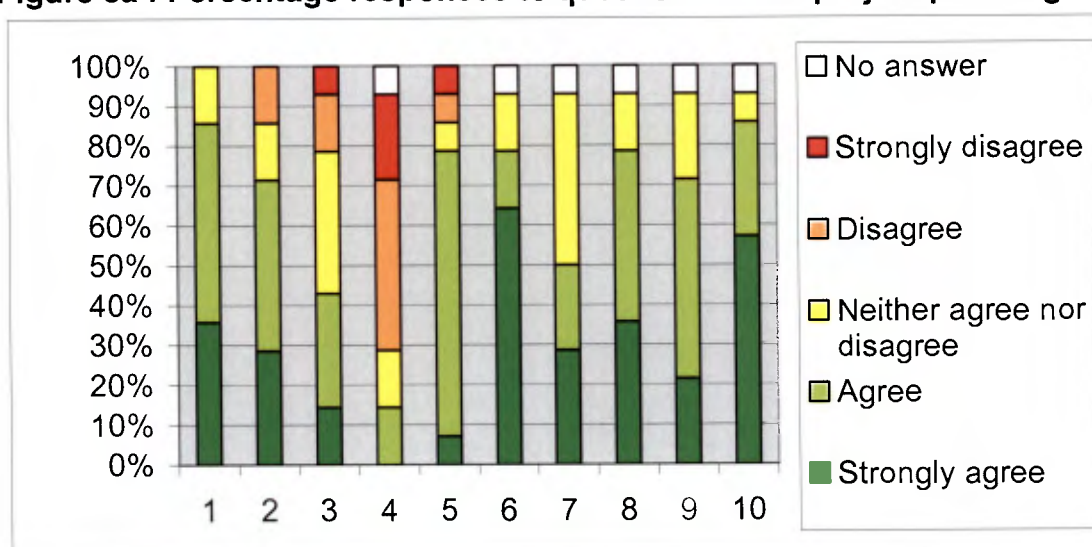
### **Planning of the project**

The analysis of the responses to the questionnaire is presented in tables 3, 4 and 5. Table 3 reports responses relating to the planning phase of the project. Figures in brackets indicate the number of respondents.



**Table 3: Percentage responses to questions about project planning**

Questions	Strongly agree	Agree	Neither agree nor disagree	Dis - agree	Strongly disagree	No answer
1. Information received about the project enabled me to decide on its value to the school	36% (5)	50% (7)	14% (2)	0%	0%	0%
2. There was enough lead in time to prepare for the project	29% (4)	43% (6)	14% (2)	14% (2)	0%	0%
3. I was well briefed by the project team	14% (2)	29% (4)	36% (5)	14% (2)	7% (1)	0%
4. I was involved in the planning of the project	0%	14% (2)	14% (2)	43% (6)	21% (3)	7% (1)
5. The supporting materials were helpful and of good quality	7% (1)	72% (10)	7% (1)	7% (1)	7% (1)	0%
6. The headteacher was supportive of the project	64% (9)	14% (2)	14% (2)	0%	0%	7% (1)
7. The governors of the school were supportive of the project	29% (4)	21% (3)	43% (6)	0%	0%	7% (1)
8. The staff of the school were supportive of the project	36% (5)	43% (6)	14% (2)	0%	0%	7% (1)
9. Parents of participating pupils were supportive of the project	21% (3)	50% (7)	21% (3)	0%	0%	7% (1)
10. The Local Education Authority was supportive of the project.	57% (8)	29% (4)	7% (1)	0%	0%	7% (1)

**Figure 3a : Percentage responses to questions about project planning**

As seen in Table 3 and Figure 3a, parents (71%), staff (79%), headteachers (78%) and the LEA (86%) were perceived to be supportive of the project but only 50% of teachers agreed or strongly agreed that the governors of the school were supportive. They did not indicate whether governors were aware of the project so this may not be a signal of governor disinterest. 86% of respondents agreed or strongly agreed that the information received about the project enabled them to decide on its value to the school and 79% found the supporting materials to be of good quality. 72% agreed or strongly agreed that there was enough lead-in time. 43% agreed that they were well briefed by the project team while only 14% agreed that they were involved in the planning of the project. One respondent commented that:

*“Although the project was booked for Year 6 by the music co-ordinator (who left post), nothing was given to me (the Year 6 teacher) until the day of performance. I don’t feel able to answer any more questions. Without initial input and follow up, this type of ‘project’ is really only a ‘one-off’ and used as an enjoyable experience for the children.”* (non-specialist teacher)

### **Partnerships and meeting pupils’ needs**

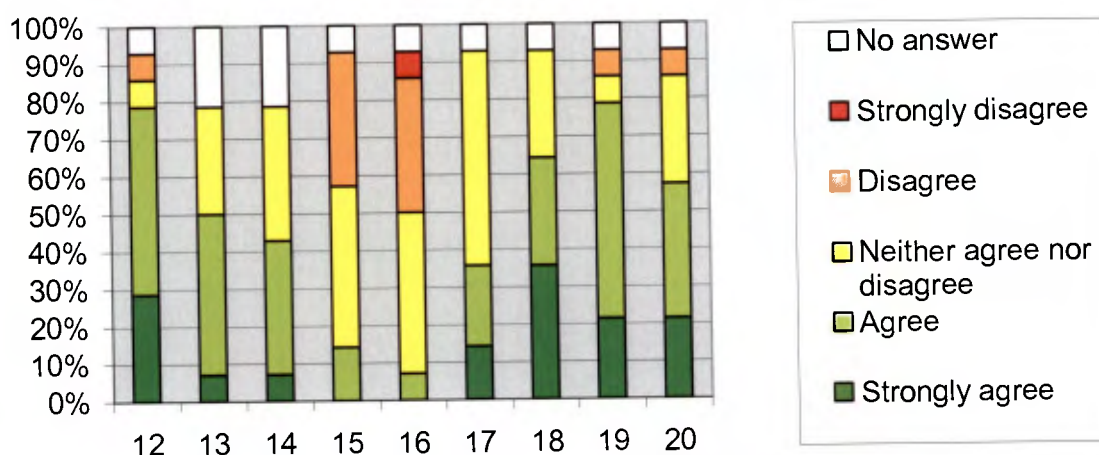
In relation to the nature of the partnership between orchestra and school, 79% of respondents agreed or strongly agreed that the project team communicated their intentions clearly (Table 4 and Figure 4a). 50% felt in-service sessions were well presented and 43% felt that they were of a professional development quality. National Curriculum Music requirements (1992) were reported to be known by the visiting project team and considered in supporting materials by 65% of responding teachers. 57% of the respondents indicated that the needs of the pupils were well addressed and musical levels were judged appropriate for pupils in 78% of cases.

There was 36% disagreement and only 14% agreement over whether the project was adapted to the school as opposed to being 'off the peg' and only 7% felt that they were used as a professional resource. Only 35% of teachers expressed agreement, with 57% neither agreeing nor disagreeing, in relation to questions relating to the professional musicians' awareness of Child Protection, Security and Health and Safety. This raises a serious concern.

**Table 4: Percentage responses to questions about partnerships and meeting pupil needs**

	Strongly agree	Agree	Neither agree nor disagree	Dis - agree	Strongly disagree	No answer
12. The project team communicated their intentions clearly	29% (4)	50% (7)	7% (1)	7% (1)	0%	7% (1)
13. In-service sessions were well presented	7% (1)	43% (6)	29% (4)	0%	0%	21% (3)
14. In-service sessions provided professional development of quality	7% (1)	36% (5)	36% (5)	0%	0%	21% (3)
15. The project was adapted to my school, as opposed to being off the peg	0%	14% (2)	43% (6)	36% (5)	0%	7% (1)
16. The project team used me as a professional resource	0%	7% (1)	43% (6)	36% (5)	7% (1)	7% (1)
17. The project team were aware and respectful of issues of Child Protection, Security and Health and Safety	14% (2)	21% (3)	57% (8)	0%	0%	7% (1)
18. The project team were aware of the requirements of the National Curriculum and had considered their relevance	36% (5)	29% (4)	29% (4)	0%	0%	7% (1)
19. The expectations regarding the musical level of the pupils were appropriate	21% (3)	57% (8)	7% (1)	7% (1)	0%	7% (1)
20. The project team were flexible enough to meet the needs of all the pupils in the project	21% (3)	36% (5)	29% (4)	7% (1)	0%	7% (1)

**Figure 4a: Percentage responses to questions about partnerships and meeting pupil needs.**



### **Teacher perceptions.**

Table 5 and Figure 5a address the area of teacher perceptions of the project. In general the overall responses to the project were positive. 86% indicated significant impact on pupils musically, intellectually and motivationally. Although 93% of teachers found the project artistically stimulating only 43% felt that their skills as a teacher were properly used in the project, only 36% felt their skills as a musician were properly utilised and only 43% found that the project developed their confidence in the teaching of music. 57% found the project enhanced the reputation of the school.

It was evident from the responses to the open section of the questionnaire that the project was perceived very differently by participating teachers in relation to pupils with Special Educational Needs (SEN). One teacher commented positively on the way pupils from a special school were catered for:

*“There were pupils from a special school which catered for physically impaired pupils, and they were fully involved in the project. The orchestra did not let the pupils’ disability become a barrier. It was wonderful to see.” (non-specialist teacher)*

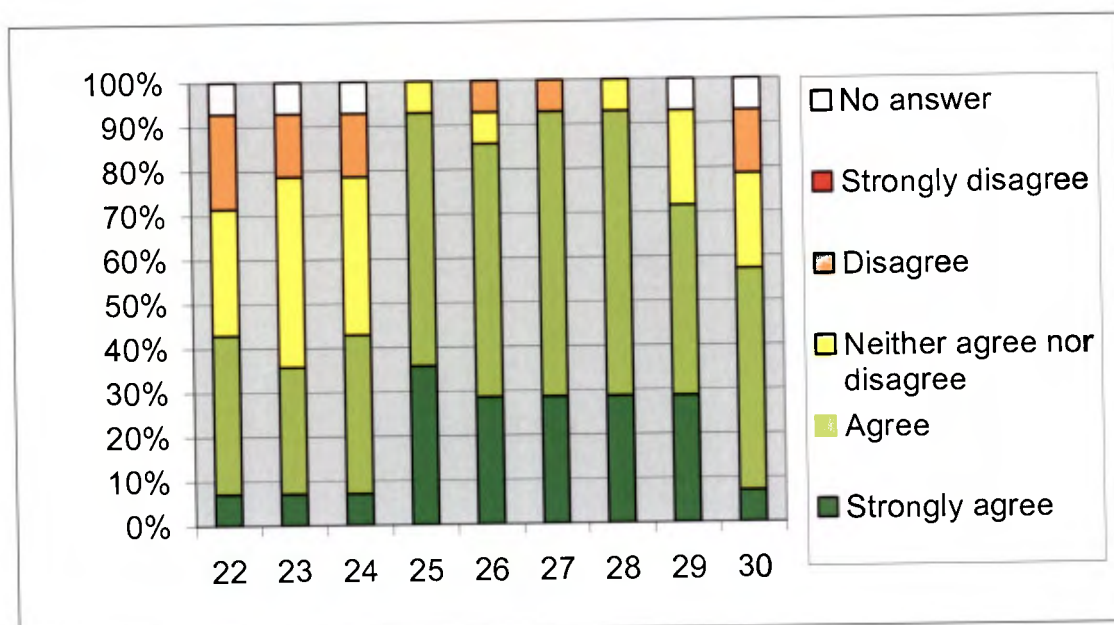
However, for pupils with Special Educational Needs (SEN) related to learning difficulties the project seemed to be less successful:

*“Pace too quick for SEN, found project hard to follow – plot became confused – needed more background to story – more worthwhile for older pupils.” (non-specialist teacher)*

**Table 5: Percentage responses to questions about teacher perceptions of the project**

	Strongly agree	Agree	Neither agree nor disagree	Dis - agree	Strongly disagree	No answer
22. I felt that my skills as a teacher were properly utilised in the project	7% (1)	36% (5)	29% (4)	21% (3)	0%	7% (1)
23. I felt that my skills as a musician were properly utilised in the project	7% (1)	29% (4)	43% (6)	14% (2)	0%	7% (1)
24. I found that the project developed my confidence in the teaching of music	7% (1)	36% (5)	36% (5)	14% (2)	0%	7% (1)
25. I found the project artistically stimulating	36% (5)	57% (8)	7% (1)	0%	0%	0%
26. The project had a significant impact on the pupils musically	29% (4)	57% (8)	7% (1)	7% (1)	0%	0%
27. The project had a significant impact on the pupils intellectually	29% (4)	64% (9)	0%	7% (1)	0%	0%
28. The project had a significant impact on the pupils motivationally	29% (4)	64% (9)	7% (1)	0%	0%	0%
29. The project provided good value for money	29% (4)	43% (6)	21% (3)	0%	0%	7% (1)
30. The project enhanced the reputation of the school	7% (1)	50% (7)	21% (3)	14% (2)	0%	7% (1)

**Figure 5a: Percentage responses to questions about teacher perceptions of the project**



### **Perceived strengths and weaknesses of the project**

Teachers were asked to respond to open questions about the strengths of the project and, with hindsight, how it might have been improved.

### **Perceived benefits of the project**

The qualitative data provided evidence of general agreement that the project was very worthwhile, giving pupils first hand experience of an orchestra, enabling them to see and hear new instruments and developing their listening skills. One teacher commented that: *“children and staff were stimulated, artistically, musically and intellectually”*. This supports the findings of the questionnaire.

The fact that it was a live performance by professional musicians was seen as a great strength:

*“- live musicians in school playing to children who would never have heard this type of music before.”*

*“ – making classical music accessible to pupils who would otherwise shun it without a backward glance.”*

Many teachers wanted to develop the relationship with the orchestra further, for example, by *“arranging evening or daytime trips to other orchestral experiences for more children.”* It was seen as a positive experience that *“children could continually refer to”*, and helped to develop their listening skills.

In response to the question *“To what extent do you find yourself reassessing your expectation of your pupils after seeing them working with visiting musicians?”* views varied. Some teachers indicated that they constantly re-

assessed expectations throughout the course of their work anyway. One said that pupils: *"were very capable before and continue to be"* and *"expectations are normally high anyway but more experiences like this would be wonderful."*

The teachers were positive about the impact on their pupils but felt that they had not gained significantly from the experience themselves.

### **Areas for Improvement**

Some participants felt that lack of time and resources, and pressure from other subjects were problematic. For one Headteacher the project was excellent for inspiring pupils but had not raised standards of music in school as it was not part of a planned curriculum development and did not involve the music co-ordinator as she did not teach the year group involved. This raised the question of forward planning on the part of the school as it related to the whole curriculum rather than the visiting musicians.

A significant number of teachers wanted to build on the project experience and seek further opportunities to work with the orchestra. They hoped to increase opportunities for listening to a wide range of music with children identifying the instruments and extending the work covered. The value of such an experience was recognised as:

*"having the opportunity to see more of this type of music in schools in the deprived areas. The visiting organisation would not normally come to this type of estate."*

*"The exercise was excellent – it has opened minds and hopefully hearts to children who have a diet largely of TV and videos."*



*“ A wonderful experience for our children – hands on - enjoyable yet challenging.”*

The importance of the relationship formed between the teacher and the professional musicians to the success of the project was recognised by only 50% of the respondents. The role of governors was not seen as important with only one teacher relating that *“governors accompanied the children to the performance and sat amongst them, helping them with the tasks.”* Such close engagement between governors and children was unusual.

### **Summary**

The majority of teachers categorised themselves as non-musical-specialists. One of the 14 respondents came from a secondary school, while the rest were from primary schools. Supporting materials, lead-in time and the relationship with the orchestra were seen to be appropriate but the majority felt that the project, although well prepared by the orchestra, was 'off the peg' and not adapted to their particular needs. Despite this the project was felt to be appropriate for the pupils with the exception of those with learning difficulties.

Although views differed, teachers felt that the professional orchestral players did not have sufficient knowledge of the issues of Child Protection, Security, and Health and Safety issues and limited knowledge of the National Curriculum. Teachers felt that they could have been more involved in the project and that their skills as both teachers and musicians could have been better utilised. Although teachers enjoyed the project and found it artistically stimulating, less than half found it developed their confidence in the teaching of music. There was

general agreement that the experience was worthwhile and that a live performance was a valuable experience for pupils, many of whom would not normally have had the chance to attend such an event. A significant number felt that seeking further opportunities to work with the orchestra to create a longer term relationship was important. There appeared to be a need to involve governors more in the whole process; where they had been involved they became aware of the strengths and problems of such an endeavour and this was helpful for them in informing future decision making.

The orchestra, by subsidising the project, producing appropriate materials and offering a free training day, provided an opportunity to local schools that was of quality and provided value for money. What they had not achieved was a true partnership with teachers by involving them in the choice of project or in the planning. They had not used the teachers' expertise from a musical, pedagogical or organisational viewpoint. The orchestra was still seen as the expert partner with access to funding. A number of schools were barred from participating due to cost.

In contrast to Case 1, Case 2 investigates three contexts where the local areas have a great deal of experience of orchestral projects through partnerships with the Local Education Authority, Regional Orchestra, Orchestral Board or Music Service.

## CHAPTER 6: THE CASES AND FINDINGS - CASE 2

### Case 2

The second case was based on three small scale projects where the regional orchestra, Orchestral Board, Local Education Authority or Music Service worked with the schools to enable projects. The three contexts were:

- a) Rural Eastern area – a group of six schools working with a Local Education Authority and an Orchestral Board on six separate projects.
- b) Urban Southern area – a failing school working with the local regional orchestra and orchestral amateur.
- c) Borough Eastern area – a music service and school working with a composer and an orchestra.

In context a), where there was a history of experience in working with orchestras via the Local Education Authority and Orchestral Board, six schools answered the questionnaire and one teacher was interviewed. In context b), where a local orchestra served the region, the staff in a single school completed the questionnaire and were interviewed together. In context c) a primary school co-ordinator who had completed the questionnaire and a head of a music service were interviewed together using the questionnaire as the basis for discussion. The head of music service was experienced at brokering projects.

