

E D U C A T I O N MANAGERS MEETING

WEDNESDAY 31 MARCH 2004, 11.00am – 4.15pm
RATCLIFFE ROOM, CBSO CENTRE



Chaired by Andrew Connolly *General Manager, BBC Concert Orchestra*

A G E N D A

11.00am *Tea/coffee available*

11.30am **Welcome and introduction**
Andrew Connolly General Manager, BBC Concert Orchestra

11.45am **Endangered Species** –Instrument Days proposal
Ben Cole Executive Officer, Policy and Programmes, Youth Music

Youth Music Early Years Strategy

1.00pm *Lunch*

1.45pm **ABO projects**
Listen Up!
Music and Health Symposium
Annual Conferences 2004 and 2005
Fiona Harvey Education Manager, ABO

CPD and Research
working group feedback

News round up
Criminal Records Bureau, Creative Partnerships, David Miliband's Music Manifesto, ABSRM
Professional Development Research Symposium 12-13 June 2004, ACE 'Insights' conference,
NAME

3.45pm **AOB**

Next Meeting: Monday 20 September 2004

4.15pm *Meeting ends*

EDUCATION MANAGERS MEETING

WEDNESDAY 31 MARCH 2004, 11.30am – 4.15pm
RATCLIFFE ROOM, CBSO CENTRE



Chaired by Andrew Connolly *General Manager, BBC Concert Orchestra*

A T T E N D A N C E

Caroline Wright	Academy of St Martin in the Fields	Outward Sound Manager
Suzanne Hay	BBC National Orchestra of Wales	Education and Community Manager
Martin Maris	BBC Philharmonic Orchestra	Education and Community Manager
Hannah Wysome	BBC Philharmonic Orchestra	Education and Community Assistant
Lincoln Abbotts	BBC Symphony Orchestra	Learning Manager
Nancy Evans	Birmingham Contemporary Music Group	Education Manager
Andy Baker	Bournemouth Symphony Orchestra	Music Animateur
Andrew Burn	Bournemouth Symphony Orchestra	Head of Education and Ensembles
Kathryn Hayes	Britten Sinfonia	Community and Education Director
Sally Robinson	Children's Music Workshop	Company Manager
Hannah Brewer	City of Birmingham Symphony Orchestra	Acting Education Officer
Keith Stubbs	City of Birmingham Symphony Orchestra	Education and Projects Manager
Rebecca Treneer	City of Birmingham Symphony Orchestra	Work Placement Student
Sian Wood	City of Birmingham Symphony Orchestra	Education Assistant
Rebecca Walsh	City of London Sinfonia	Education and Marketing Officer
Stuart Bruce	Eastern Orchestral Board	Education Manager
Steve Pickett	Hallé Orchestra	Education Director
Margaret Archibald	London Mozart Players	Education and Community Manager
Clare Lovett	London Philharmonic Orchestra	Education and Outreach Director
Fiona Lockwood	London Sinfonietta	Acting Education Manager
Andrew Burke	London Symphony Orchestra	Head of LSO Discovery
Jessica Padden	London Symphony Orchestra	LSO Discovery Schools Project Manager
Julia Allsopp	Northern Sinfonia	Education & Community Project Manager
Karin Norberg	Philharmonia Orchestra	Community and Education Manager
Rachel Selvidge	Philharmonia Orchestra	Head of Community and Education

Mary	Stevens	Philharmonia Orchestra	Education Co-ordinator
Anne	Gallacher	Royal Ballet Sinfonia	Education Director
Anwen	Lewis	Royal Northern College of Music	Education Projects Co-ordinator
Ella	Haines	Royal Philharmonic Orchestra	Community and Education Manager
Monica	Wilkinson	Scottish Chamber Orchestra	Education Director
Louisa	Milburn	VIVA: the ORCHESTRA of the east midlands	Education Manager

Speaker

Ben	Cole	Youth Music	Executive Officer, Policy and Programmes
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Apologies

Sophie	Brown	City of London Sinfonia	Education Manager
Ruth	Edgley- Smith	Cheltenham Arts Festivals	Education Officer
Jo	Philpott	National Youth Orchestra of Great Britain	Education & Outreach Officer
Sue	Withers	Orchestra of the Royal Opera House	Orchestra Education Manager
Emma	Hackett	OSJ	Project Manager
Judith	Agnew	Royal Liverpool Philharmonic Orchestra	Education & Participation Manager
Katharine	Verney	Southbank Sinfonia	Education and Outreach Officer

EDUCATION MANAGERS MEETING

WEDNESDAY 31 MARCH 2004, 11.00am – 4.15pm
RATCLIFFE ROOM, CBSO CENTRE



Chaired by Andrew Connolly *General Manager, BBC Concert Orchestra*

R E P O R T

Andrew Connolly *BBC Concert Orchestra* welcomed delegates to the meeting, his first as Chair of the group.

