THE 2013 MR & MRS GERALD FRANK NEW CHURCHILL FELLOW
to learn from the world’s best participatory orchestral education
programs to aid the development of similar programs
in South Australia.

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Signed  CHRISTOPHER MARK WAINWRIGHT          Date       9 May 2014
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INTRODUCTION

Over eight-weeks in January and February 2014 as the 2013 Mr & Mrs Gerald Frank New Churchill Fellow, I observed orchestral education and other related music education programs in the United Kingdom, Federal Republic of Germany and the United States of America.

From the outset appreciative that the Fellowship is a once in a life-time opportunity I attempted to dismiss any pre-existing conceptions and sought through observation, consideration and analysis, to arrive at new and unexpected viewpoints.

Through observing different orchestral education programs, meeting inspirational educators and administrators and reflection, I came to realise that I needed to think more about lifelong learning, rather than just school-based education; because orchestral programming can play a role in lifelong learning and for an orchestra to remain relevant and vibrant in the 21st century they need to be a central part of their community.

I thank the Winston Churchill Memorial Trust and the generosity of Mr & Mrs Gerald Frank New for this rare and invaluable opportunity to observe educational programs, meet with educators and arts administrators and to attend inspiring world-class orchestral concerts.

From the early stages of planning the Fellowship and through to its completion, I was immensely humbled by the generous support, wisdom and advice I received from leaders in the Australian and international orchestral community. Having that wealth of expertise and support played a key part in the Fellowship’s success.

Thank you to the Adelaide Youth Orchestras Inc. (AdYO) Board and Staff and in particular, Chair Rosie Burn and Deputy Chair Dr Jula Szuster for their support. I also wish to thank Jula for the huge contribution she made as Acting General Manager of AdYO in my absence.

Sincere thanks to my life-partner, Andrew - without his support and care this Fellowship would not have been possible.
EXECUTIVE SUMMARY

Fellow’s Contact Details

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General Manager
The Adelaide Youth Orchestras
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Phone +61 8 8233 6256
Email: wainwrightc@adyo.com.au

Fellowship Highlights

• Attending Paul Rissmann’s adult education CBSO Tuned In concert about Stravinsky’s Petrushka.

• Meeting with John Summers, Chief Executive, the Hallé – where he clearly explained how education and community fit with that orchestra’s strategies and his insightful questions.

• Scottish Chamber Orchestra’s SCO Connect workshop where a singer and a percussionist worked with disadvantaged teenagers: observation of diverse educational approaches and the roles of creativity and student voice in orchestral education.

• Sage Gateshead – a concert hall and community-centred music educational setting where people from all stages of life participate in music educational activities.

• Association of British Orchestras (ABO) National Conference – allowed me to gain a great appreciation of the UK orchestral landscape and the similarities that exist in the UK, USA and Australia.

• Joanna Massey, Director of School Programs, the Weill Music Institute at Carnegie Hall and her colleagues were very keen to share their knowledge. They all demonstrated a deep awareness of the broad issues which impact on music education opportunities and are seeking to find lasting solutions to address them.

• Kay Anderson, Manager, Education Programs at San Francisco Symphony - allowed me to learn a lot about her program, but also helped create opportunities for me to experience other music companies’ education programs.

Knowledge Gained

• That the opportunity for students to participate in the creation and performance of music heightens the emotional and educational impact of the music educational experience.

• That globally there is continuing and increasing demand for high-quality music education opportunities. Through partnering orchestras with educators and funders and thinking innovatively one can achieve highly effective outcomes.

Dissemination

• Strengthen and develop relationships with key partners and other arts and music education organisations and share information and ideas for new educational possibilities.

• Distribute and present this report to the Australian music and music education sectors.
FELLOWSHIP PROGRAM

Saturday 21 December 2013

Adelaide

- Paul Rissmann – London-based animateur and music educator. He has developed projects for orchestras including: Vienna Philharmonic in Abu Dhabi, Valery Gergiev and the London Symphony Orchestra in Trafalgar Square, Esa-Pekka Salonen and the Philharmonia at the Royal Festival Hall and presented a Young People’s Concert with the New York Philharmonic in Avery Fisher Hall.1

Wednesday 8 January - Saturday 11 January 2014

Birmingham

- City of Birmingham Symphony Orchestra (CBSO) and CBSO Youth Orchestra
  - Simon Webb, Director of Orchestral Management
  - Richard Bratby, Senior Education and Ensembles Co-ordinator
  - Catherine Arlidge, Sub-Principal Second Violin
  - Jackie Tyler, Cellist
  - Helen Edgar, Cellist

- CBSO, Birmingham Conservatoire and In Harmony Telford and Stoke-on-Trent
  - Richard Shrewsbury

- Birmingham Contemporary Music Group
  - Nancy Evans, Director of Learning and Participation

- Town Hall and Symphony Hall, Birmingham
  - Richard Hawley, Director of Artistic Programming and Projects

Sunday 12 January – Wednesday 15 January 2014

Manchester

- The Hallé and Hallé Youth Orchestra
  - John Summers, Chief Executive
  - Sue Voysey, Head of Ensembles
  - Naomi Benn, Head of Ensembles
  - Steve Pickett, Education Director

- Association of British Orchestras
  - Fiona Harvey, Education and Youth Ensembles Consultant

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1 http://paulrissmann.wordpress.com/about/
Monday 20 January–Wednesday 22 January 2014

Edinburgh

- Scottish Chamber Orchestra
  - Roy McEwan OBE, Chief Executive
  - Lucy Forde, SCO Connect Director

- Canongate Youth Project, Edinburgh
  Observed and participated in SCO Connect Workshop