#### Case 2 Context a)

The Orchestral Board Education programme supported the development of high quality musical education, which brought the special qualities of orchestral music into the lives of people throughout the region. This included adopting both

existing 'good practice' and being innovatory, especially developing participatory activity involving people collaborating and interacting with orchestral players and associated musicians, contributing towards artistic expression, personal development and lifelong learning.

Special consideration was given to supporting projects which were innovative, including the use of new technology, multicultural projects, projects with amateur and youth orchestras, student placement and mentoring schemes, outreach work within the Orchestral Board's Early Music Touring Scheme, cross-art form collaborations, projects in dispersed rural communities and improved project evaluation. Each project proposal was assessed against a number of criteria for funding. This included artistic quality and innovation of the education work, scale and duration, range of participating community groups, impact through training and follow-up work, quality of project management, integration with orchestral concerts, audience development potential, quality of financial plans, and range of funding partners.

The Orchestral Board made funding agreements with member Local Authorities, with the Orchestral Board's input usually ranging between 10% to 40% of orchestral costs, depending on the above criteria. Local Authorities sometimes also allocated money from their Activities Fund towards orchestral education projects, in consultation with the Orchestral Board. This had a bearing on the level of support available from the Education Programme.

The Orchestral Board required an evaluation project report from schools, an example of which can be seen in Appendix 10 (Application Guidelines OB). This provided feedback for the Orchestral Board on the effectiveness of the orchestra but not how the teachers had responded to the project.

### **The projects**

In Case 2 Context a) a range of projects ran in six schools in a mainly rural area which had strong links with the Local Education Authority. Funding came from a variety of sources including the Orchestral Board. Projects ranged from one based on patterns in Mathematics and Islamic Art for a primary school to GCSE composition in a secondary school. The six teachers who led the projects for the schools included: a visiting music specialist to a primary school; an arts co-ordinator in a primary school; a Head of Music department in a school with an 11 to 19 age range; a Head of Music in a school with an 11 to 16 age range; a Deputy Headteacher and a Headteacher of a Primary School. All the teachers were experienced in working with professional musicians.

### **The questionnaire**

The teachers were asked to fill in a questionnaire and one attended a follow-up interview. A transcript of the interview can be seen as Appendix 9. This member of staff was an experienced and well-qualified music teacher who had taught in both the primary and secondary sectors and had been involved in a number of projects with professional musicians in both phases. The questionnaire was used as the basis for discussion.

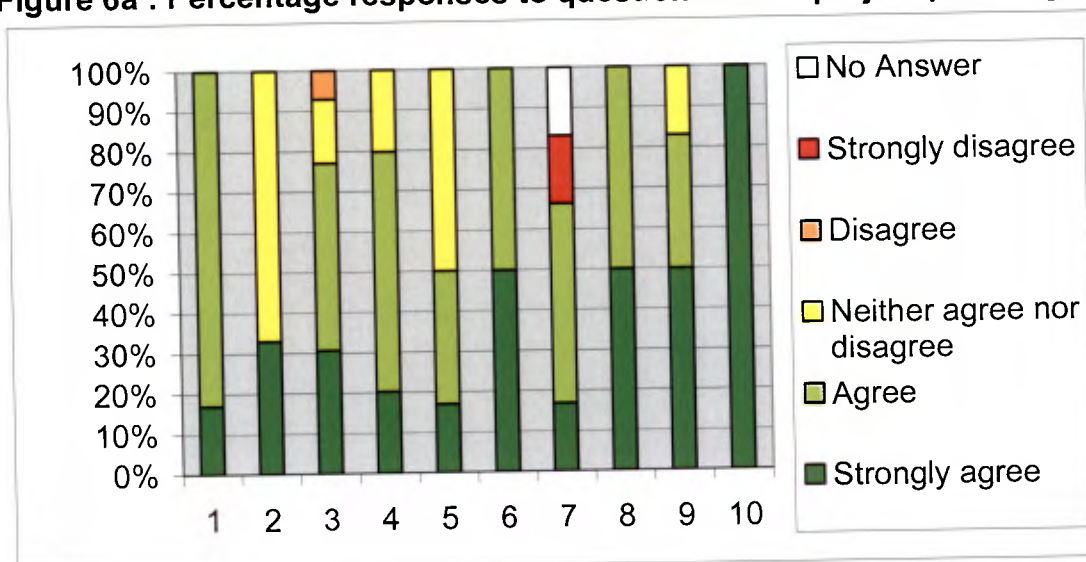
## **Findings**

### **Planning of the projects**

The analysis of the responses to the questionnaire for Case 2 Context a) is presented in tables 6, 7 and 8. Table 6 reports responses relating to the planning phase of the project. Figures in brackets indicate the number of respondents.

**Table 6: Percentage responses to questions about project planning**

Questions	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	No answer
1. Information received about the project enabled me to decide on its value to the school	17% (1)	83% (5)	0%	0%	0%	0%
2. There was enough lead in time to prepare for the project	33% (2)	0%	67% (4)	0%	0%	0%
3. I was well briefed by the project team	33% (2)	50% (3)	0%	17% (1)	0%	0%
4. I was involved in the planning of the project	17% (1)	50% (3)	17% (1)	0%	17% (1)	0%
5. The supporting materials were helpful and of good quality	17% (1)	33% (2)	50% (3)	0%	0%	0%
6. The headteacher was supportive of the project	50% (3)	50% (3)	0%	0%	0%	0%
7. The governors of the school were supportive of the project	17% (1)	50% (3)	0%	0%	17% (1)	17% (1)
8. The staff of the school were supportive of the project	50% (3)	50% (3)	0%	0%	0%	0%
9. Parents of participating pupils were supportive of the project	50% (3)	33% (2)	17% (1)	0%	0%	0%
10. The Local Education Authority was supportive of the project.	100% (6)	0%	0%	0%	0%	0%

**Figure 6a : Percentage responses to questions about project planning**

## Planning of the project

As shown in Table 6 and Figure 6a, discussion with the project team was seen by 83% of teachers to have been an essential part of pre-planning. This enabled ways to be found of customising the process, particularly for older students. The relationships were seen as good in all cases. Teachers were critical of the orchestras' organisation in all cases. In one case an important element of performing in London did not materialise, in another there was no plan, timetable or goal.

Although 67% of teachers felt that they were involved in the planning they also felt that there was inconsistency depending on the organisation involved and one found the orchestra to be *"wishy-washy with their planning"*. Teachers had distinctive approaches to planning which they felt should be detailed and precise:

*"When you're planning as a teacher one thinks of what will the children know, how will they learn it, how will you know that they've learnt it, what the outcome will be, how you will evaluate those outcomes of the process. Then you are approached by either a musician or a creative artist; they will have some idea of the outcome, they will have some idea of the starting point but they will have very little idea of what the children will be getting from it. I think they think of the artistic outcome rather than the learning outcome. I think that, having said that they will factor in enjoyment factors if you like, that they want it to be an enjoyable experience for the children and then they build that into what they do."*  
(Specialist music teacher)

83% of teachers felt well briefed by the team but one teacher had the feeling of being 'sidelined' in the planning part of the process as the professional musicians – *"just want to get at the kids really, you know"*. Although this was not seen as universal, many visiting professionals were seen as *"artistically arrogant"* and *"they think they know more than you and you're just there"*. Relationships with



other staff in the school were seen to be of great importance by all of the respondents, as was involving parents:

*“In those projects that I’ve found particularly beneficial, the people that have come into school have actually spent time in the staffroom, it is not something that many of them do, but you know the staff will benefit from having some creative input in the staffroom as well, not just kids will benefit from it. Now parents are usually the last people that are thought of, which is a bit of a shame really, it depends on how good the school is and you know communicating with parents some schools are better than others. Those that keep their parents fully informed, those parents who are on side and really quite excited by it but too often the case is that the parents are the last people to find out, they only find out just before the concert or something and then they think well why are we chipping in £10 for this or whatever. It would be better to get parents involved earlier than is generally the case. On the whole the LEA knows what is going on. The LEA is usually pretty aware of where the project has come from in the first place so is usually first port of call.” (Specialist Music Teacher)*

This teacher highlighted the need for all those involved in the school to support projects. The support of the Headteacher and Local Authority was seen by 100% of the teachers to be very important for success and 88% felt that parents had been supportive of the project. This appeared to reflect the fact that the schools had experienced orchestral projects before and knew how to prepare and plan for them.

An overriding concern was that of developing longer term relationships with orchestras as opposed to ‘one-off’ events. The following quotation from a participant teacher summarised the feeling:

*“The success of the project made follow-up more challenging. Organisations offering this kind of experience may need to show the work can be seen as part of a learning continuum rather than a one-off event without relevance to other aspects of the curriculum.”*

There was no direct reference to the Orchestral Board as its input in these cases appeared to be 'once removed'. Project details were arranged by either an officer of the Local Education Authority or the Arts Officer of the District Council. The Orchestral Board was seen as more of a funding body though the criteria for evaluation that they imposed was acknowledged.

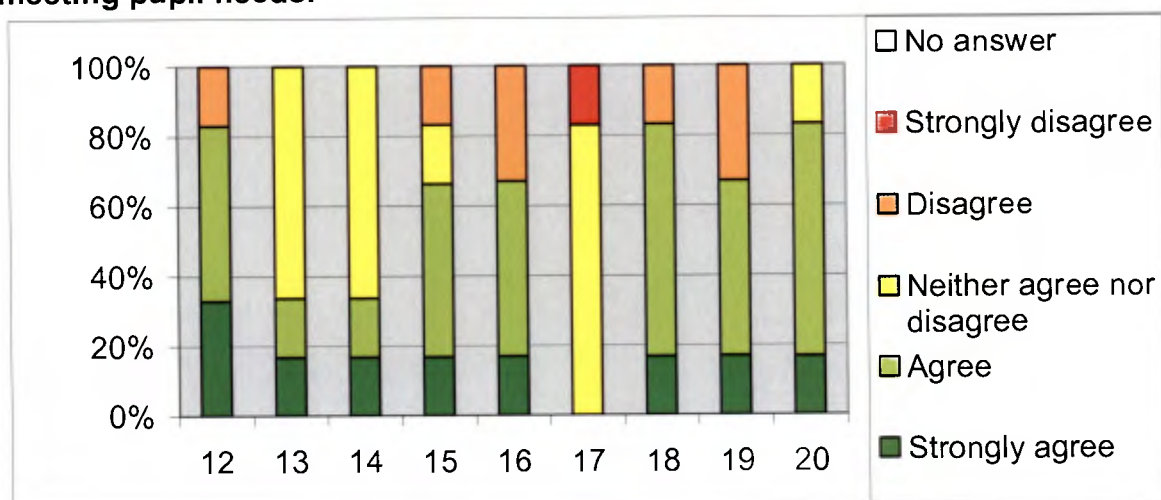
### **Partnerships and meeting pupil needs**

Table 7 and Figure 7a report the responses for Case 2 Context a) relating to partnerships.

**Table 7: Percentage responses to questions about partnerships and meeting pupil needs**

	Strongly agree	Agree	Neither agree nor disagree	Dis - agree	Strongly disagree	No answer
12. The project team communicated their intentions clearly	33% (2)	50% (3)	0%	17% (1)	0%	0%
13. In-service sessions were well presented	17% (1)	17% (1)	67% (4)	0%	0%	0%
14. In-service sessions provided professional development of quality	17% (1)	17% (1)	67% (4)	0%	0%	0%
15. The project was adapted to my school, as opposed to being off the peg	17% (1)	50% (3)	17% (1)	17% (1)	0%	0%
16. The project team used me as a professional resource	17% (1)	50% (3)	0%	33% (2)	0%	0%
17. The project team were aware and respectful of issues of Child Protection, Security and Health and Safety	0%	0%	83% (5)	0%	17% (1)	0%
18. The project team were aware of the requirements of the National Curriculum and had considered their relevance	17% (1)	67% (4)	0%	17% (1)	0%	0%
19. The expectations regarding the musical level of the pupils were appropriate	17% (1)	50% (3)	0%	33% (2)	0%	0%
20. The project team were flexible enough to meet the needs of all the pupils in the project	17% (1))	67% (4)	17% (1)	0%	0%	0%

**Figure 7a: Percentage responses to questions about partnerships and meeting pupil needs.**



## Partnerships

In relation to the nature of partnership between orchestra and school, 83% of respondents agreed that the project team communicated their intentions clearly. Those who experienced in-service sessions felt that they were well presented and were of a professional quality. 67% of teachers felt that they were used as a professional resource. National Curriculum music requirements (1992) were reported to be known by the visiting project team by 84% of responding teachers. 67% of respondents indicated that the needs of pupils were well addressed and musical levels were judged appropriate for pupils in 84% of cases.

The teacher interviewed felt that partnerships were important but was clear regarding the separate roles and responsibilities of teacher and professional musician. She also felt that a trained teacher knew how to write plans, produce and present materials and was aware of National Curriculum requirements. The teacher was also well aware of Health and Safety Issues and Child Protection requirements but she echoed the views of all other teachers in that the visiting musicians did not appear to have this knowledge. 17% disagreed and 83% neither disagreed nor agreed that the project team was aware of and respectful of issues relating to Child Protection, Security and Health and Safety. She felt that as a professional teacher her knowledge of the pupils should gain her more respect from the professional musicians. She also felt that the professional musicians' expectations of pupils were often too low:

*“Often the pupils are capable of more than they’re actually asked to give and again this is going to vary enormously from school to school. The schools that I have worked in the children have done a lot of improvisation and composition and things and therefore they are able to do what they’re asked reasonably quickly.”*

On enquiring whether this type of discussion went on when setting up projects the response was negative. The teacher felt assumptions were made without evidence and that time was wasted. Another area raised was that of the use of appropriate language and the position of the teacher as an 'authority' with the professional musician working 'alongside'. One non-specialist primary teacher also referred to this:

*"I have learned that most will be gained from a creative project if the teachers work alongside the provider in planning and constructing the events. It is a worthwhile investment of time and resources as children's experience and development (as well as the teacher's) will be greatly enhanced."*

The element of partnership was also seen as important in how the pupils were encouraged by visiting musicians. The teacher recognised the fleeting nature of encouraging comments made to children by the musicians but also felt that an element of challenge should have been built in:

*"You don't use superlatives until they actually deserve them, you say 'oh that was good but if you did it like this it would be better' and so when it's fantastic tell them it's fantastic and they will trust you. If you tell them something that is only mediocre is fantastic they're not going to try and make it any better are they?"* (Specialist Music Teacher)

The teachers were in a better position to evaluate the children's progress because of their prior knowledge. Greater collaboration could facilitate the sharing of this knowledge.

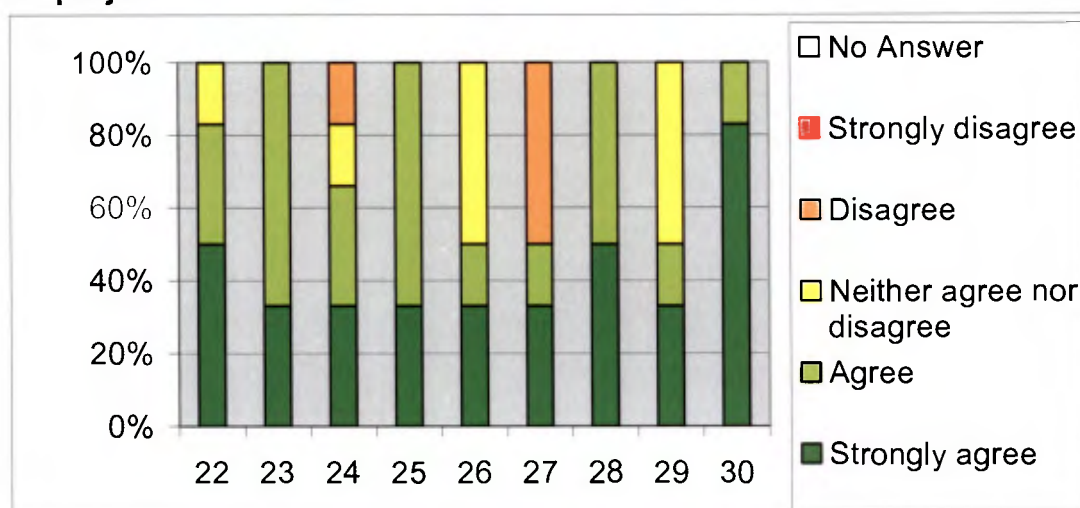
### **Teacher perceptions**

Table 8 and Figure 8a report the responses for Case 2 Context a) relating to teacher perceptions of the project in the school.

**Table 8: Percentage responses to questions about teacher perceptions of the project**

	Strongly agree	Agree	Neither agree nor disagree	Dis - agree	Strongly disagree	No answer
22. I felt that my skills as a teacher were properly utilised in the project	50% (3)	33% (2)	17% (1)	0%	0%	0%
23. I felt that my skills as a musician were properly utilised in the project	33% (2)	67% (4)	0%	0%	0%	0%
24. I found that the project developed my confidence in the teaching of music	33% (2)	33% (2)	17% (1)	17% (1)	0%	0%
25. I found the project artistically stimulating	33% (2)	67% (4)	0%	0%	0%	0%
26. The project had a significant impact on the pupils musically	33% (2)	17% (1))	50% (3)	0%	0%	0%
27. The project had a significant impact on the pupils intellectually	33% (2)	17% (1)	0%	50% (3)	0%	0%
28. The project had a significant impact on the pupils motivationally	50% (3)	50% (3)	0%	0%	0%	0%
29. The project provided good value for money	33% (2)	17% (1)	50% (3)	0%	0%	0%
30. The project enhanced the reputation of the school	83% (5)	17% (1)	0%	0%	0%	0%

**Figure 8a: Percentage responses to questions about teacher perceptions of the project**



## Teacher perceptions

In general the overall responses were positive. 50% of teachers indicated observing significant impact of the project on pupils musically and intellectually and 100% motivationally. All the teachers found the project artistically stimulating and felt that their skills as musicians were properly utilised in the projects. 83% felt that their skills as a teacher were properly used and 66% reported that the project developed their confidence in the teaching of music. In contrast only 50% felt that they received value for money, although 100% felt that the project enhanced the reputation of the school.