Endangered Species Instrument Days proposal

Ben Cole *Executive Officer, Policy and Programmes, Youth Music.*

Ben Cole gave a brief outline of the rationale behind the Endangered Species scheme which is a five year programme to ensure the instruments (bassoon, oboe, horn, trombone, tuba and double bass) are no longer viewed as endangered by 2008. Youth Music has received 100 applications out of 140 music services in England and is currently exploring the possibility of funding to expand the programme into the other nations. Results of the funding applications will be announced in May.

The other part of the programme will be orchestral involvement. The idea is to get both orchestras and music services working together on a sustained programme to support development of these instruments and the children who learn them. The emphasis would be on planning the programme together, focusing on local need so that local relationships are developed based on the child's need for support. The flexible model for this partnership is:

- 1) A team day with tutors and input from professionals and Youth Music Ambassadors in September
- 2) Support activities for students in February (the time of year when children are most likely to give up playing)
- 3) Student activities in June / July tailored towards those who have been playing for a while or revisiting those students professionals have met already.

Ben Cole also reported that this programme had stimulated more interest from music services in other Youth Music programmes to support other endangered species activities. The scheme has already got the attention of the press, which is helping to raise the profile. Youth Music is keen to work with ABO to ensure effective delivery of this across the country and there will be separate resources available.

There was a consensus at the meeting that these instruments were endangered and about 75% currently had relationships with music services and would be able to look at this programme. Delegates were happy with the list, although they commented that the viola and possibly harp could be added to this. The majority of delegates would be interested in being part of instrument development days and asked **Andrew Connolly** to take this to the ABO Board. The following points summarise the discussion:

- It is not always possible to have relationships with all the music services in your area because of staffing.
- The importance of repertoire in the success of the scheme and the great commissioning potential for good music for people at all stages of ability was recognised. **Steve Pickett** *Hallé* reported that Mark Elder was very interested in this. The BBC had already commissioned short pieces for the endangered instruments. Youth Music's aim was to ensure that all commissions are available to download from their website and they are investigating funding for this.
- Professionals can provide something extra but they are not a regular teaching resource; this needs to come from the music service infrastructure.
- Difficulties ensued when there was no music service and point of contact in a Local Education

Authority who took responsibility for music provision, even though schools wanted it. Ben Cole replied that at present, there was no way for a Borough to apply for the funding.

- What happens at post-18, when those who are learning cannot afford to buy an instrument? **Ben Cole** replied that the main target is Key Stage 2 pupils, but this will depend on a music service's need and although post 18 was out of Youth Music's remit, they recognised the problem and were working to build an evidence base and develop partners to work on this.

Youth Music Early Years Strategy

Fiona Harvey ABO reported that Hopal Romans was putting together an early years strategy and had asked for volunteers to work with Youth Music on this. The aim is to ensure music is part of all English nurseries and

- 1) to support Sure Start Children's Centres (SSCC) in England to provide regular structured music making activities
- 2) to train and develop the skills of Early Years practitioners in a selected number of SSCC's
- 3) to train and develop the skills of musicians engaging in the Early Years sector
- 4) to invest and develop family fun days

The following volunteered their services:

Nancy Evans *BCMG*

Nina Swann (nee Lyons) *LSO*

Rachel Selvidge *Philharmonia*

Monica Wilkinson *SCO*

Sophie Brown *CLS* (volunteered in absentia by
Rebecca Walsh)

Margaret Archibald *LMP*

The meeting also recommended Youth Music to contact Ursula Crickmore *Wigmore Hall*.

Listen Up!

Fiona Harvey ABO updated the meeting on developments for the Festival, including details of the six main themes. She requested all members keep sending in information about ANY of their activities in the Festival period up until September, including international work, as the breadth of information will be useful to provide background for the press. The deadline for information for the website before the official launch was **1 May 2004**, but it will be constantly updated after that point. There will be 12 live broadcasts out of the 42 nights programming and two nights will be devoted to Education & Communication work. The capacity for on-demand listening on BBCi will be increased and it is possible education recordings can be extended on this facility. BBC Radio 3 was putting a lot of funding into the Festival, so members need to produce the goods to ensure it is a success.

ABO requested all members to badge any promotional material with the Festival logos available from www.bbc.co.uk/radio3/listenup. This will help in raising the local profile of the Festival, complementing Ginny Macbeth's PR work on a national level. It is also essential for musicians to be involved and ABO will need individuals to be ambassadors for the Festival within member orchestras. The results of the Audience Development Challenge will be announced in the May edition of *Update*.

Music and Health Symposium

The Symposium will be linked to the *Listen Up!* theme and will take place in October. **Fiona Harvey ABO** requested the meeting to email suggestions for speakers and inform her of all the work they are doing that comes into this area in the broadest sense.

ABO Annual Conference

Fiona Harvey ABO requested feedback from the meeting on the recent Conference. The main points raised were:

- the day should have looked more at 'doing' and networks as well as the issues
- teachers from the Bournemouth area who attended had positive feedback
- a feeling that the 8% were talked about and not the other 92%, which was disappointing
- the idea of people bringing colleagues from their area with them had been lost

- the afternoon breakout sessions were good
- some delegates wanted to be challenged a lot more by Conference, with a broader discussion of music education
- having CEOs to present on the aim of Education within an organisation would be interesting
- more practical 'workshop' sessions

Continuous Professional Development and Research

Clare Lovett LPO reported back to the meeting on the CPD working group's activities. They had conducted a survey into opinions on CPD and found a few common issues, four of which they would like the meeting to discuss before a formal report is produced.