As teachers stated in their questionnaires the relationship between teacher and professional musician was seen ideally as being one of mutual respect, shared quality experiences and trust. The most rewarding projects were those where the teacher felt included and inspired. There the influence was felt long after the project had ended. Pupils would produce high quality work, according to one teacher, doing

*“something that’s better than anything they could ever have done. This manifests itself focussing if you like on the highest level of achievement.”*

This teacher, who was both a specialist primary and specialist secondary music teacher, reflected the views of many other teachers:

*“I think there is a danger of being overawed by professional musicians, particularly if they think ‘wow they’re so amazing’, they don’t understand how they can possibly do something of that quality, it’s beyond them therefore they tend to be very uncritical of what they’re actually doing with the children because they’re such wonderful musicians. If you put a fantastic saxophonist with some percussion the percussion can be lousy but it can still be a pretty good performance if the saxophonist is amazing enough. There is a danger that teachers are not critical enough and should say the children aren’t performing as well as they should do. Not to be*

*overwhelmed by the ability of the musician but to remember that it is actually for the benefit of the children and not just providing a backing group.”*

All the teachers felt that pupils ‘raised their game’ for visitors and that it was important to have professional musicians working in schools. They also felt that the possibility of sharing performance on a professional stage was a strength of collaboration with orchestras. However, as a group they were quite critical of a number of aspects of this work.

Funding and time resources were issues for both primary and secondary colleagues. All observed that backing from the Headteacher and the Senior Management team was essential:

*“You need real backing from the Headteacher and Senior Management Team. We needed two days and four periods cover for two of us. It’s important for staff colleagues, other pupils and parents to see the results.”* (Secondary Specialist)

Disruption to the timetable and the need for cover for teaching had cost implications. One teacher observed that the transport cost ten times that of the project fee and that the reasonableness of percentage of capitation needed to be gauged and monitored.

## **Summary**

The responses from teachers in this context were very detailed. Two of the four primary teachers defined themselves as specialists. These six teachers were experienced at working with professionals. Although not all had attended a related pre-in-service course teacher participation in the pre-planning had ensured appropriate content and a good match to the needs of the school.



Planning had also included customisation for particular pupils who had been identified by teachers. Overall relationships were perceived as good but inconsistencies in the quality of organisation of the visiting professionals were noted.

The role of the Local Education Authority was seen as a strength, and the support of the Headteacher and Senior Management team essential for success. Parents were seen as an important partner as were governors by some. It was felt to be important to give opportunities to parents and to other staff to meet the visitors and see examples of the work.

There was an acknowledgement that professional musicians visiting schools needed to be more aware of how schools plan their curriculum, and about issues such as Child Protection. Differences between aims were identified by teachers, with the teacher expecting learning outcomes and the professional musician expecting artistic outcomes. Teachers felt that it was important that the artistic experience brought in by the visitors was part of a learning continuum and that this needed to be recognised and addressed.

In general the projects were seen to have a positive impact on staff and pupils although some doubts were raised as to value for money. Where there was mutual trust and respect and teachers felt included and artistically inspired the outcomes were favourable.

The projects overall were seen as successful and it was felt to be important to present the work undiluted to others in the school and community so that some of the results of the process of working with professional orchestral musicians could be shared. The very positive outcomes in this case give rise to the view that experienced and confident teachers who are used to working with professional musicians, backed by the Headteacher, Local Education Authority and an Orchestral Board or other broker are more likely to liaise closely and benefit from such partnerships.

### **Case 2, Context b)**

This project developed in a deprived inner-city area in a failing primary school which was close to a large factory that was in the process of closing down. The project focussed on the factory closure. This was the first arts project the school had hosted. The school had recently failed an Ofsted inspection and a new Headteacher had been appointed on a temporary contract to turn the school around. She had left the Year 6 teachers to manage the project and felt it was good for the pupils to work beyond literacy and numeracy. The local orchestra education amateur led the project visiting the school six times on a fortnightly basis and taking the year 6 class music lessons. Non-specialist staff attended the sessions and taught music lessons in between. The project culminated in a presentation performance of the pupils' compositions and the making of a CD with members of the orchestra and pupils. The project was funded by the orchestra and the local council.

Eighty-five year 6 pupils in three classes explored different aspects of the factory closure in their songs. The factory made products for the communications industry. An example of a few lines of a song composed by the pupils is given below:

*“-making labels for the cables –  
They go everywhere  
We work as hard as we are able  
And we take good care  
Evening’s come – it’s empty now  
We will carry on somehow  
Days pass by – life goes on  
That is why we sing this song”*

The community, supported by the local council, felt strongly about celebrating the history of the company although the company itself did not want to be involved.

The animateur who designed and led the project was a full-time employee of the established and well-known regional professional symphony orchestra. The Local Education Authority was not involved. The project focussed on composition and performance.

The researcher visited the school and spoke to the animateur at the school during one of the visits. The animateur was very experienced and able to manage what appeared to be quite a difficult situation. Staff morale was low. No class had appeared for the first session. On investigation it was found that one class had started a numeracy session, one was in the middle of a science experiment and one was in the hall doing physical education. The numeracy lesson was eventually halted and the class began their music session. Although working as a community musician attached to an orchestra, the highly skilled

animateur had taken on a teaching role with the class. A teacher sat in on the lesson but did not participate.

The project ended with a public performance of the songs accompanied by members of the orchestra in a nearby public venue. The final performance event used 3 orchestral players to accompany the pupils' songs and a CD was made. The animateur was not able to be present at the final event. Teachers, parents and members of the community attended the event and it was judged a success by all.

### **Questionnaire**

The teachers and Headteacher filled in a questionnaire and were interviewed jointly. The responses are included in tables 12, 13 and 14 in Appendix 13.

### **Findings**

#### **Planning of the Project**

The teachers indicated that they had not been involved in the planning of the project and had not received supporting materials except for the songs as they emerged. Neither governors nor their Local Education Authority were involved. The teachers were interested in the role that the governors could have played. During the interview the Headteacher said she was not aware that classes were not turning up on time to participate in the project and that monitoring of the project was not possible because of unavailability of staff.

### **Partnerships and meeting pupil needs**

The project had been designed especially for the school and the pupils were able to work well with the visiting amateur who did all the planning. Between his visits the teachers helped the pupils learn the words of the songs. The teachers would have liked more information regarding the performance itself. There had been no in-service training.

### **Teacher perceptions**

Despite this, some of the teachers' responses were positive. The teachers found the project was worthwhile as it:

*“substantially improved the children’s singing and standard of performance.”*

The teachers felt that they had formed a good relationship with the orchestra and hoped to do more projects:

*“The professionalism of the musicians was conveyed to the children. The children performed like an adult choir and they achieved an almost musically perfect sound. We would like to form a relationship with the orchestra to do another similar project.”*

### **Summary**

The experienced amateur took the place of a specialist music teacher in this scenario. Although there was little to report on regarding teacher perception, the teachers were convinced that the opportunities that were offered were of value to their pupils and were keen to do another project. The observation that the teachers were preoccupied with raising standards in core subjects that left little time or energy for a broader focus could be a factor to be considered.

**Case 2, Context c)**

This project took place in an urban area where a Local Education Authority's Music Service worked closely with schools in setting up and running projects. They tended not to work with the local broker, an Orchestral Board, as they generally preferred to work with smaller ensembles and groups but did so occasionally.

**The project**

The project took place in an urban primary school and was fully funded by the orchestra and the City Council Arts Service with no contributions required from either the school or the Music Service. The project was based around composition workshops, culminating in attendance at an orchestral concert.

**Questionnaire**

The class teacher, who described herself as a specialist, completed a questionnaire. The responses are included in tables 12, 13 and 14 in Appendix 13. She was interviewed alongside the Head of the Local Authority Music Service who had worked closely with her on setting up projects. A transcript of the interview appears in Appendix 11.

**Planning of the project**

The class teacher had received no in-service training attached to the project and was not involved in the planning. She would have liked more information before the project started and more preparation time. She felt unsupported by the

Headteacher and governors. However, the relationship between the teacher and the professionals with whom she had worked before was seen as 'priceless':

*"We were defined by our differences as well as our similarities, and it was vital to establish mutual respect at the outset. I found a great readiness on the visiting team's part to involve me in every way. This was the third project with this orchestra and there is ongoing contact with me and some pupils."*

She reported being well supported by the head of the LEA Music Service and the school staff. The interview underlined the energy and enthusiasm with which the teacher approached the projects and persuaded those around her, both pupils and staff, of their value. However her Headteacher was not impressed by the project and did not share the information she sent him with the governors. In the interview the Head of Music Service reinforced the importance of senior managers being committed to projects. Both interviewees agreed that leadership and commitment were vital at senior management level. For them the key to partnership working was respect. They felt that teachers and schools had a "modern way" of planning in that progression over the longer term would take place and that professional musicians should tighten their approach to planning and making links with the curriculum. The orchestras were perceived to have the money but in spending it did not take into account how it might suit the individual school. The Head of Music Service questioned:

*"Would it be better for a broker to have it (the money)– with a preferred professional interest that is altruistic in approach – or leave it down to the prejudice of the Headteacher and governing body to spend it on what they want?"*

In response the teacher was nervous about the schools being given funding because they might spend it elsewhere saying: *"Only give it to schools if you ring fence."*

Although the teacher who was very experienced in project work felt well integrated, she had not considered a number of issues such as Child Protection. She had assumed that as a teacher would be present at all times it was not an issue. The Head of Music Service felt it was essential for all teachers and professional musicians to be Criminal Records Bureau (CRB) checked.

### **Partnerships and meeting pupil needs**

The project was perceived to have helped the compositional skills of the pupils, although they normally had high standards:

*“I’m not sure I have re-assessed my expectations. Inevitably the results will be different when a class of thirty children is working with a team of three visitors and myself, compared with their work with just me! Although I was delighted by the achievement of the class during the workshop, I would have expected them to produce work of a high standard in any case.”*

Some issues were raised regarding the relationships between teachers and professionals:

*“Except rarely have I had to subjugate my artistry. I can lead practical sessions. I’ve seen a lot of people doing what I do. I went into a school – we took an Oscar Wilde story – and set it to music. I’ve been an experienced Head of Department and use the musical visitors as a resource. We can lead projects too.”* (Head of Music Service)

From the teacher’s perspective there were different issues:

*“Listening to you – I’m thinking there is a difference between secondary and primary; a huge difference. It’s alright for me I’m a specialist. I’m thinking of the music co-ordinator who has never had a performing experience – suddenly a bunch of professionals who play effortlessly and make the assumption that the teachers can do it. Children will go and perform without fear; the teachers won’t – they feel deskilled.”*

The expertise of the teacher was not always recognised:



*“Yes – deskilled. We never hear the visiting musician ask the teacher – look I’m a musician not a teacher – how can I get this idea across? This is a teaching issue.”* (Head of Music Service)

Two main points emerged here; the differing roles of teacher and professional and the differences between secondary and primary non-specialist teachers’ approaches to projects. The teacher added that she did not get paid any extra for taking on all the extra work of the project, but she thought that the musicians did. The Head of Music Service echoed her views:

*“What’s emerging is the mixture of working within different value models: [the model of] the money world of the orchestra –where they have skills as musicians; [the model of] the amateur leading the project and the administration and teaching – these two don’t seem to be valued in financial terms.”*

### **Teacher perceptions**

The teacher saw four main areas of strength in the project:

- The gradual unfolding of new material and ideas at each session.
- The bonding of the entire class and fostering of team work.
- The emphasis on redefining ideas to achieve best possible results.
- The level of importance attributed to the performance.

The teacher wished to take every opportunity to participate in future workshops. She was looking to apply for lottery funding for a whole school (582 on roll) percussion project in liaison with the orchestra.

The value of the relationship between the teacher and the orchestra was expressed by her as follows:

*“It’s not always easy to bring live music to children, and these kinds of workshops seem to me to epitomise what music education is about, as the pupils can mix with musicians with a sense of belonging. This colours their view of the main concert, where they can watch their ‘friends’ perform. Since I participated for the first*

*time in one of these projects I have been visited by ex-pupils who still talk of it with animation. They have continued with their musical activities in secondary school. I have found my confidence greatly enhanced as these workshops have given me far more practical help than the majority of teachers' courses I have attended."*

## **Summary**

Both the teacher and Head of Music Service were keen for pupils to experience projects involving live music and professional musicians. The professional musicians were seen to lack knowledge of Child Protection and Health and Safety issues and this was raised as an area for concern. Although this particular project worked well and was a success there were underlying tensions. Both participants were experienced in working with orchestras and were confident enough to challenge practices. They went beyond the thinking of projects being a 'wonderful experience' and raised issues of the role and recognition of the teacher as a music leader.

## **Overall Summary for all of Case 2**

Having a layer of administration and communication between the school and the orchestra such as a Local Education Authority or an Orchestral Board created an issue regarding the role of the broker. The Local Education Authority or Music Service was seen to be a great strength where there was a history of experience of successful project working. While this research has focussed on the partnership between the teacher and the orchestral musician the role of the intermediary raises some interesting issues. The Orchestral Board was seen to be distant, "*one step removed*" from the actual project organisation or delivery and seen as merely a funding body albeit with criteria intended to ensure quality standards.

Funding was raised as an issue in all cases with subsidies and support being raised as an important feature. The way funding was allocated allowed orchestras or the broker to lead projects or offer ready made packages rather than projects being planned with teachers to suit the individual school. Where teachers had experience of working with orchestras and where there was Local Education Authority or Music Service support this was less of an issue. Transport was identified as a major expense. Relationships appeared to be more successful than organisation which was seen to be inconsistent and in some cases poor. The supportive role of Headteachers was seen to be very important for project success.

Some teachers were critical of the lack of attention to the real needs of pupils in the classroom and to the value they, as teachers, were given as professionals and musicians. They indicated that reciprocal exchanges of knowledge were not acknowledged. However, some teachers found there was mutual respect. In one case the visiting professional musician took on the full teaching role for staff who lacked expertise, had low morale and lacked information and real involvement. This was greatly appreciated and the musical standards of the pupils improved.

Overall, teacher experiences in the three contexts showed the importance of the relationship between the visiting musicians and the professional orchestral player in the classroom; when this worked well, sometimes with help from an intermediary, there was benefit for all.

The majority of the examples thus far have been drawn from primary schools. To gain a broader context the next chapter will focus on secondary schools across the United Kingdom that have been awarded arts status.

## **CHAPTER 7: THE CASES AND FINDINGS - CASE 3**

### **Case 3**

#### **Context**

This case focussed on secondary schools with specialist arts college status. These schools were part of the government's specialist schools programme organised by the Technology Colleges Trust, which was launched in 1994. This programme underwent a process of significant expansion, being renamed the Specialist Schools Trust in 2003 and the Specialist Schools and Academies Trust in 2005. The key purpose of these arts schools was to develop specialist teaching skills in the Arts and to be centres of excellence that could share good practice with others, particularly their local community of primary schools. In 2004 a new category of Music Colleges was introduced.

The purpose of this case was to gather data from secondary schools, which, as specialist arts colleges might have been expected to develop strong relationships with orchestras or other musical groups. All arts colleges (123 at the time) were sent the questionnaire. If a response was not received they were sent an e-mail reminder and then a further sample was telephoned to elicit a response.

#### **Questionnaire**

123 questionnaires were mailed by first class post with a second-class stamped addressed envelope enclosed for reply. 11 responses were received from the mail out of which 8 were completed forms and 3 were un-completed forms and classified as nil returns (Appendix 7). Nil returns were defined as responses from schools who said they were unable to complete the questionnaire as they had

never participated in a project with a professional orchestra. Of the remaining 112, 97 e-mail reminders were sent (Appendix 6), as 15 had no email addresses available. Of the 97 e-mails sent 45 bounced. Ultimately 52 were sent successfully. The 52 e-mail reminders generated 12 responses of which 2 were completed and 10 were nil returns (Appendix 7). This gave a total of 23 out of 123 responses; 10 completed and 13 nil returns. Out of the remaining 100 a random selection of 56 (50% of the original sample) was telephoned (Appendix 5). As a result of the telephone calls 10 more responses were received, of these 3 were completed and 7 were nil returns (Appendix 7). This gave a final total of 33 out of 123 returns, of which 13 were completed forms and 20 nil returns (Appendix 8). The 27% return rate with only 11% of completed forms was disappointing. The assumption that colleges with Arts status would have had greater participation in orchestral projects appeared to be unfounded. While the reasons for non-return are not known it is likely, given the large number of nil responses, that they had no engagement with orchestras. It is also acknowledged that not all Arts status Colleges specialised in performing arts and that a proportion had an emphasis on visual arts or media. It should be understood that the 13 completed forms related to 13 separate projects.

## **Processing of Questionnaires**

### **Nil returns**

Uncompleted questionnaires were classified as nil returns. Of the 33 returns, 20 were nil returns. Some who sent nil returns added comment. One who had not experienced a project said they would have liked to have had one:

*“We’ve been an Arts College for just 6 weeks and have yet to work with a professional orchestra. However, although we have had no*

*contact with professional orchestras in the past, there is certainly potential for us to do so in the future.”*

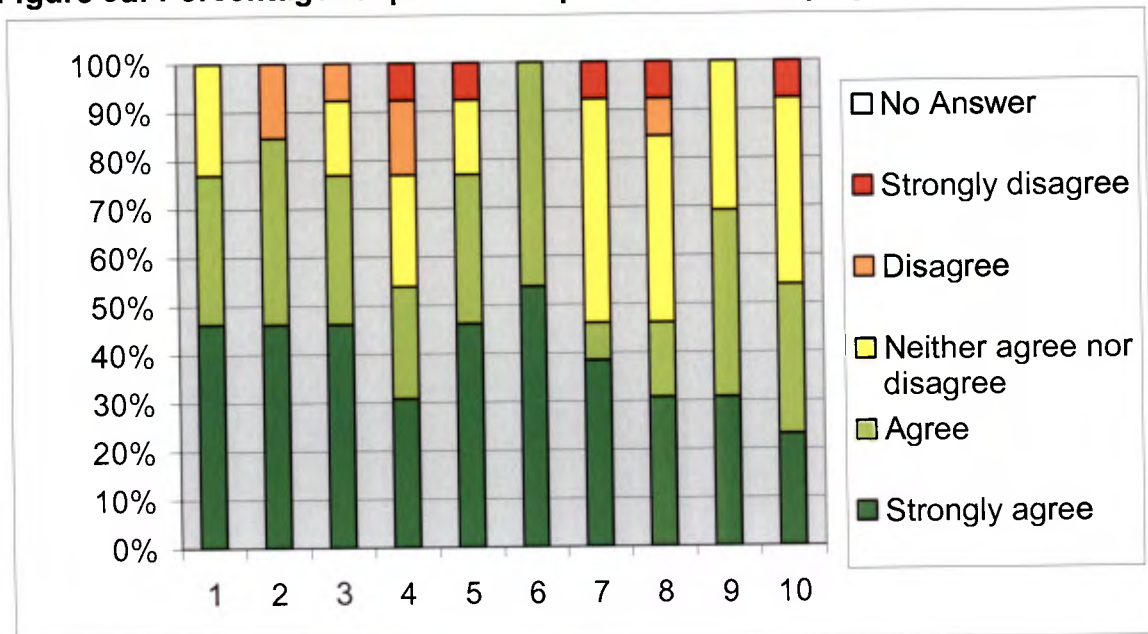
This reinforced the view that had colleges received orchestral projects they probably would have responded.

## **Findings**

An analysis of the responses to the questionnaire is shown in the following tables 9, 10 and 11. Section A of the questionnaire investigated the planning phase.

**Table 9-: Percentage responses to questions about project planning**

	Strongly agree	Agree	Neither agree nor disagree	Dis-agree	Strongly disagree	No Answer
1. Information received about the project enabled me to decide on its value to the school	46% (6)	31% (4)	23% (3)	0%	0%	0%
2. There was enough lead in time to prepare for the project	46% (6)	39% (5)	0%	15% (2)	0%	0%
3. I was well briefed by the project team	46% (6)	31% (4)	15% (2)	8% (1)	0%	0%
4. I was involved in the planning of the project	31% (4)	23% (3)	23% (3)	15% (2)	8% (1)	0%
5. The supporting materials were helpful and of good quality	46% (6)	31% (4)	15% (2)	0%	8% (1)	0%
6. The headteacher was supportive of the project	54% (7)	46% (6)	0%	0%	0%	0%
7. The governors of the school were supportive of the project	38% (5)	8% (1)	46% (6)	0%	8% (1)	0%
8. The staff of the school were supportive of the project	31% (4)	15% (2)	38% (5)	8% (1)	8% (1)	0%
9. Parents of participating pupils were supportive of the project	31% (4)	38% (5)	31% (4)	0%	0%	0%
10. The Local Education Authority was supportive of the project.	23% (3)	31% (4)	38% (5)	0%	8% (1)	0%

**Figure 9a: Percentage responses to questions about project planning**



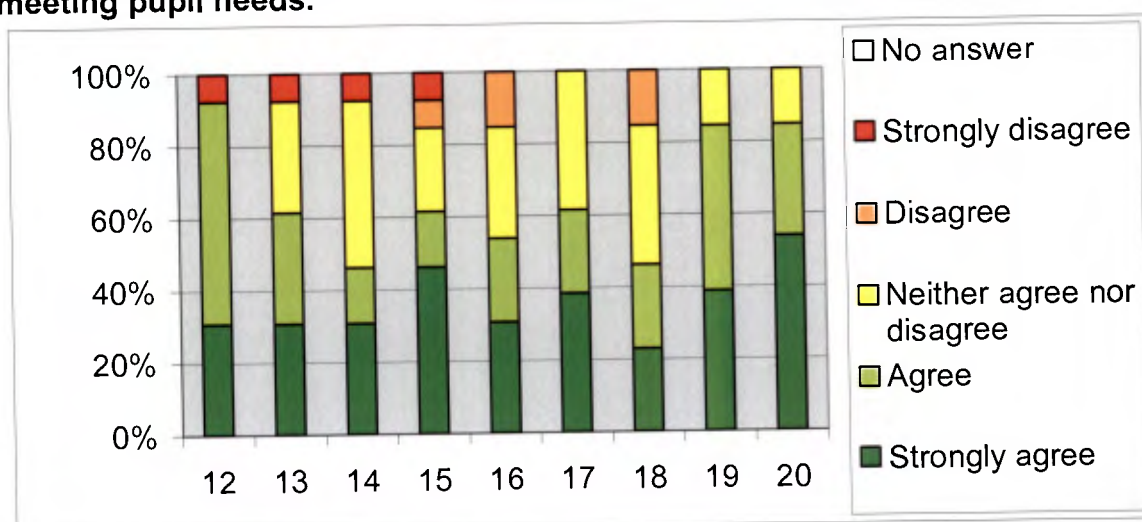
## **Planning**

Table 9 shows that 15% of respondents felt that there could have been more 'lead-in' time but the majority were satisfied with the time available. The information received about the projects was seen as helpful and teachers felt well briefed by the project teams. 54% of the respondents felt involved in the planning of the project. All headteachers were seen to be supportive of the projects. Parents of participating pupils were also seen as supportive in contrast to only 46% of governors and 46% of staff. One respondent indicated that some members of staff were unhappy that workshops were held during their free time, and another commented that even though the college acted as host for a number of primary schools, the project was planned before the school agreed to be the host. 54% of responses showed the Local Education Authority (LEA) to be supportive. This latter point was elaborated upon by a few respondents commenting that their LEA either paid for or contributed to the funding of the project.

**Table 10 : Percentage responses to questions about partnerships and meeting pupil needs**

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	No answer
12. The project team communicated their intentions clearly	31% (4)	61% (8)	0%	0%	8% (1)	0%
13. In-service sessions were well presented	31% (4)	31% (4)	31% (4)	0%	8% (1)	0%
14. In-service sessions provided professional development of quality	31% (4)	15% (2)	46% (6)	0%	8% (1)	0%
15. The project was adapted to my school, as opposed to being off the peg	46% (6)	15% (2)	23% (3)	8% (1)	8% (1)	0%
16. The project team used me as a professional resource	31% (4)	23% (3)	31% (4)	15% (2)	0%	0%
17. The project team were aware and respectful of issues of Child Protection, Security and Health and Safety	38% (5)	23% (3)	38% (5)	0%	0%	0%
18. The project team were aware of the requirements of the National Curriculum and had considered their relevance	23% (3)	23% (3)	39% (5)	15% (2)	0%	0%
19. The expectations regarding the musical level of the pupils were appropriate	39% (5)	46% (6)	15% (2)	0%	0%	0%
20. The project team were flexible enough to meet the needs of all the pupils in the project	54% (7)	31% (4)	15% (2)	0%	0%	0%

**Figure 10a: Percentage responses to questions about partnerships and meeting pupil needs.**



## Partnerships

Table 10 and Figure 10a show that when there was in-service training related to the project there was a positive response to it. Teachers felt that the project teams communicated their intentions clearly although there were a few problems:

*“In Service Training (INSET) was in the form of printed information and a telephone call. The project was demanding and Special Educational Needs (SEN) pupils required teacher assistance. We were not aware of this until the performance started.”*

A few felt that the project was not adapted to their school. 61% felt that there was an awareness of Child Protection, Security and Health and Safety but 38% neither agreed nor disagreed. Only 46% agreed that there was an awareness of National Curriculum Music requirements (Department of Education and Science, 1994) but 85% of respondents found the expectation regarding the musical levels of the pupils was appropriate. All respondents found the project teams flexible in relation to the needs of pupils but only 54% felt that they had been used as a professional resource:

*“We seem to be included late in projects as we have not been represented at meetings run by the district council. Our involvement seems to be as a result of other schools dropping out.”*

However, this was not the case for all respondents:

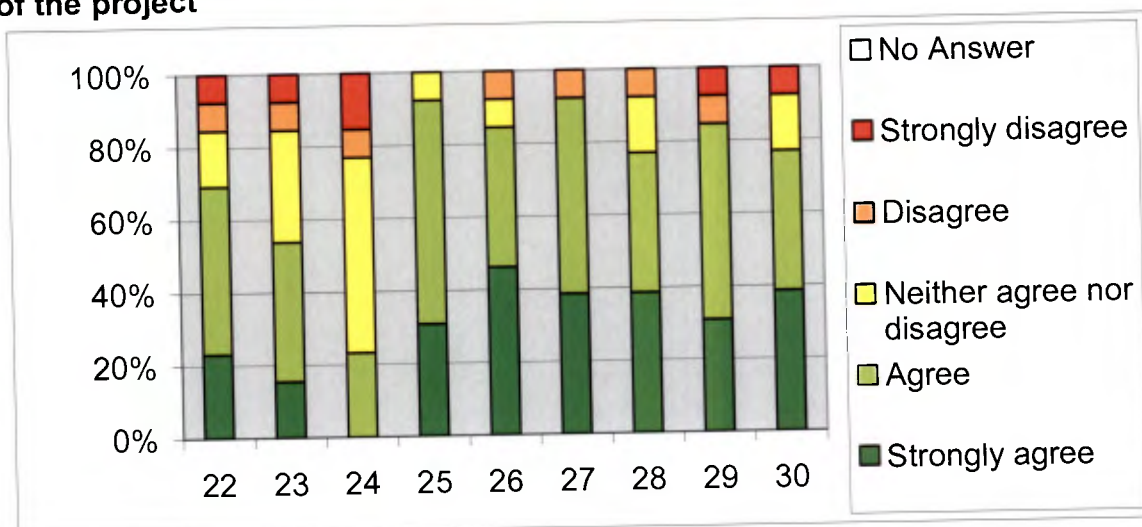
*“I was able to design the first project with the team. They were keen to ensure that my needs and the needs of the pupils were met. I was also used as the conductor whilst the musicians played and coached the pupils. There was no need for in-service training as the workshop details were agreed over the phone and by letter.”*

Where individual schools worked with orchestras much depended on the quality of the relationship established at the planning stage as to the success of the project.

**Table 11 Percentage responses to questions about teacher perceptions of the project**

	Strongly agree	Agree	Neither agree nor disagree	Dis-agree	Strongly disagree	No Answer
22. I felt that my skills as a teacher were properly utilised in the project	23% (3)	46% (6)	15% (2)	8% (1)	8% (1)	0%
23. I felt that my skills as a musician were properly utilised in the project	15% (2)	38% (5)	31% (4)	8% (1)	8% (1)	0%
24. I found that the project developed my confidence in the teaching of music	0%	23% (3)	54% (7)	8% (1)	15% (2)	0%
25. I found the project artistically stimulating	31% (4)	61% (8)	8% (1)	0%	0%	0%
26. The project had a significant impact on the pupils musically	46% (6)	31% (5)	8% (1)	8% (1)	0%	0%
27. The project had a significant impact on the pupils intellectually	38% (5)	54% (7)	0%	8% (1)	0%	0%
28. The project had a significant impact on the pupils motivationally	38% (5)	38% (5)	15% (2)	8% (1)	0%	0%
29. The project provided good value for money	31% (4)	54% (7)	0%	8% (1)	8% (1)	0%
30. The project enhanced the reputation of the school	38% (5)	38% (5)	15% (2)	0%	8% (1)	0%

**Figure 11a: Percentage responses to questions about teacher perceptions of the project**



## Teacher perceptions

Table 11 and Figure 11a summarise the responses to the questionnaire. There was general agreement that the projects impacted positively on pupils, and teachers found it artistically stimulating:

*“To have such an excellent performer at our college was so brilliant. The audience including year 9 students were stunned.”*

However very few respondents, 23%, found the projects developed confidence in their teaching of music and only 53% felt that their skills as a musician were properly utilised. 76%, however, felt it enhanced the reputation of the school:

*“This was a high profile project which was suited to our status as an Arts college and the outcome performed by students was much applauded.”*

*“We were able to increase our participation in the public concert at the end of the project in the second workshop. Instead of performing our workshop pieces before the concert (like a pre-concert talk) we performed before the orchestra. We were also able to do a press call before the workshops began.”*

## Perceived benefits of the projects and areas for improvement

Responses to the open questions revealed that the strengths of the projects lay mainly in the opportunities for pupils to work with professional musicians. An example given was of pupils identifying with experts, enabling students from an inner city school to work with and watch a professional group and see how excellence as a performer transcended tradition and taste in music. Teachers reported that they would have liked more time and more individual tuition for pupils. However they did not want this to disrupt curriculum time. Some would have liked to involve other schools. One teacher felt that the professionals involved should have been better informed about schools' requirements, however in general the projects were felt to be well structured and teachers valued being

able to listen to professional musical opinion. One of the most worthwhile features was seen as working with other schools and hearing their work. One school involved three other schools in their federation and found that students of all ages benefited. The respondents especially valued the professionals playing compositions by pupils:

*“Students gained professional insights into advanced performing techniques, orchestral techniques and etiquette. Musicians became ‘real’ people as they worked on a professional but friendly basis.”*

The secondary specialist teachers related well to the particular projects they wrote about. A wide range of views was expressed regarding the importance of the relationship formed between teacher and the professionals and the success of the project. A few teachers had found that they had to help the professionals in the workshops to lead the pupils. The general view was one of mutual trust and respect:

*“Very important. There was a good rapport between us all and the fact that I was treated as a professional as well gave me additional ‘weight’ when conducting and in subsequent rehearsals. However, I do perform as a professional and have conducted on an amateur basis which the professionals were aware of.”*

The view of the role of governors was mixed: with 46% of teachers finding them involved and supportive *“the governors agreed to run the project through the Arts college”*; while the remaining 54% found governors were not involved or in some cases not even informed about the project.

Teachers gave the fullest answers to the following question *“To what extent do you find yourself reassessing your expectations of your pupils after seeing them working with visiting musicians?”* Teachers reported that they *“liked to watch others at work.”* They also valued the opportunity to learn new techniques for

both staff and pupils. Although they were constantly assessing and reassessing the work of their pupils they found it good to see pupils react to different genres and refreshing to watch students being inspired to aim high; *“the prospect of composing for professional musicians raised the pupils’ own expectations”*. One visiting group had made a particular impression on the boys; *“boys enjoyed this type of activity and learned more through this than in a ‘chalk/talk/listening’ type of lesson.”*

Ongoing relationships between the schools and the project teams ranged from good, having worked together on various projects over five years, to poor or none. The majority of teachers stated that they would like an ongoing relationship with the professionals but felt that *“time and money made this unlikely.”* One teacher intimated that most teachers did not agree with the way funding was being directed:

*“The (x) project cost £16,500; we could have had a full time teacher for a year.”* (Head of Music Department)

## **Summary**

Few Arts Colleges (all Secondary Schools) were engaged in relationships with professional orchestras. The level of response was disappointing but those that were received, though varied, all used the professional resource of an orchestra to meet the needs of their pupils and felt that these were well met. There were mixed perspectives over the level of support from staff, governors and the LEA.

Headteachers were seen to be supportive but just under half of the teachers found the Local Education Authority to be so. A significant majority felt that

National Curriculum requirements were understood by visiting professional musicians. Just under half felt used as a professional resource but there were mixed views as to their level of involvement. Few participants found that the project developed their confidence in the teaching of music and only half that their musical skills were utilised. There was a strong view that such projects enhanced the reputation of the school.

In general in-service training connected to projects was seen to be of a high standard, however there were concerns regarding the small amount of information given, short preparation times and poor support materials. Concerns were also expressed at the lack of knowledge of the visiting professionals with regard to Child Protection and the content of the National Curriculum.

Teachers valued working with other schools, watching others working with their pupils and professionals performing compositions by pupils. Teachers also valued learning new techniques and found the projects culturally enriching.

Where projects worked successfully there was mutual trust and respect between the teachers and the professional musicians but some questions were raised about disruption to timetable, lack of understanding by the professional musicians of how to lead sessions and of the ways that schools operate. Most teachers stated that they could *"build on the experience in extra-curricular classes by incorporating learned activities into the curriculum"*, repeating the project with other schools such as their feeder primaries.



Overall teachers from the responding Arts Colleges who had experience of orchestral projects found them a stimulating experience and a rare cultural enrichment which was much valued by students and staff. One teacher stated *“it’s a once in a lifetime opportunity which we’ve had twice”*, and another felt that all schools should benefit from these possibilities:

*“There are schools who are crying out for orchestral links. A typical one day workshop with ten orchestra members costs £1000 per day (subsidised), which is far over budget for them, although great value for money. We need to steer more children down a classical route, but they do feel distanced from it, out of the classroom, due to accessibility. All schools should benefit from these projects.”*

Funding was not available to schools to use for projects but was accessible to orchestras to use in education work with schools. The teachers therefore became disempowered in the decision making. The majority wanted ongoing relationships with the visiting professionals but felt that realistically time and costs were insurmountable barriers. The findings of this secondary specialist school context were positive and identified issues that had not previously been raised such as disruption to timetable, availability of time, and the increased interest of boys. Teachers seemed more confident of being involved and felt such projects were high profile and of great benefit to the arts status of the school. Teachers also valued the individual instrumental expertise that could be shared with pupils. There was also a recognition that all schools should benefit from such projects but that some would be prohibited due to cost implications.

The next and final chapter attempts to discuss and summarise the findings of teachers’ perceptions of partnerships.

## CHAPTER 8: SUMMARY AND DISCUSSION OF THE FINDINGS

### Introduction

This research has considered the way that the role of orchestras in education has developed over time and the perceptions of teachers in relation to current orchestra/school partnerships. The possible tensions between the two partners have been explored and the practicalities of such partnerships illuminated. This chapter discusses and summarises the findings in relation to the research questions and the literature and explores implications for future practice and research.

### Paternalism to Partnership?

#### The Orchestra

Concerts for the public in the early 1900s followed by concerts for children were introduced with an air of paternalism and condescension as to what was best for the 'public good'; at best, in the cases of the leaders Damrosch, Read and Mayer, with beneficence. How far has this developed over the last 100 years? Are the partnerships between schools and orchestras equal, or is there an echo from the past of the orchestra knowing best, and presenting a product to the music teacher with an air of paternalism? How much say and choice does the music teacher have, whether specialist or non-specialist and is the teacher as artist (Stephens, 1995) recognised, valued and utilised? Looking at the past as a context for the present, have things really changed that much?

In 1919 when Robert Mayer reflected on attending a concert for children in New York organised by Walter Damrosch he said: "*I little knew then what this experience would mean to me*" (Mayer, 1979). He could not have imagined when he pioneered his Concerts for Children that nearly one hundred years later the majority of orchestras

in the United Kingdom would offer educational work ranging from workshops to residencies. Over time the approach of orchestras has changed becoming more interactive, with musicians working with children rather than solely performing at or for them. The collapse of the classical recording industry, the rise of television and digital communications, and falling audience numbers have led orchestras to investigate different ways to interest the public, including schools, in their work and to attempt to create new audiences.