A) To pay or not to pay?

- Salary v. freelance issue
- Training v. 'real' work
- How much do you pay for training?
- Are education rates lower than regular ones? (NB: The ABO / MU Agreement rates for Education concerts are: i) One concert with or without rehearsal and contained within a spread over of three hours - 60% of the appropriate fee for a casual engagement. (ii) Two concerts with or without rehearsal and contained within a spread over of six hours - the appropriate fee for a casual engagement.
- Professional people spending professional time should be professionally paid
- Keep the debate going about the structure of training: would regionally based shared sessions be possible? Problems of scheduling, player exposure...

B) The merits of project specific training or CPD

- A mixture of both is needed
- Dependent on the training musicians have already had
- How do you do a skills audit? Questionnaires don't work.
- General training is valuable for those with little self belief in Education work
- Education work can have a positive effect on performance
- Specific training is important for the success of a project
- The label 'training' can cause a problem
- Actions for ABO: develop an educational code of practice in consultation with MU, examples of best practice policies, information sheets,
- ABRSM website a useful resource

C) How much can CPD have an artistic intention?

- Bad press given to 'warm ups' so should start workshops differently
- Contradiction of individuals programme v. orchestras programme
- Present works developed as part of projects in the orchestra's main programmes
- Can CPD created work be powerful enough to be presented alongside the core repertoire?
- Potency of musicians with confidence of their own creativity
- Increasing artistic profile of Education work and the dangers of a certain type of work always being produced – keep it alive
- Potential of CPD to define what we mean by a commission
- ABO has a positive role as a third party, can help to find new leaders and break the workshop 'mafia'
- Recognise the value of skill-sharing away from specialist leaders

D) What do we want players to get out of training?

- Confidence to do this kind of work
- Encourage musicians to be more active
- Open opportunities for those who want to delve deeper into the philosophy behind the work they do – do musicians understand this? If not, why not?

- Ownership of programme
- Mentors to feedback on workshop session in which players are involved in
- Dichotomy of skills used in an orchestra and those in education. Is there tension between these? Has education work influenced what it means to be an orchestral musician?
- ABO website could provide a list of courses, information sheets, book lists, links to subject articles, encourage Community groups to post events

Ben Cole Youth Music added that they see CPD as very important and are looking at creating hubs as practical resources in regions that musicians can go to and use for training. This will be led by Rachel Gardner and our discussions will need to be fed in to this.

Action: Ben to put Clare Lovett and Rachel in touch. **Fiona Harvey** outlined the development of the Creative and Cultural Industries Sector Skills Council, which will be employer led and should be established by January 2005.

News Round Up

CRB

Fiona Harvey reported the Manchester Camerata's CRB spot check and a general discussion of the difficulties of continual CRB rules and policy changes followed. Members reported that the lack of a regular contact and a lack of understanding of our work was an issue. **Ben Cole** reported that Youth Music was talking to ACE about their 'safeguarding arts advisors' in their Education department and it was worth speaking to them.

Creative Partnerships

Fiona Harvey ABO reported that Peter Jenkinson was leaving and restructuring looked likely as it was rolled out to new areas.

Music Manifesto

Fiona Harvey ABO had been attending the seminars hosted and chaired by David Miliband MP and had been feeding through comments to the process. The ABO had to decide whether to sign it or not. This had been discussed at the recent ABO Council meeting, where concern was expressed over the lack of action points and funding as well as the 'civil-service language' although the general tenor of the document was fine. The ABO's line is that if the DfES wants professional musicians to do more work in schools then they are going to have to fund this properly. Other bodies are also considering whether or not to sign for similar reasons.

ABRSM Symposium

This is in June and Fiona Harvey is unable to attend but would like to send an ABO representative and requested delegates to volunteer.

ACE Insights Conference

Keith Stubbs CBSO reported that only three orchestras had attended this and it was a very good opportunity to meet people working in other genres. He was very impressed with the event and would highly recommend attending the next one. **Louisa Milburn VIVA** concurred, she had met many people from her region she didn't know and it was opening many doors. **Anne Gallacher RBS** said she was on the steering group for the Conference and would report back that orchestras did not know about it.

NAME

Keith Stubbs CBSO reported that he had been invited to join the national executive committee and that NAME was responding well to his input. The organisation's profile and impact had grown and he asked the meeting if he should push for a corporate membership to include orchestras? The meeting agreed.

AOB

Fiona Harvey ABO asked for feedback on her E-Bulletin. The meeting generally felt it was very useful.

Keith Stubbs CBSO reported that CBSO were launching their new Youth Orchestra that day and he would be speaking about it on BBC Radio 3's *In Tune* that night.

Fiona Harvey ABO reported that Andrew Bennett and a group from the Netherlands wished to observe our work as part of the British Festival in Amsterdam, which both CBSO and ASMF are part of.

Date of next meeting: Monday 20 September 2004