Some orchestras recognised that they enhanced the existing teaching in a school, and were not a replacement for it (Moore, 1992). Many professional musicians in orchestras have experienced a transformation in their work towards a portfolio career (Rogers, 2002) in the early years of the millennium reminiscent of the varied activities of the members of Clifford's orchestra one hundred years before in Harrogate.

In the 1980's and 1990's innovators such as Peter Maxwell Davies and Richard McNicol and the Apollo Trust, began to develop the ideas introduced by Damrosch, Baldwin, Mayer and Read presenting Concerts for Children in a new and different way. Workshops were introduced and there was active engagement with children in the classroom (Williams, 1982; Winter, 1979). This approach was usually related to a concert given by the professional musicians.

Partnerships with schools were pioneered in the late 1980's and early 1990's through creative work such as the 1991 London Sinfonietta project, 'Cambridgeshire Tales' and the 1993 BBC Philharmonic Residency in Cambridgeshire. Both involved

working closely with the Local Education Authority from the outset, and schools and teachers found the projects very successful (Kenyon, 1993; Maris, 1993).

However, as more orchestras developed education work and engaged arts professionals to deliver projects to schools, the role of the teacher remained unclear. Partnership became a focus in the early years of the millennium. Both Doherty and Harland (2001) and Hanke (2001) recognised the important role of the teacher, suggesting that an investigation of the teachers' views would be helpful as there had been little research into this, and hinting that tensions may exist between teachers and professionals.

### **Role of the teacher**

In 1997 Matarasso noted that in the case of the offer of arts projects to schools, teachers were moving into uncharted territory. Teachers are accountable for children's learning and know the children that they are teaching and how to establish effective learning environments. When placed in project partnerships with professional orchestral musicians, while recognising the value to their pupils of such experiences, many teachers felt undervalued and not viewed as equal partners. The findings of this research established that most teachers who defined themselves as non-specialists, generally in the primary phase, looked on the professional musicians as experts. However, those teachers in primary and secondary phases who viewed themselves as specialists were more critical and territorial, and tensions were evident. As with the findings of Doherty and Harland (2001) teachers resented being viewed as the 'least creative' partner. Teachers suggested that they usually managed projects over and above their normal workload and maintained the responsibility for the pupils, whereas the professional musicians focussed exclusively

on artistic quality. The value cast on the roles of teacher and performer posed a crucial question eloquently expressed by Rogers:

*“Do we automatically give a greater value to the musician who is a high-quality performer or to the musician who is a high-quality leader, mentor or teacher.”* (Rogers, 2002, p. 4)

This research did not address that question but rather the relationships between the two and how partnerships worked in action and were perceived. The findings demonstrated that teachers felt that performers were valued more highly than teachers. This has been recognised and suggestions made that teachers themselves need to balance

*“personal, musical or subject-based development (the skills of the artist) with professional orientation, which is concerned with the development of others (the tools of the teacher).”* (Stephens, 1995, p.10)

There was a strong sense from teachers of the importance of rating everyone equally. They felt that partners needed to be equal contributors. They often felt deskilled but were artistically stimulated by the projects and the majority found the experience increased their confidence in the teaching of music. Teachers with little experience of working with professional musicians often felt overawed by the musicians' practical expertise.

The expertise of the visiting professional musician which was outside the domain of the teacher reflected Palmer's view of expertise being in the eye of the beholder and also echoed La France's view of 'courtship'. However, the more experienced teachers who deemed themselves specialists, though more critical of projects, reported that where there was mutual respect the projects provided excellent interaction and experiences. This mutual recognition of expertise reflects Elliot's suggestion that expertise is often a team accomplishment rather than being completely resident in the mind of one person (Elliot, 1995, p.265). Some teachers

found that orchestras were 'artistically arrogant', sidelining teachers' views. Teachers who had greater experience expected value beyond a 'wonderful experience of live music'. Very often they felt that the real value was in meeting other teachers through such projects and seeing their work. The success of partnerships for teachers was perceived to depend on the relationships formed and the feeling of involvement from the very beginning.

Teachers did not always find themselves used as a professional resource by orchestras. The need for a strong partnership was seen to be particularly important when taking account of pupils with special educational needs. Teachers were knowledgeable in this respect and could have guided the professionals. This was often not recognised. The way that professional musicians used superlatives in giving feedback to pupils was seen as helpful and motivating for the pupils at the time but as causing problems when the teacher came to give constructive criticism after the event. The use of language and feedback as encouraging comment or constructive critique was seen as important in providing successful progression in the arts, and was one that teachers felt needed greater attention by the professional musicians.

The organisational skills of the visiting orchestras were often seen as poor and there was a lack of recognition of the amount of time needed to set up projects. The importance of the learning continuum was another area of concern even though many of the projects were related to National Curriculum requirements. Teachers found that few materials were provided to help with preparation of projects or to continue after the professionals had left. It was felt, however, that the involvement of the teacher in planning from the outset could improve this situation. When musicians

and teachers planned together they began to understand each other, relate projects to the curriculum, develop quality programmes, and to appreciate and value one another's expertise.

The majority of teachers did not think professional musicians understood the requirements of schools regarding issues such as planning, tight schedules, statutory regulations, behaviour protocols and safeguarding of children (Child Protection).

There was evidence to support the view that orchestral projects in schools provided an excellent opportunity for pupils, staff and the community to experience live music and engage with professional musicians. In general teachers were positive about working with professional musicians, but there were differences between the responses of primary and secondary teachers and those who defined themselves as specialist and non-specialist teachers.

### **Planning for visits by professional musicians**

Teachers' responses highlighted planning as a crucial part of the process of implementing projects and indicated that an appropriate and negotiated lead-in time was important. It was observed that projects always caused disruption to timetables and that winning over other colleagues in the school was an important element of preparation. From the teachers' perspective the time taken to manage the lead in to projects should not be underestimated. Teachers regarded their own planning processes as sophisticated and felt that professional musicians needed to improve their approach to planning, particularly to take account of time scales. 'Off the peg', pre-packaged projects were seen as less appropriate educationally in contrast to those adapted to meet the needs of the individual school and the pupils. However,

quality support materials were welcomed regardless of the type of approach. Teachers preferred projects which had been created for their schools. Many teachers did not feel fully involved in the planning process, but where strong relationships had developed and they were engaged, teachers viewed the process as 'priceless'.

Planning was seen to be an extremely important process that could clarify conflicting or competing perspectives. Time for planning together well before the beginning of a project was seen to help to set a common and shared agenda. It gave teachers the opportunity to explain classroom protocols, give information on prior learning, make links to the curriculum, draw attention to particular needs of pupils and present themselves artistically.

Overall, teachers perceived it as essential to establish mutual trust and respect in the early stages of development of a project so that all felt involved and valued. Teachers felt they were crucial to the planning stage and their knowledge of pupils, protocols and prior learning was an essential ingredient of a successful project. The language used and the recognition of pupil needs was also critical. To quote a teacher: *"It's about hitting the right balance and not overstepping boundaries."*

It was seen to be essential to have the commitment and full support of Headteachers and governors at the planning stage. Governors were often unaware of the projects, but as an integral part of the school taking strategic and financial decisions, they are an essential part of decision making, and where they were involved made a positive difference. Headteachers were seen to be very supportive. As there is no entitlement to receiving a project in school, it may be supposed that schools who had



experienced orchestral projects and therefore took part in this research had supportive Headteachers who allowed, and in most cases, actively encouraged, teachers to participate. Where the Headteacher was not supportive it was difficult to develop plans. Headteacher involvement, governor awareness, and teacher involvement in planning were perceived as areas for improvement.

Requirements for safeguarding need to be incorporated into the planning stage. Orchestras were seen to lack awareness of issues such as Child Protection, Health and Safety and Security. Although teachers felt this was the overall responsibility of the school they were critical of the lack of respect and knowledge of orchestral teams particularly with regard to safeguarding (Child Protection).

### **Secondary School Teacher perceptions**

Over 90% of secondary school teachers found their project stimulating as an artistic experience for themselves and their pupils but reservations were expressed over the extent of the teacher's involvement, and whether this was as teacher or musician. Teachers felt that they were capable of leading projects themselves and could be very critical of instrumentalists going beyond demonstration on their particular instrument and perceived area of expertise. This was in contrast to primary non-specialist colleagues many of whom welcomed the lead given by the professional musicians.

Secondary school teachers were interested in the possibilities of professional instrumentalists performing student compositions and students working with visiting composers. They felt pupils often 'raised their game' when working with professional

musicians. Secondary school teachers appreciated the particular skills professional musicians and composers brought to the classroom.

Secondary school teachers were much more positive about outcomes for pupils than for themselves; though if they had been involved in planning from the beginning and time had been invested, felt projects could have resulted in a maximum gain for all. Many strengths for pupils were acknowledged, for example: boys responded positively to a practical approach; classes bonded well and teamwork was fostered; pupils were able to identify with orchestral musicians and more often than not there were high quality outcomes and a professional approach to performance was established. However, teachers preferred to restrict the professional instrumentalists to commenting on the technical problems of the instrument itself and not guiding the actual process of composition; they were more comfortable when working with a composer in this case. When the professional musicians were aware of what the teacher could offer to the project the teacher was usually treated as a 'fellow professional' which made them feel valued.

Secondary teachers were more inclined than primary teachers to value the opportunity to watch their students' interactions with professionals particularly working in new genres. This sometimes led to teachers reflecting on the balance of music 'making' activities in their own lessons. Secondary school teachers did not find that working with professionals increased their confidence in teaching but were more positive about the enhanced reputation to the school than their primary colleagues. Teachers recognised difficulties in setting up projects which disrupted school timetables and cut across work life balance in that they always required working extra hours, some out of school time and in their 'free' time. This could be

seen as a barrier to agreeing to take on a project. Where the projects worked well they were seen to be an excellent resource but as a 'once in a lifetime' opportunity rather than an ongoing possibility. This was due to cost and time, not willingness to engage. Despite this, there was agreement that such experiences should be an entitlement for all and long term relationships between schools and orchestras should be established.

Specialist Arts Colleges were chosen as part of the secondary school sample based on an assumption that they would have been more likely to have made links with professional music organisations. The findings revealed that few Arts Colleges were engaged in such work at the time of the research.

### **Primary School Teacher perceptions**

Primary colleagues were generally supportive of working with professional musicians and had fewer concerns than their secondary colleagues, although there were differences in responses between those who described themselves as specialists and non-specialists. One music specialist observed that a project run by skilled professional musicians could leave a primary teacher feeling de-skilled. Other music specialists in primary schools also felt sidelined; there was a feeling that the professional musicians were not interested in working with the teachers but '*just wanted to get at the kids*'. They felt that their professional knowledge as teachers should have been given more respect. Some felt undermined by the lack of respect for classroom protocols. A one-off visit sometimes led to problems for day-to-day classroom management when the musicians had left. Teachers also felt that there was a lack of understanding of the role of Teaching Assistants whose expertise was often ignored by the professional musicians. It was felt that not enough thought had

been given to differentiation to ensure inclusion for all staff and pupils. Some orchestras however were perceived to have developed good practice in the area of work with special needs pupils.

Primary schools particularly appreciated support, guidance and in some cases leadership from their Local Education Authority; secondary schools less so. It is significant that in both primary and secondary schools parents were perceived to be supportive and approved of the schools' participation in projects, as were teachers from the rest of the school. The support element of the whole school community appeared as a key element in the ability to engage in partnerships with orchestras.

Teachers did not feel that their musical skills or teaching skills were well utilised. By comparison, the majority indicated significant positive impact on their pupils, musically, intellectually and motivationally, and many felt that this was a unique opportunity for the majority of their pupils. They indicated that there was often poor funding, and a perceived 'artistic arrogance' of the professional musicians could lead to poor outcomes for teachers and schools. The general view was that projects adapted to the school's needs were required; that there should be a recognition of local problems such as the need to provide for the cost of transport in rural areas; that there ought to be a recognition of teacher workload; and there must be a knowledge and recognition of Child Protection requirements.

### **The relationship with the broker**

A decade ago when professional musicians visited schools most of the brokerage was carried out by the Local Education Authority. As Local Authority funding began to be withdrawn, this was gradually expanded to include Orchestral Boards,

local/regional orchestra education and community departments, and arts divisions of city or district councils. These organisations often acted as brokers between the professional musicians and the schools. In most cases they were also one of the funders and expected evaluations from schools on the projects. Where there was a history of a relationship between brokers and schools regarding arts projects, particularly where this had been a lead role of the LEA, the value of projects to teachers was seen to be stronger and they were more likely to work alongside the organisation. Very often though, it appeared to be individuals within organisations that drove projects forward and Orchestral Boards were seen as a funding mechanism rather than a development agency.

## **Funding**

The orchestra was seen by most teachers as the expert partner with access to funding. However, even when projects were subsidised by orchestras and were recognised as being good value for money, they were seen as too expensive for a great many schools. Also the focus on the core curriculum was perceived to have taken money away from the music curriculum so teachers felt that they had little resource. Teachers were concerned about lack of time and money in schools and did not agree with the way that funding was being directed towards professional musical organisations rather than schools and music services. Some teachers indicated that the money spent on a visit by a professional musician to school could have provided a part time teacher which they may have preferred. It was felt that money should only be given to schools if it was ring fenced, that is, only to be spent on music. There was a recognition that orchestras' survival depended on their delivering education work in that Arts Council and government policies required this for grants.

It was observed that time and energy needed to be spent by teachers on bidding for funds for projects and that this time could be spent more profitably on the artistic work itself. Where a broker was involved in dealing with funding there appeared to be less pressure on the teacher or concern from teachers with regard to funding and value for money. Although Orchestral Boards were not recognised for their role in artistic development there appeared to be an appreciation of their role in organising a multiplicity of funders which took pressure off teachers. Where Local Authorities had strong and established leadership roles in brokering and developing projects this was appreciated.

The cost to individual teachers in terms of time and workload was raised a number of times. Teachers suggested that any project created extra stresses of organisation, attendance at events, extra paper work and loss of 'free' time, whereas they saw the visiting musicians receiving a fee for the time spent. Where the quality of the overall experience was very high and teachers were included as equal partners this did not emerge as such an issue, but was still often the case.

Very often an orchestra spent a lot of time and money designing a project that it considered to be of high quality and relevant to schools. Teachers appreciated any good quality materials that were provided that helped them to prepare work and continue when the musicians had left. It was felt these should always be provided as part of the package. Teachers felt strongly that too much money was spent on 'glossy advertising materials' as opposed to 'helpful handouts' for use in the classroom.

It was acknowledged that some very good work had been developed by orchestras and that there had been great benefits to pupils. However, it was of concern to teachers that funding appeared to be taken from education and that arts organisations were being given grants based on a requirement to deliver education work. From the teachers' view the status of the school and the teacher had become reduced in the lack of negotiating power they had regarding funding in so-called partnerships.

### **Tensions**

Oddie and Allen (1998) and Doherty and Harland (2001) hinted at tension between the creative professional and the teacher. Mark (1998) suggested a solution in an inter-disciplinary study where both partners shared each other's practice and experience. The current study found that where teachers were more experienced at working in partnership with orchestras they were more critical. They questioned the perception of others of the status of the teacher in these relationships and were disappointed in the lack of recognition of their expertise both as teachers and musicians. Although they appeared committed to working with professional musicians they were territorial in their belief that music education should be delivered and led by music educators enriched by the contribution of professional musicians. Some teachers questioned the appropriateness of orchestras providing services which could be considered to be the responsibility of the statutory education sector. Teachers were sensitive with regard to their own artistic development within projects and recognised that they did benefit but generally as an onlooker, not as an equal partner. Often political, organisational and financial obstacles hindered proceedings and impeded progress. One-off events, though appreciated for what they were, did not support the sequential planning that pupils needed to sustain progress and

teachers expressed frustration that longer term relationships were not viable due to cost and time. They were also aware that funding criteria were moving from a requirement for professional musicians to engage with schools and formal education to the informal, community sector and extended schools' arena. For example, at the Sage Gatehead its education programme has been re-styled 'Learning and Participation'. This move to funding away from schooling into the community was seen as a possible threat to an entitlement for music remaining in the curriculum with a potential loss of teaching jobs. Partnerships were therefore seen as crucial.

### **Conclusions**

Hanke's (2001) conclusions suggested that further research was needed to recognise the boundaries between a teacher and professional musician working together. This research found that where there was a strong local link between an orchestra and schools in which long term relationships had been established, the partnership worked better and schools felt confident to let the professional musician take over and lead in projects. Mutual respect was seen to be the key to success for all.

Where a successful relationship was established it produced a project that was effective for all. Some non-specialist music co-ordinators were fearful of further developing the musical outcomes of projects, but music teachers with experience in the secondary phase or at adviser level suggested that: *'We can lead projects too'*. There was a strong message that there needed to be a two-way process with the professional teacher helping the professional musician with regard to teaching issues.



There appeared to be a need for non-hierarchical co-operative structures incorporating mutual respect, allowing creativity to thrive. Time and funding were identified to make partnerships effective; making partnerships a reality requires skill and experience. Teachers have indicated that they want to be fully involved in projects and need to be empowered to do so. For success joint projects need:

- Good shared planning
- Shared agendas
- Shared leadership
- Mutual respect and trust
- Respect for individual's own artistic needs
- Sense of ownership
- Equality in partnership – inclusion for staff and pupils
- Good communication
- Adequate funding to allow manageability
- Observance of statutory requirements such as Safeguarding
- Understanding of internal rules and conventions
- Support of the Headteacher, governors and whole school community
- Appropriate lead-in time
- Fitness for purpose, to be matched to pupils' needs
- High quality processes and outcomes for pupils
- External quality assurance and evaluation
- Transport to events, particularly in rural areas
- Cross-sector training on partnership working to include Teacher Assistants
- Longer term partnerships

Others involved in the partnership included Local Authorities and Orchestral Boards acting as brokers. Their involvement was perceived to relate to funding and evaluation except where there was an established pattern of working where the LEA was seen to be a strength.

The perceptions of teachers regarding orchestral work in schools may have been influenced by whether they felt valued, the extent of their involvement, the artistic value of the project to them and their pupils, value for money and the relevance to the school's ethos and reputation.

### **Limitations of the research**

#### **Nature and size of the sample**

The sample in the research was relatively small which presented issues for generalisation. However, an attempt was made to ensure that the sample was well structured, representative of a larger population and took into consideration issues of geographical spread, school phase and range of organisations. The sample was restricted to schools in the public sector. There was a misplaced assumption that targeting Specialist Arts Colleges would increase the probability of the College having worked with an orchestra. This was not the case.

#### **Focus on orchestras rather than general music projects**

Projects run by orchestras have developed over the last twenty years and provided a discrete area of enquiry. However there are other types of music projects which include work ranging from choral work to technology, and ensembles of different kinds. The findings from this research may have limited generalisability to these different types of projects as questionnaires were directed to those with responsibility

for music and focussed on orchestral projects only. However it is interesting to note the concurrence of findings with the Nfer research by Harland et al (2005) which looked at the impact of artists working in schools in two Education Action Zones. They concluded that two areas of highest importance to teachers were teacher-artist relationships and planning, and these were two of the major focuses of this research.

### **Lack of direct contact with all groups**

It was impractical to visit all the groups involved in the study given the need to access a wide range of partnerships. Some follow-up using semi-structured interviews based on the self-administered questionnaire added richness and depth to the research. The orchestras were self-selected randomly in that they happened to be working with schools at the time the study was undertaken. However, they were representative of orchestras working in this field. The sample included symphony and chamber, national and regional and publicly and privately funded orchestras.

The emphasis of the research was on the teachers' perceptions not on their direct interactions with the visiting professional musicians so that it was not seen as imperative to observe them working together for this study.

### **Ethical issues and protocols**

Protocols were adhered to throughout the period of enquiry. Confidentiality did not appear to be an issue as responses were anonymous unless participants chose to identify themselves. In Case 2 all chose to identify themselves.

## **Validity**

Regarding the validity of teacher responses; the anonymity of questionnaires and willingness of those interviewed to come forward as volunteers could be argued as robust indicators of 'honest' answers.

## **Professional relevance**

I have made reference to my research of 1982 where I studied the developing role of orchestras related to children 'Concerts for Children - an illuminative study'. I wished to re-examine the developments in this area from the viewpoint of the teacher. The findings of this research have made me more acutely aware of how teachers see themselves when working with visiting professionals, and echoes some of my own perceptions. Reflecting on these findings I feel drawn to spending more time investigating the issues. This research has created more questions to be examined.

## **Implications for further practice**

Although the education and outreach work of orchestras in the United Kingdom is the envy of the world, the conclusions drawn from the research are disappointing in that the role of the teacher in such joint partnership project working does not appear to have changed fundamentally from the early nineteenth hundreds where the patronising view of teacher as child minder was held. Teachers welcome projects into schools and value the opportunities on offer for their pupils but their own role is seen by them to be undervalued and under-used.

The blurring of roles is an important issue to be clarified so that trust, mutual respect and professional boundaries are recognised and understood. Teachers often feel excluded from the artistic decision-making where many of them have high levels of artistic and musical expertise. High standards are demanded of teachers in their

classrooms and they expect an equally high level of professionalism from anyone coming to work with their pupils. This includes, for example, the provision of quality support materials together with training in and understanding of Child Protection and Health and Safety protocols. Teaching Assistants and Music Services should also be fully involved. Teachers work within an official framework of requirements related to areas such as entitlement, inclusion, standards, equal opportunities, behaviour protocols, Child Protection and Health and Safety. Whereas these might appear restrictive to professionals entering the world of education they are necessary when working with children, young people, vulnerable adults and communities and should be respected. There is a need for a national code of conduct to be drawn up and agreed which goes beyond Enhanced Criminal Records Bureau checks to a deeper understanding of school protocols, safeguarding and the duty of care. Orchestras cannot and should not work outside the framework of the education sector when they are working in it.

The pool of brokers needs to be expanded to include groups such as the Specialist Schools and Academies Trust, Regional Arts Boards, Youth Services, SoundSense, Creative Partnerships, Youth Music and other such bodies. As the formal and non-formal sectors of music making in society move closer together ways need to be found to ensure cohesive working.

This research has revealed examples of good practice where professionals work alongside one another in an atmosphere of mutual trust and respect and create the best possible opportunities for learners. However there is a lack of consistency of access, opportunity and quality across the country. It should be an aim for good

practice to be disseminated and opportunities for orchestral and school partnerships to be made universally available.

This research has identified a need for cross-sector professional training to be developed to enable the nature of partnerships to be better understood. Effective practice should be articulated, demonstrated and shared. Many Local Education Authorities are restructuring to become Children's Services where a main aim is to raise standards by improving the social and cultural capital of their local communities. The research demonstrated that where projects have worked well with all involved clear in their roles and committed to creating a quality experience for pupils, recognising the strengths of the other, they can deliver the requirements of the new services and give professional musicians and orchestras a strong role in working with schools, teachers and the local community.

### **Implications for further research**

Teachers play an important role which needs to be recognised and highlighted. They are in the unique position of being with pupils before, during and after any project and can add value to the partnership experience and maximise the impact for all. It is suggested that there needs to be mutual respect, professionally, educationally and artistically.

The responses from the sample of just over 150 schools was relatively small and disappointing. A national survey warrants consideration. Many of those involved in this research felt that with time and a creative approach to their role they could fundamentally change music in school by working closely with professional musicians and organisations such as orchestras. The teacher as musician, creative leader,

director of programmes and commissioner of projects is a focus that emerges as one for further research. Teachers of music are essential members of the community of musicians. The voice of the teacher must be listened to and valued.

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## Appendix 1 - Draft pilot Questionnaire on Music Projects

### Section A

*School*

*Age group*

*Project*

*Provider*

**Please tick**

Statement	Strongly agree	Agree	Don't know	Disagree	Strongly disagree
Information about the project enabled me to decide on its value to the school					
I was well-briefed by the project leader					
I was involved in the planning					
I was involved in organising					
I was involved in creativity					
I was involved in performing					
I received sufficient information to do the preparation needed					
The support of the headteacher was important					
The support of the senior management team (leadership group) was important					
The support of the governors was important					
The providers made good contact with the age group					
The musical content was demanding					

## Questionnaire on Music Projects

Draft pilot

### Section A

The approach was stimulating					
Guidance for the teachers was helpful					
It developed confidence in the teaching of music					
Parents and governors were satisfied that the time had been well-spent					
Resources provided were of good quality					
The project was good value for money					
The students/pupils enjoyed the project					
The project had a significant impact on the school's music curriculum					
The project had a significant impact on talented musicians					
The project provided good staff development					
It resulted in greater professional discourse about the arts					
It is reasonable to ask parents to make a financial contribution					
Doing something <u>creative</u> was important to me					
PR is important					

**Questionnaire on Music Projects**  
**Draft pilot**

**Section B**

What were the strengths of the project?

What aspect of the project proved to be more problematic?

Has the relationship with the player/orchestra continued after the project ended?

How important is it in playing a role in building a public profile after the project had ended?

Do you think rural schools are disadvantaged?

**Questionnaire on Music Projects****Draft pilot  
Section B**

Do you think small schools are disadvantaged?

Do you like specifically targeted packages?

How strong should the role of governors be?

How long notice do you prefer?

A year

A term

A month

Do you find yourself reassessing your expectations of your pupils after seeing them with visiting musicians?



**Questionnaire on Music Projects**  
**Draft pilot**  
**Section B**

Were you released from your normal timetable?

Did the project, in your experience stretch beyond the class in question?

Did you see it as co-operation? Did you see it as collaboration?

Do you feel you had to interpret the National Curriculum to fit into the projects?

How do you rate the following?

Overload

Value for money

Fundraising

Press coverage

Cover arrangements

**Questionnaire on Music Projects****Draft pilot  
Section B**

What do you see the legacy of the project being?

Please add any other comments you wish to make

Thank you for completing this questionnaire. If you would like to know how the research goes, please add your name and address or email address

Name

Address

E-mail

## Appendix 2 - Final Version of Questionnaire

Institute of Education, University of London  
An Investigation into partnerships between professional orchestras and schools  
with particular reference to the perceptions of teachers

Please can you assist us in this task by completing the attached questionnaire?  
It should not take you more than 20 minutes. My thanks in anticipation.

School:.....  
Project.....

Age group of pupils.....  
Project Provider .....

Do you consider yourself a specialist/non specialist?... ..

### Section A - Planning

<i>Please tick</i>	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
1. Information received about the project enabled me to decide on its value to the school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. There was enough lead in time to prepare for the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I was well briefed by the project team	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I was involved in the planning of the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. The supporting materials were helpful and of good quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. The headteacher was supportive of the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. The governors of the school were supportive of the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. The staff of the school were supportive of the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Parents of participating pupils were supportive of the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. The Local Education Authority was supportive of the project.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. If you wish to elaborate on your responses to the questions in the previous section please do so here.  
(Please use other side of sheet if necessary)

## Section B - Partnership

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
12. The project team communicated their intentions clearly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. Inservice sessions were well presented	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14. Inservice sessions provided professional development of quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15. The project was adapted to my school, as opposed to being off the peg	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16. The project team used me as a professional resource	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17. The project team were aware and respectful of issues of Child Protection, Security and Health and Safety	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18. The project team were aware of the requirements of the National Curriculum and had considered their relevance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19. The expectations regarding the musical level of the pupils were appropriate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20. The project team were flexible enough to meet the needs of all the pupils in the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21. If you wish to make any additional responses to the questions in the previous section please do so here. (please use the other side of sheet if necessary)					

### Section C - Teacher Perceptions

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
22. I felt that my skills as a teacher were properly utilised in the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23. I felt that my skills as a musician were properly utilised in the project	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24. I found that the project developed my confidence in the teaching of music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25. I found the project artistically stimulating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
26. The project had a significant impact on the pupils musically	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
27. The project had a significant impact on the pupils intellectually	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
28. The project had a significant impact on the pupils motivationally	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
29. The project provided good value for money	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30. The project enhanced the reputation of the school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

31. If you wish to add anything to the responses you made in the previous section please do so here.  
(please use the other side of sheet if necessary)

**Section D - Overall Perceptions**

32. What were the strengths of the project?

33. With hindsight how could the project have been improved?

34. To what extent do you think the project was worthwhile and why?

35. How important was the relationship formed between teacher and the professionals to the success of the project?

36. What was the role of the governors in this project?

37. To what extent do you find yourself reassessing your expectation of your pupils after seeing them working with visiting musicians?

38. In what way has the relationship with the project team / orchestra continued after the project ended?

39. How will you build on this experience?

40. Please add any further comments you may wish to make.  
(please use the other side of sheet if necessary)

If you would like to know more about the research please add your name and address or e-mail address.

Name

Address

E-mail

Thank you for completing this questionnaire. Please return it to Mrs Frankie Williams  
General Inspector (Music) Box ELH 1302, Room C116, Castle Court, Castle Hill,  
Cambridge CB3 0AP. SAE enclosed. Tel 01223 718501  
e-mail [frankie.williams@cambridgeshire.gov.uk](mailto:frankie.williams@cambridgeshire.gov.uk)

**Appendix 3 - Sample letter for Case 1**

My Ref: FW/AB  
Date:  
Please ask for: Frankie Williams  
Direct Dial No: (01223) 717691  
Fax No: (01223) 717384  
E-Mail: [frankie.williams@cambridgeshire.gov.uk](mailto:frankie.williams@cambridgeshire.gov.uk)

Education, Libraries & Heritage

**Inspectorate**

School Effectiveness  
Box ELH 1302  
Castle Court  
Castle Hill  
Cambridge  
Cambs  
CB3 0AP

Dear

I understand from XXXXXXXXXXXX that you have recently taken part in a project called XXXXXXXXXXXX with the XXXXXXXXXXXX.

I am carrying out research into partnerships between professional orchestras and schools with particular reference to the perceptions of teachers as part of a doctoral programme at the Institute of Education in London. The purpose of the research is to explore teachers' experiences of working with professional orchestras with a view to providing evidence to enable practice to be improved in the future. I do hope you might be willing to participate in this research and I enclose a questionnaire and a stamped addressed envelope. If you would prefer this in electronic form please email Angela Bloom at [angela.bloom@cambridgeshire.gov.uk](mailto:angela.bloom@cambridgeshire.gov.uk).

If you would like any further information please do not hesitate to contact me on 01223 717691.

With many thanks and best wishes and I look forward to hearing from you if possible by XXXXXXXXXXXX if at all possible.

Yours sincerely

Mrs Frankie Williams  
General Inspector (Music)



## Appendix 4 - Sample Letter for Selection of Cases

My Ref: FW/AB  
Date:  
Please ask for: Frankie Williams  
Direct Dial No: (01223) 717691  
Fax No: (01223) 717384  
E-Mail: frankie.williams@cambridgeshire.gov.uk

Education, Libraries & Heritage

### Inspectorate

School Effectiveness  
Box ELH 1302  
Castle Court  
Castle Hill  
Cambridge  
Cams  
CB3 0AP

Dear

I am researching into the perceptions of teachers who take part in education projects with orchestras at the Institute of Education, London. I would be grateful if you would be able to send me a list of where you might be working with education projects between October 2001 and May 2002 and in particular work with schools.

I hope this finds you well and that you are able to help me with this. I shall probably explore three case studies in all.

With very best wishes.

Yours sincerely

Mrs Frankie Williams  
General Inspector (Music)

**Appendix 5 - Music Questionnaire – telephone chaser**

To: Head of Music

I am ringing on behalf of a research project being led by Mrs Frankie Williams based at the Institute of Education London.

She has sent a questionnaire about music projects with orchestras to the Head of Music – if the school has had no such projects please let her have a response of NIL RETURN.

Phone xxxxx xxxxxx giving name of school and NIL RETURN – or ask for another questionnaire to be sent. Please answer asap – by the end of week at latest – this will be very helpful.

**Appendix 6 - Music Questionnaire – email chaser**

To: XXXXX

Subject: For the urgent attention of the Head of Music

Importance: High

I sent a questionnaire addressing partnerships between schools and professional orchestras with particular reference to the perceptions of teachers plus an SAE a few weeks ago. I'd really appreciate a response even if it's a nil return. I'm very interested in whether Arts Colleges have been involved in projects with orchestras. I look forward to hearing from you.

All best wishes.

### Appendix 7 - Case 3 - Music Questionnaire analysis of returns

SCHOOL	RESPONDED TO POST	RESPONDED TO EMAIL	RESPONDED TO PHONE CALL
1	-	Bounced	
2	-	Bounced	
3	-	No email address	
4	-	Bounced	
5	-	✓ NR	NA
6	-	Bounced	
7	✓	NA	NA
8	-	-	T
9	-	Bounced	
10		Bounced	
11	-	Bounced	
12	-	Bounced	
13	-	No email address	
14	-	-	T
15	-	-	T
16	-	-	T
17	-	-	T
18	-	Bounced	
19	-	-	
20	-	✓ NR	NA
21	-	-	T
22	-	✓ NR	NA
23	-	-	T
24	-	-	✓ NR
25	-	-	T
26	-	-	T
27	-	Bounced	T
28	-	No email address	
29	-	Bounced	T
30	-	No email address	
31	✓	NA	NA
32	-	-	T
33	✓ NR	NA	NA
34	-	Bounced	
35	-	-	T
36	-	-	T
37	-	No email address	T
38	-	Bounced	
39	-	-	
40	-	Bounced	
41	✓	NA	NA

SCHOOL	RESPONDED TO POST	RESPONDED TO EMAIL	RESPONDED TO PHONE CALL
42	-	Bounced	
43	-	No email address	T
44	-	No email address	✓ NR
45	-	-	
46	-	Bounced	
47	-	-	T
48	-	-	T
49	-	No email address	T
50	-	Bounced	
51	✓	NA	NA
52	-	Bounced	✓ NR
53	-	✓ NR	NA
54	-	-	T
55	-	-	T
56	-	-	T
57	-	Bounced	
58	-	No email address	
59	-	-	
60	-	Bounced	
61	-	Bounced	✓ NR
62	✓ NR	NA	NA
63	-	Bounced	✓ NR
64	-	-	T
65	-	Bounced	
66	-	-	T
67	-	-	T
68	✓	NA	NA
69	-	✓	NA
70	-	-	T
71	-	✓	NA
72	-	-	
73	-	Bounced	
74	✓	NA	NA
75	-	✓ NR	NA
76	-	✓ NR	NA
77	-	✓ NR	NA
78	-	-	T
79	-	No email address	✓
80	-	Bounced	
81	-	Bounced	
82	-	Bounced	
83	-	Bounced	T
84	✓	NA	NA
85	-	Bounced	
86	-	Bounced	T
87	-	Bounced	
88	-	Bounced	✓ NR
89	-	Bounced	

SCHOOL	RESPONDED TO POST	RESPONDED TO EMAIL	RESPONDED TO PHONE CALL
90	-	No email address	
91	✓	NA	NA
92	-	No email address	T
93	-	Bounced	T
94	-	No email address	T
95	-	Bounced	
96	-	✓ NR	NA
97	-	-	T
98	✓ NR	NA	NA
99	-	-	T
100	-	Bounced	✓
101	-	Bounced	
102	-	-	T
103	-	✓ NR	NA
104	-	Bounced	
105	-	Bounced	T
106	-	-	✓
107	-	-	T
108	-	Bounced	
109	-	Bounced	T
110	-	Bounced	T
111	-	✓ NR	NA
112	-	-	T
113	-	-	T
114	-	No email address	
115	-	-	T
116	-	Bounced	T
117	-	-	
118	-	No email address	T
119	-	-	T
120	-	Bounced	
121	-	-	T
122	-	-	✓ NR
123	-	Bounced	

<b>TOTALS</b>	<b>11</b>	<b>12</b>	<b>10</b>
---------------	-----------	-----------	-----------

**TOTAL RESPONSES**

**33**

**KEY**

- ✓ = received a response
- = sent email successfully
- bounced = email returned – not able to send
- T = telephoned
- NR = Nil response

### Appendix 8 - Case 3 - Received Questionnaires

School	Responded to post/email/tel call	Comments
91	Post	✓
84	Post	✓
51	Post	✓
98	Post	NR
74	Post	✓
68	Post	✓
31	Post	✓
62	Post	NR
7	Post	✓
41	Post	✓
33	Post	NR
5	Email	NR
76	Email	NR
96	Email	NR
20	Email	NR
22	Email	NR
111	Email	NR
103	Email	NR
53	Email	NR
69	Email	✓
71	Email	✓
75	Email	NR
77	Email	NR
63	Tel call	NR
52	Tel call	NR
122	Tel call	NR
88	Tel call	NR
106	Tel call	✓
79	Tel call	✓
24	Tel call	NR
44	Tel call	NR
100	Tel call	✓
61	Tel call	NR

## Appendix 9 - Transcript of Interview Case 2 Context a)

### Teacher and Researcher 31.7.03

(Questionnaire used as basis for interview)

**Researcher:** Planning, information lead-in time, briefing, whether you feel involved and whether you feel these projects you know bring in materials, do you want to just talk through that for me?

**Teacher:** I found that it very much depends on the organisation behind the project as to how much information, lead-in time and so on one gets and also in creative projects it is sometimes very difficult for them to know exactly how it is going to go because until you are working on it they might not know how the children will react and how they will respond and what they will come up with. So then of necessity should be a bit open ended. Having said that, artists, musicians do tend to be a bit wishy-washy with their planning, very little of it goes down on their thoughts, maybe planning in terms of a teacher they don't know the process in the same way as a trained teacher would sometimes it would appear to be unplanned whereas it is not. They just have a very different approach.

**Researcher:** Can you just tell me a bit more about that?

**Teacher:** When you're planning as a teacher one thinks of what will the children know, how will they learn it, how will you know that they've learnt it, what the outcome will be, how you will evaluate those outcomes of the process. Then you are approached by a either a musician or a creative artist, they will have some idea of the outcome, they will have some idea of the starting point but they will have very little idea of how the children, what the children will be getting from it. So they don't, I think they think of the artistic outcome rather than the learning outcome. I think that, having said that they will factor in enjoyment factors if you like, that they want it to be an enjoyable experience for the children and then they build that into what they do.

**Researcher:** What about how you feel involved in it all, you know, at this point, the planning point?

**Teacher:** You are very often sidelined, in the sense that I suppose they are used to working with teachers that are not musicians maybe or don't consider anybody that teaches can possibly be a musician or certainly not a good enough musician to take seriously that they tend to sideline you, they just want to get at the kids really, you know. If anything you are in the way, we are somebody you have to go through but not necessarily somebody - having said that it is not a universal experience, I have come up against some people who do – the composer is very good and worked with me. Other people that I have worked with, not mentioning any names, have been artistically arrogant shall we say? They think they know more than you and you're just there.



**Researcher:** OK, this is about the role of the Headteacher, are they supportive? And governors, how do they fit in? Staff, other staff in the school, parents and the LEA so it is really about how you see any of those sorts of roles?

**Teacher:** OK, generally heads have to be on side for the thing to work because it will mean giving up large amounts of school time and resources and if the head doesn't realise that from the outset that can cause some tensions. Other members of staff can be, I mean on the whole, happy for something to be going on but can be a little bit resentful if they feel that it is pushing their time for literacy, numeracy and all the rest of it and then that's not given any consideration, they mustn't be made to feel that what they do isn't important. And likewise not as important as literacy, numeracy and science so why are we wasting our time on it, so you have to really be quite careful not to over-ride all those concerns, which is something that the member of staff has to do, I don't think the members of the project, people coming from outside can, they can't possibly know what's going on in the staffroom. Those projects that I've found particularly beneficial, the people that have come into school have actually spent time in the staffroom, it is not something that many of them do, but you know the staff will benefit from having some creative input in the staffroom as well, not just kids will benefit from it. Now parents, parents are usually the last people that are thought of, which is a bit of a shame really, it depends on how good the school is and you know communicating with parents some schools are better than others. Those that keep their parents fully informed, those parents who are on side and really quite excited by it but too often the case is that the parents are the last people to find out, they only find out just before the concert or something and then they think well why are we chipping in £10 for this or whatever. It would be better to get parents involved earlier than is generally the case. On the whole the LEA knows what is going on. The LEA is usually pretty, in my experience, aware of where the project has come from in the first place so is usually first port of call.

**Researcher:** Talking about materials and resources here provided by the incoming team, can you comment on that?

**Teacher:** Again I think that because of the lack of teacher training they don't provide materials and if you like support packs, for work packs that sort of things. Most of the work tends to be of an improvisation nature and there's nothing left of it other than if you make a tape recording or something like that and I find myself I make notes and make notes of any ideas I'm particularly attracted by but I have, other colleagues have said 'oh I can't tell you how we did it', or what he did because after the event it is hard to recall how it was done and again I think this comes from not having seen any written planning of any nature, it is very hard to remember how the thing was structured.

**Researcher:** What would be ideal?

**Teacher:** It would be to get somebody who is a trained teacher, who knows how to write plans and present materials and all the rest of it, to actually work alongside with these people and produce the packs for them.

**Researcher:** So partnership, sort of thing?

**Teacher:** Yeah.

**Researcher:** Well that's rather good because it takes us into the next section which is called partnerships. So the next section, section B is about partnerships and it is about when projects or the person comes in, do they communicate well their intentions clearly, if you have in-service, are they well presented and are there was we would call professional development quality. Do they adapt the project to your school or do they say this is what we are going to do to you, rather than with you and discussion with you? So those are my first few areas – communication, running the in-service if you like, and then saying here's the project. Can you comment on any of those?

**Teacher:** Firstly I can't comment strongly on the in-service issue because I haven't experienced any quality in-service training so unfair for me to comment. As far as bringing a project to a school, yes I can see that. What often happens is because their experience might be with inner city schools they come into another school and expect the children to be the same as the inner city children that they've had lots of experience of working with and then find they're entirely different and either think 'gosh these children are awfully clever or articulate' and panic slightly or get quite, sort of withdrawn. I think they don't realise (I don't know if I can say this) that the \*\*\*\*\* child is not the average inner city child.

**Researcher:** The second part of this is that obviously these days and you'll appreciate it with the area that you're in - that child protection is very important, health and safety, security. That's one area I wonder if these teams are aware of and the National Curriculum and whether they have expectations regarding the musical level of the pupils. So there's the child protection (the security), health and safety – project team aware of those requirements and the National Curriculum? and flexible enough to meets the needs of all the pupils because you'll have pupils who are above the range so it's really that side of it.

**Teacher:** To be fair I think that's really the teacher's role within the school – it is up to the teacher to make sure that they are aware of all these issues and keeping an eye on everything. I mean I don't - I like to see what's going on anyway so I will be there. I am acting in the role if you like of child protection officer, health and safety officer, anyway in my role as their teacher so I would flag any issues that they should be aware of. I tend to also flag up children with special needs gently, otherwise if you make a big fuss about it their expectations tend to be too low, but equally I think it is only fair on the child that they shouldn't be pounced on to demonstrate something straight away that certain children need more time. Most of the time people like to know these things, happy to listen to me telling them, but other people, certain individuals, I've been told 'I will find out for myself, I don't want to be prejudiced', they have a point there but ..

**Researcher:** OK, anything else you'd like to add on that sort of side. Expectation of pupils' level of attainment which I think ...

**Teacher:** On the whole it is too low I would say

**Researcher:** In what way, can you explain that to me?

**Teacher:** Often the pupils are capable of more than they're actually asked to give and again this is going to vary enormously from school to school, the schools that I

have worked in the children have done a lot of improvisation and composition and things and therefore they are able to do it reasonably quickly.

**Researcher:** Can I ask you a specific question at that point – if a group or person comes into your school do they in your experience bother to find out what you have just told me?

**Teacher:** No.

**Researcher:** Right, so you're suggesting that they don't find out where the children are at.

**Teacher:** Again it's a time thing. Perhaps it would be beneficial for them to come and watch a music lesson prior to the start of, to see where the children are at before they start, but they don't. They've made assumptions as to what children of that age can do and that's where they work. I mean often they start with a series of warm ups, which are very very easy which is no bad thing but it means the children don't feel threatened but equally when it's a very expensive time you wonder whether it's well spent?

**Researcher:** It is interesting that when you say it would be beneficial to know in advance, that's a very good point.

**Teacher:** The other thing I think I ought to comment on is the language that's used, these are professional musicians that are used to working with other professional musicians so sometimes very sloppy language is used and they will use colloquialisms and sometimes inappropriate language and I think they need to be aware of that.

**Researcher:** Can you give me an example?

**Teacher:** I think it's when somebody wants to appear to be cool with youth, know where they're at, type, they will use the language of the street but they're in a teaching position so therefore they shouldn't be using youth language even if they are talking to youth. Maybe they would disagree on that, you know, it's a way of getting alongside the kids and all the rest of that but if they're in a position of authority they shouldn't. I think they need to be clear about what their position in the classroom is because if they are a teacher then they are an authority figure and need to behave as such and if they're not then the teacher in the room is still that authority figure and is therefore nominally in charge of the lesson. This is a grey area and I think it needs to be clarified.

**Researcher:** Where you would like to see it go?

**Teacher:** I have found, I have never interfered with what's going on, unless it's a discipline issue where I can see behaviour getting out of hand and then I tend to do it quietly by going in and speaking to the pupils rather than interrupting what's going on but I would prefer them to be more like teachers I suppose and less like the 'cool dude'. Having said that the children do respond well to the 'cool dude', it's a balance isn't it? it's hitting the right balance and not overstepping boundaries. The older the presenter is the more difficult this becomes because if the older people start behaving like the 'cool dudes' the children don't buy it and they tend to become really

quite cynical. Children are quite sophisticated nowadays, they don't, they're not easily conned.

One of the things that really irritates me is the member, the person presenting to children 'oh that's great, 'oh that's fantastic', 'oh that's marvellous' when it's not. They shouldn't use, yes we want to encourage the kids, but you don't use superlatives until they actually deserve them, you say 'oh that was good but if you did it like this is would be better' and so when it's fantastic tell them it's fantastic and they will trust you. If you tell them something that is only mediocre is fantastic they're not going to try and make it any better are they?

The most rewarding projects are those projects where I have felt included and used and developed myself because then the benefit to the school is long term because then I can continue the work after the Project Leader has left and the ones that have developed my skills and inspired me have led to the school benefiting most. The ones where if you like, you are sidelined and it's an event and then it's gone have been the least beneficial because it is all very exciting for the event but the following Monday morning that is it, all over. The more long term projects therefore have been better because they have meant a long term commitment from all the people involved and the project's structured over 2 terms and the skills base has been built up have been far more rewarding than these 'flashes' though they've been fun at the time.

I find value for money very difficult to assess because how can you possibly tell whether a lifetime experience for a child, how can you put a value on that? How can you say this is worth £80 or £800? How can you tell in that child's life? How can you put a certain value on it? So it is very difficult to say whether these things are value for money per se. We are all better people for these experiences. The more children have the opportunity to express themselves at a high level and have their creative skills developed the more they are whole people. How do you put a cost on that?

**Researcher:** Governor?

**Teacher:** Governors are, it depends on your governors doesn't it? Some are good, some are bad, some are indifferent. Governors tend to come with an agenda. It depends whether this happens to be on their agenda.

**Researcher:** OK. The last section is really overall perceptions to do with strengths of projects or how you feel things could be improved, whether it's worthwhile doing these things anyway. So that's one part of it, do you feel it's worthwhile doing it and then the relationship between yourself and the professionals coming in, the professional musician, the professional teacher if you like, how do you feel that it affects you and also having seen your pupils working with somebody else as well?

**Teacher:** The relationship has to be one of mutual respect. If you get that right then it's a rewarding experience, on both parts, I would hope that the professional musician would learn something at the same time I'm learning – that we'd learn together and the children with us. The children benefit enormously from quality experiences. I'm not saying that only professional teachers or only professional musicians can deliver quality experiences, I don't think that's so, I think we get them in all sort of places but there is an awareness of something being of a high quality,

whether it's a piece of writing of maths that's of high quality and to be working with a musician or group of musicians that can produce high quality work is rewarding for everybody concerned so for me it's a quality issue, it's doing something that's better than anything they could ever have done.

**Researcher:** Can you give me a feel for what that could be within your experience?

**Teacher:** Well for me a child could be a good singer, work with a professional singer and suddenly discover another aspect to their voice and you will see the joy in their face when they realise this is something more that they can do to produce this sound. Or it might be that they are playing an instrument in a very proficient but mundane manner and that the demand upon them is to produce a specific quality of sound and the effort of concentration and determination will bring it's own rewards. So it's focussing if you like on the highest level of achievement rather than the mediocre because there is a tendency for the mediocre to be acceptable and nothing more demanding so when you are challenged to produce more than the mediocre, to produce better than you have done before, there is a joy in that. You will see, some children can even look terrified working so hard, they are concentrating so hard, you wonder whether they are enjoying it until it gets to the end and then you see their faces beam, 'we've done it', 'we've got there'. You'll see sparks of realisation when they realise how what they're working on works, how it fits, how it is valued and also it is a point that the projects usually finish with a performance of some nature, which will give them approbation from their parents and the community and people in an audience. Now for some children they may not have performed to that size of audience or at that level and it's almost like a drug, they're almost addicted to it from that point on and they want it again, and therefore they're going to work for it to get it again and that's the reward in the long term. If they think 'yeah that was great I want to do this I am going to work for this I am going to get there again'.

**Researcher:** OK is there anything else about the relationship between the teacher and the person coming in from the outside or the group which you want to add to?

**Teacher:** I think it is trust as well, I mentioned mutual respect, I think there is almost an element of trust because they are going to trust you not to let them make a fool of themselves or things to get out of control. In the end they're going to have to produce something that is exceptional in public so they trust you to deliver and if it means extra work with the children then you are going to have to do it and it means pulling out the stops to get x, y and z in the right place at the right time looking the right way then they have got to trust you to be able to do that. In the same way you've got to trust them not to embarrass you or lead you into a situation which would damage you professionally. Not many teachers will welcome lots of sleepless nights over a project, they've got far too much to do without having to chase down every little thing -that makes unreasonable demands on them so it is a question of understanding, mutual respect and trust.

**Researcher:** If you had anything else to add at this point going back to the fact that this is to do with teacher perception of professionals that are coming into your classroom...

**Teacher:** I think there is a danger of being over awed by professional musicians, particularly if they think 'wow they're so amazing', they don't understand how they can possibly do something of that quality, it's beyond them therefore they tend to be

very uncritical of what they're actually doing with the children because they're such wonderful musicians. If you put a fantastic saxophonist with some percussion the percussion can be lousy but it can still be a pretty good performance if the saxophonist is amazing enough. There is a danger that teachers are not critical enough and say actually the children aren't performing as well as they should do. Not to be overwhelmed by the ability of the musician but to remember that is for actually for the benefit of the children and not just providing a backing group.

**Researcher:** Thank you very much.

## **Appendix 10 - Sample of Orchestral Board Project Report Form**

### **EDUCATION PROGRAMME 2003/04**

#### **EVALUATION GUIDELINES**

The Orchestral Board monitors the activities it supports through the active involvement of its staff and liaison with local authorities. As part of the funding conditions, promoters are asked to make written evaluation reports following completion of education projects.

The reports will help the Orchestral Board evaluate and improve its education programme as a whole. Reports will remain confidential and will not be reproduced or used externally without permission. However copies will be available to the orchestras concerned unless the writers request otherwise. Aspects of the report may be used to spread knowledge of good practice, including publication in the Board's newsletter *Notes & News*, at OB County Forums and other events.

Reports written by staff of the orchestras concerned, although useful in themselves, do not satisfy the Board's conditions, since they are not independent.

Whenever possible, evaluation reports should be sent with claims for payment of guarantees. The Board recognises that good reasons may delay reports and will nevertheless release its funding on condition that a full report is received within eight weeks of completing the project.

The questions on the following page aim to establish a local perspective on the strengths and weaknesses of projects. Reports can be presented in any format and need not be limited to the points listed. A financial statement of the final income and expenditure should be included, using the attached form. Supporting materials such as project literature, video or photographic records, letters or artwork from participants, press cuttings etc. are much appreciated.

We would also ask you to complete the attached form concerning the participants in your project. This will help the OB to accurately monitor the kind of people involved in orchestral work and to assess the impact of our Education Programme. It will also provide statistics required by the arts funding system.

**Many thanks for taking the time to produce a report for the OB**

## EDUCATION PROGRAMME 2003/04

### EVALUATION – PROJECT REPORT

Please briefly outline the objectives and content of the project, before going on to give financial information and details of the participants using the attached forms.

In your evaluation of the project, please consider the following questions:

1. How was the participating group(s) chosen for this project?
2. Why did you choose to work with the orchestra involved?
3. How effectively did the orchestra liaise with you and the participating group(s) prior to the project?
4. Please comment on the accessibility of the project work to the participants.
5. Did the work seem well prepared? If not, how could this have been improved?
6. What was the response of the participants?
7. How would you assess the visiting musicians in terms of their
  - (a) communication skills?
  - (b) creative skills?
8. Were any direct links made between the education project and the orchestra's public concert? If so, what were they?
9. Please describe how far the project realised its stated objectives. Were there any unexpected outcomes?
10. Were there any weaknesses in the concept or delivery of the project? If so, what were they?
11. What do you consider to have been the major achievements of the project?
12. How is the project to be followed up?
  - (a) by the participants?
  - (b) by the local authority?
  - (c) by the orchestra?



## EDUCATION PROGRAMME 2003/04

### EVALUATION – FINANCE

Feel free to reproduce or photocopy this form

#### Financial details – orchestra

Please give the final statement for the project, as follows:

Income (excluding OB)	£	Expenditure	£
Local authority		Fees: orchestral musicians	
ACE		Fees: workshop leaders	
Orchestra		Fees: composers	
Commercial sponsorship		Fees: other personnel	
Charitable trusts, foundations, etc.		Expenses	
Participants		Orchestra's management fee	
Other sources		Other artistic costs ( <i>please specify</i> )	
<b>Total income (a)</b>		<b>Total expenditure (b)</b>	
<b>Deficit (a) - (b)</b>		<b>Allocation from Activities Fund</b>	
		<b>Allocation from EOB Education Programme</b>	

#### Financial details – project overheads

Please list, where known, any additional costs involved in achieving the project. This will help us to show the full investment in orchestral projects by our member authorities.

Expenditure	£
Fees / expenses (artists not included above)	
Staff cover	
Project venue hire	
Publicity	
Materials	
Other project costs	
<b>Total</b>	

## EDUCATION PROGRAMME 2003/04

### EVALUATION – PARTICIPANTS

*Feel free to reproduce or photocopy this form*

Please enter the total number of project participants in the boxes below and return the form, along with your project report, to the OB Education Manager. Where exact numbers are not known, please give estimated figures. Many thanks.

Total no. of each type of session	Type of session	Age range of participants							Total all ages
		0-5	6-10	11-15	16-18	19-34	35-64	65+	
	workshop								
	recital								
	coaching/masterclass								
	project performance								
	talk								
	professional training								
	other								
	attendance at orchestral concert								
	<b>Total</b>								

#### Special needs

	Age range of participants							Total all ages
	0-5	6-10	11-15	16-18	19-34	35-64	65+	
Participants with special needs								

#### Cultural background

	Age range of participants							Total all ages
	0-5	6-10	11-15	16-18	19-34	35-64	65+	
European								
Afro-Caribbean								
African								
Asian								
Chinese								
Other								

## Appendix 11 - Transcript of Interview – Case 2 Context c)

**Interview**

**Wednesday 25 September 2002**

**4.20-6.00pm**

Key: T = Teacher; HM = Head of Music Service; R = Researcher

[Questionnaire used as basis of interview]

HM We work with:  
Two local orchestras  
Local Music Club – though usually Chamber music so Orchestral Board not involved];

Orchestral Board put money into the concert programmes – residencies etc.

Different perspective – in school  
Music service  
Local Authority Arts Service

T I welcome projects when they're paid for by outside, but if I had to persuade my head (for funding) it wouldn't happen.  
Class 5 is a whole class – they did a project a year ago and recalled it well. Pupils said:  
“...it was fun. We learned a lot – we had a teacher for every group so we learned faster than normal – we played out percussion instruments with someone who played their instruments properly”.

T It's ongoing – doesn't stop at the end of the concert – I keep it going. as a teacher I learn as much as the pupils.  
Not all providers are as good as each other though.  
It's not really learning it's theft. I take their good ideas. E.g. Batanai project (non-Western). Worked with several schools – marimbas and drums. Whole approach was non-Western – difficult to get that across to western trained teachers – found they'd need more.

R Is it the different style?

T 3 things at once – dance and two hands – because I can't do. I can't get the children to do it – but the children are up for it – are open to it.

HM Primary specialist – she does all the music teaching with one other specialist – however on the Batanai project a wider group was involved – so all staff.

R Would that be the same for the orchestra project?

T Staff want to know what's going on – they want to go to the concerts – staff are supportive.

- HM "I'm very proud of the work there – the Headteacher is not impressed though. The Headteacher was appalled at the concerts – he didn't think the children had done anything for 3 days – he didn't understand the exercise".
- T I only get these things because I'm supported by the Head of the Music service.
- T I was fascinated by your questions about governors – ours are never informed. In each case with the orchestra project – invitations were sent to Headteacher and Chair of Governors. Does the invitation get beyond the Headteacher?
- HM Always difficulties in getting in touch with busy people. If I am facilitating an event you have to write 3 letters – Headteacher, Music Co-ordinator and Chair of Governors separately, strategy used – the 3 way approach.
- T Headteacher said you've got to convince me why we wanted team building etc – so if music co-ordinator could justify it for NON MUSICAL ways OK but not seen as valid from a music point of view.
- HM As a music adviser - I try to put it the other way what is it to do with music? This is a key issue. There is a great need for the education of senior managers! The key for all of this work is respect.
- T Relationship is vital.
- HM There has to be some negotiation and grovelling  
 – delighted to work with a helpful co-ordinator  
 – happy to take whatever they (musicians) offered  
 – The projects with the orchestra and Batanai had clear objectives (not quite so clear with another orchestra). The artefact was not well formed – a good journey was given but the package and end event went well.
- T A pre concert event does not have so much meaning as if it's in the concert itself.
- R Ref questions 2, 3, 4  
 2. There was enough lead in time to prepare for the project  
 3. I was well briefed by the project team  
 4. I was involved in the planning of the project
- T Qu 2 Lead in time I would like more time – further in advance of what's happening – more opportunity to prepare the children so they've got some experience and some knowledge.
- HM Who's responsible for feeding that into the school – just you the teacher or the visiting musicians?

- T Just the teacher.
- HM Teachers and schools modern way of planning – whole pattern – whole year plan – professional musicians focus is to do what they do – no change in approach.
- T Didn't link in with the curriculum – could have been tighter.
- R Is that important?
- T Could stand on its own – but needs to be recognised.
- HM Less cost effective e.g. Batanai – spent a lot of money – needed an outcome to carry it forward – didn't work – teachers hadn't the skills or confidence to continue. Time is needed to carry it ...
- T Forward – visiting group or orchestra doesn't ask the question of the school. How will it suit you (the school) – as they have the money – but once in they are amenable and approachable to small changes.
- R Who should have the money?
- HM Would be better for a broker to have it – preferred professional interest – altruistic – or down to prejudice on Headteacher and governing body to spend it on what they want.
- T Only give it to schools if you ring fence.

Qu 5

#### **5. The supporting materials were helpful and of good quality**

- T Small adjustments – giving them the benefit of the doubt – I do feel positively about these things – and Batanai offered hours of workshops of the teachers' choice.

Qu 16

#### **16. The project team used me as a professional resource**

- T Felt well integrated – because of experience – I knew the education manager. I am aware that other members of staff in other schools haven't felt so confident at music.  
Haven't thought of checking re CRB – List 99. (Pupils) always supervised.

- R Were the children ever left alone with the animateur?
- T 4 schools taking part in one project – only 1 teacher there for all the groups. At lunchtime no particular supervision.
- R Who was responsible for the pupils?
- T The teacher from each school group.
- HM Do Headteachers see it (the project) as important?
- T Didn't pay for it so I don't know – wonderful value for money.
- R to HM Were you paying for the project?
- HM Not bloody likely – Arts and Culture at the Town Hall via the Orchestral Board/Local Broker paid for it.
- R How would the Arts and Culture officer decide?
- HM The old structure took the residencies to the Arts Unit (Arts Unit runs Carnival) – she decides.
- T **Qu 35 How important was the relationship formed between teacher and the professionals to the success of the project?**
- HM Very [important]. Except [very] rarely – have I had to subjugate my artistry – practical way to go forward – I've seen a lot of people doing what I do – I went into a Secondary School – we took an Oscar Wilde story – put it to music – I'm an experienced Head of Department – uses the visitors as a resource – we can lead projects too.
- T Listening to you – I'm thinking there is a difference between secondary and primary – a huge difference. It's alright for me I'm a specialist. I'm thinking of the music co-ordinator who has never had a performing experience – suddenly a bunch of professionals who play effortlessly and make the assumption that the teachers can do it .... – children will go and perform without fear – the teachers won't – they feel deskilled.
- HM Yes – deskilled. We never hear the visiting musician ask the teacher – look I'm a musician not a teacher – how can I get this idea across. This is a teaching issue.

**Qu 38 In what way has the relationship with the project team / orchestra continued after the project ended?**

- T Link with outreach education projects – the education officer suggested that the Oboist come and play to a class and talk to them.
- HM Variations on a Howard Goodall – he was really great – he got involved - I get pissed off though – everything has a cost if it's delivered to us – but if I deliver it they expect it at no cost.

R to T Do you as a teacher in a school get extra money for doing the projects?

T No – I'm a part timer so it may in fact include days that are in my own time as well. The musicians get paid though.

HM What's emerging is the mixture of working within different value models  
a) money world  
b) orchestras – skills as musicians  
c) amateur  
d) administration and teaching – these two don't seem to be valued in financial terms.

R Is there anything else either of you would like to add?

HM No – thanks.

T Thanks a lot.

R Thank you both for your time and wisdom.

## Appendix 12 - Research Timetable

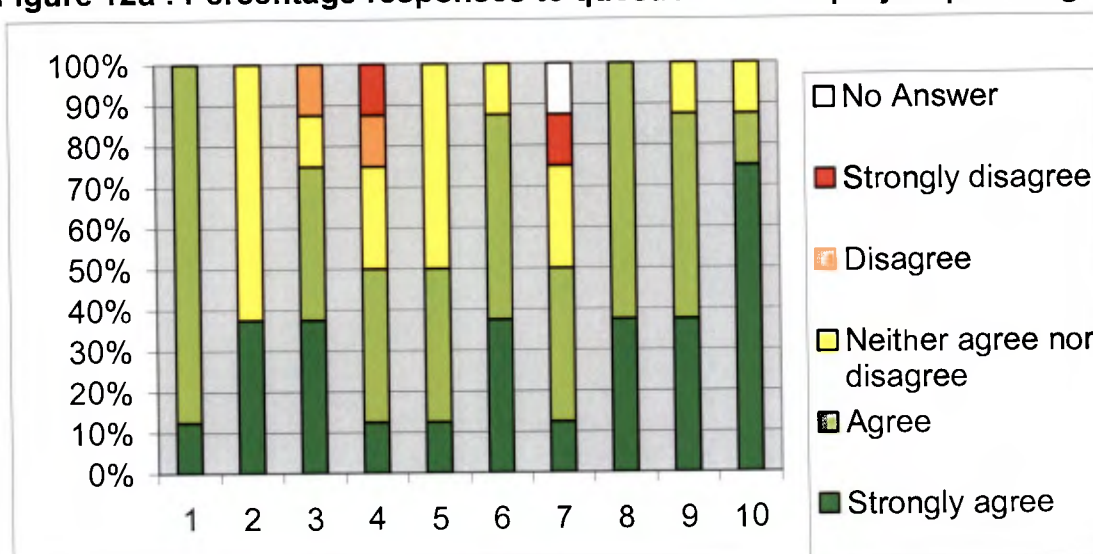
November/ December 2001	Pilot study
January/February 2002	Revisions in light of pilot study
March/May 2002	Questionnaires to Case 1 and Case 2b
	Visits to Case 1 and Case 2b
	Interviews
June/July 2002	Follow up by telephone to Case 1
September 2002	Questionnaires to Case 2a and 2c
September/October 2002	Interviews in Case 2a and 2c
October 2002	Questionnaires to Case 3
October 2002	Follow up by e-mail to Case 3
November/December 2002	Follow up telephone calls to Case 3
Feb/March/April 2003	Processing of questionnaires.



**Appendix 13 – Tables of Combined Responses for Case 2**

**Table 12: Percentage responses to questions about project planning**

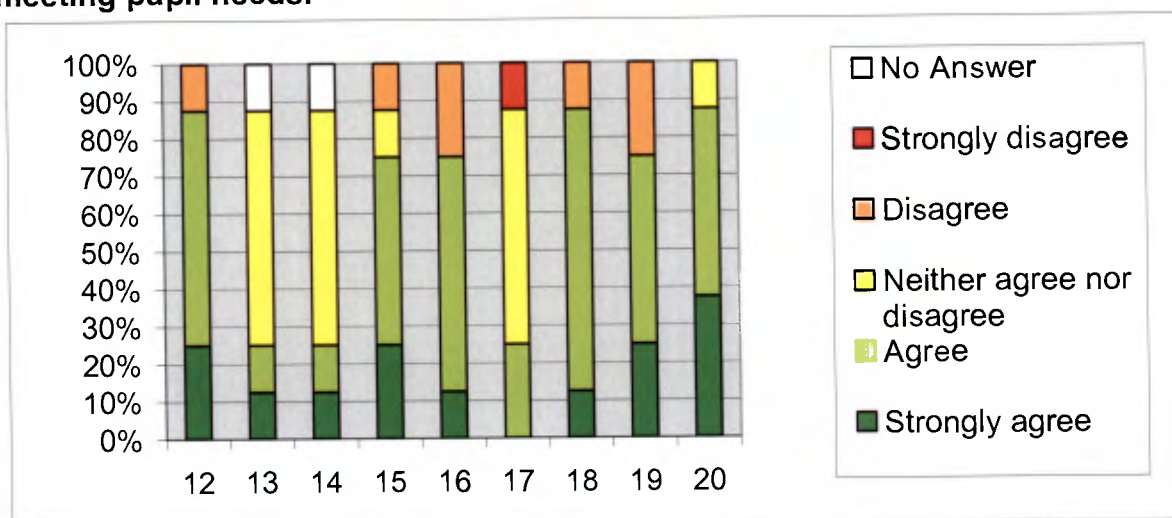
Questions	Strongly agree	Agree	Neither agree nor disagree	Dis -agree	Strongly disagree	No answer
1. Information received about the project enabled me to decide on its value to the school	13% (1)	87% (7)	0%	0%	0%	0%
2. There was enough lead in time to prepare for the project	37% (3)	0%	63% (5)	0%	0%	0%
3. I was well briefed by the project team	37% (3)	37% (3)	13% (1)	13% (1)	0%	0%
4. I was involved in the planning of the project	13% (1)	37% (3)	25% (2)	13% (1)	13%	0%
5. The supporting materials were helpful and of good quality	13% (1)	37% (3)	50% (4)	0%	0%	0%
6. The headteacher was supportive of the project	37% (3)	50% (4)	13% (1)	0%	0%	0%
7. The governors of the school were supportive of the project	13% (1)	37% (3)	25% (2)	0%	13% (1)	13% (1)
8. The staff of the school were supportive of the project	37% (3)	63% (5)	0%	0%	0%	0%
9. Parents of participating pupils were supportive of the project	37% (3)	50% (4)	13% (1)	0%	0%	0%
10. The Local Education Authority was supportive of the project.	75% (6)	13% (1)	13% (1)	0%	0%	0%

**Figure 12a : Percentage responses to questions about project planning**

**Table 13: Percentage responses to questions about partnerships and meeting pupil needs**

	Strongly agree	Agree	Neither agree nor disagree	Dis - agree	Strongly disagree	No answer
12. The project team communicated their intentions clearly	25% (2)	62% (5)	0%	13% (1)	0%	0%
13. In-service sessions were well presented	13% (1)	13% (1)	62% (5)	0%	0%	13% (1)
14. In-service sessions provided professional development of quality	13% (1)	13% (1)	62% (5)	0%	0%	13% (1)
15. The project was adapted to my school, as opposed to being off the peg	25% (2)	50% (4)	13% (1)	13% (1)	0%	0%
16. The project team used me as a professional resource	13% (1)	62% (5)	0%	25% (2)	0%	0%
17. The project team were aware and respectful of issues of Child Protection, Security and Health and Safety	0%	25% (2)	62% (5)	0%	13% (1)	0%
18. The project team were aware of the requirements of the National Curriculum and had considered their relevance	13% (1)	75% (6)	0%	13% (1)	0%	0%
19. The expectations regarding the musical level of the pupils were appropriate	25% (2)	50% (4)	0%	25% (2)	0%	0%
20. The project team were flexible enough to meet the needs of all the pupils in the project	37% (3)	50% (4)	13% (1)	0%	0%	0%

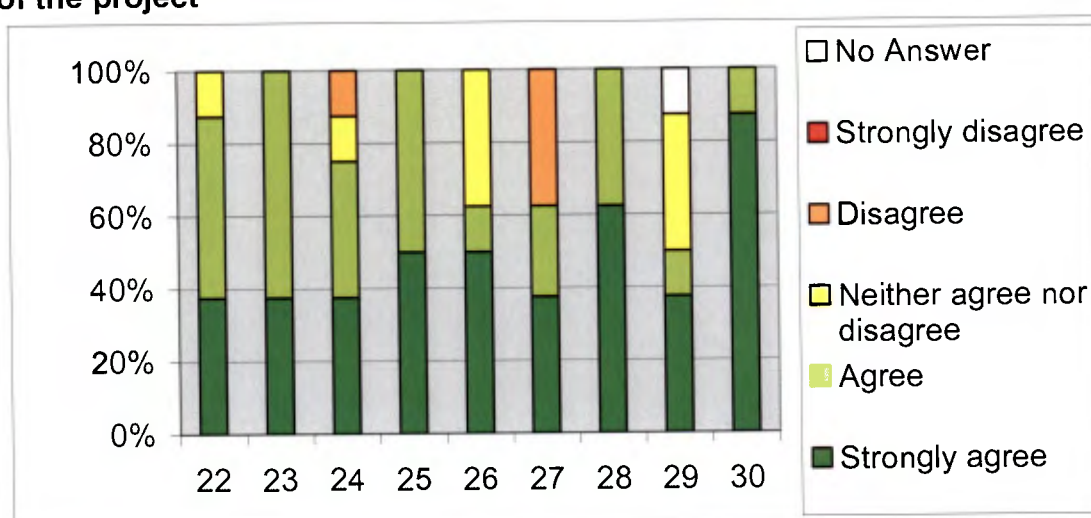
**Figure 13a: Percentage responses to questions about partnerships and meeting pupil needs.**



**Table 14: Percentage responses to questions about teacher perceptions of the project**

	Strongly agree	Agree	Neither agree nor disagree	Dis - agree	Strongly disagree	No answer
22. I felt that my skills as a teacher were properly utilised in the project	37% (3)	50% (4)	13% (1)	0%	0%	0%
23. I felt that my skills as a musician were properly utilised in the project	37% (3)	63% (5)	0%	0%	0%	0%
24. I found that the project developed my confidence in the teaching of music	37% (3)	37% (3)	13% (1)	13% (1)	0%	0%
25. I found the project artistically stimulating	50% (4)	50% (4)	0%	0%	0%	0%
26. The project had a significant impact on the pupils musically	50% (4)	13% (1)	37% (3)	0%	0%	0%
27. The project had a significant impact on the pupils intellectually	37% (3)	25% (2)	0%	37% (3)	0%	0%
28. The project had a significant impact on the pupils motivationally	63% (5)	37% (3)	0%	0%	0%	0%
29. The project provided good value for money	37% (3)	13% (1)	37% (3)	0%	0%	13% (1)
30. The project enhanced the reputation of the school	87% (7)	13% (1)	0%	0%	0%	0%

**Figure 14a: Percentage responses to questions about teacher perceptions of the project**



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