Friday 24 January–Sunday 26 January 2014

Gateshead

- Sage Gateshead / North Music Trust
  - Debbie Little, Placements and Volunteering Coordinator
  - Jacqui Cameron, Young Musicians Program Manager
  - Rosie Thomas, Trusts and Appeal Manager, Fundraising Department
  - Ed Milner, Head of Music Learning, Learning and Participation Department

- Royal Northern Sinfonia
  - Hannah Reynolds, Planning Manager

- Young Sinfonia, Sage Gateshead
  - Jacqui Cameron, Young Musicians Program Manager

Tuesday 27 January – Sunday 9 February 2014

London

- Wigmore Hall
  - Cath Sewell, Manager, Wigmore Hall Learning

- London Symphony Orchestra
  - Natalie Chivers, Community Projects Manager
  - Belinda Macfarlane, Second Violin

- Association of British Orchestras National Conference

- National Youth Orchestra of Great Britain
  - Sarah Alexander, CEO and Artistic Director

- Philharmonia Orchestra
  - Lindsay Wilson, Director of Education

- BBC Symphony Orchestra
  - Becky Dixon, Learning Coordinator, BBC Performing Groups and Proms (Job Share)
  - Lauren Creed, Learning Coordinator, BBC Proms and London Performing Groups (Job Share)
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<thead>
<tr>
<th>Date Range</th>
<th>Location</th>
<th>Events/Activities</th>
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<tbody>
<tr>
<td>Monday 10 February –</td>
<td>Berlin</td>
<td>• Berlin Philharmonic</td>
</tr>
<tr>
<td>Wednesday 12 February</td>
<td></td>
<td>○ Dr Andrea Tober, Manager of Education Programs</td>
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<tr>
<td>2014</td>
<td></td>
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<tr>
<td>Friday 14 February –</td>
<td>New York</td>
<td>• New York Philharmonic</td>
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<tr>
<td>Tuesday 18 February 2014</td>
<td></td>
<td>○ Debora Kang, Education Assistant</td>
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<td></td>
<td></td>
<td>○ Richard Mannoia, Teaching Artist</td>
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<tr>
<td></td>
<td></td>
<td>○ David Wallace, Teaching Artist</td>
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<td></td>
<td></td>
<td>• Public School 165 Robert E. Simon, Manhattan</td>
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<td></td>
<td></td>
<td>Observed New York Philharmonic’s Education Program</td>
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<td></td>
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<td>• Carnegie Hall</td>
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<td></td>
<td></td>
<td>○ Sarah Johnson, Director of the Weill Music Institute</td>
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<td></td>
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<td>○ Joanna Massey, Director, School Programs, the Weill Music Institute</td>
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<td>○ Doug Beck, Director of Artist Training Programs (including the National Youth Orchestra of the United States of America), the Weill Music Institute</td>
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<td></td>
<td></td>
<td>• New York Youth Symphony</td>
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<td></td>
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<td>○ Shauna Quill, Executive Director</td>
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<tr>
<td>Wednesday 19 February</td>
<td>Los Angeles</td>
<td>• Los Angeles Philharmonic</td>
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<tr>
<td>– Friday 21 February 2014</td>
<td></td>
<td>* Take a Stand Symposium about El Sistema inspired programs</td>
</tr>
</tbody>
</table>
Saturday 22 February –
Tuesday 25 February
2014

San Francisco

- Alice Fong Yu Elementary
  Observed San Francisco Symphony’s Education Program
  *Adventures in Music*

- San Francisco Symphony
  - Kay Anderson, Manager, Education Programs
  - Anastasia Herold, Education Program Assistant
  - Emily Nelson, Education Programs Associate

- San Francisco Symphony Youth Orchestra
  - Donato Cabrera, Conductor
  - Jason Pyszkowski, Youth Orchestra Manager

- San Francisco Opera
  - Joseph Castañeda, School Programs Associate
  - Ruth Nott, Education Director

- SF Jazz
  - Rebecca Mauleon, Director, SF Jazz Education

- Yick Wo Elementary
  Observed San Francisco Opera’s Education program *Opera ARLA: Arts Resources in Action*

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Thursday 27 –
Friday 28 February 2014

Dallas

- Dallas Symphony Orchestra
  - Jamie Allen, Director of Education
## CONCERT DIARY

### Thursday 9 January 2014
7.30pm  
Symphony Hall, Birmingham  
City of Birmingham Symphony Orchestra  
Andris Nelsons, Conductor  
Lars Vogt, Piano  
Prokofiev  
Mozart  
Stravinsky  
Symphony No 1 (Classical)  
Piano Concerto No 27, K.595  
Petrushka

### Saturday 11 January 2014
7.00pm  
Symphony Hall, Birmingham  
City of Birmingham Symphony Orchestra  
Andris Nelsons, Conductor  
Paul Rissmann, Presenter  
Stravinsky  
Infernal Dance from *The Firebird* Suite  
An introduction to Stravinsky's *Petrushka*  
Petrushka

### Wednesday 15 January 2014
2.15pm  
The Bridgewater Hall  
Manchester  
The Hallé  
Nikolaj Znaider, Conductor  
Simone Lamsma, Violin  
Tchaikovsky  
Rachmaninov  
Capriccio Italien  
Violin Concerto  
Symphonic Dances

### Saturday 25 January, 2014
7.30pm  
Hall One, Sage Gateshead  
Newcastle upon Tyne  
Royal Northern Sinfonia  
Lars Vogt, Conductor & Piano  
Beethoven  
Mozart  
Beethoven  
Beethoven  
Coriolan Overture  
Piano Concerto No 24 in C minor  
Symphony No 4 in B flat  
String Quartet No 11 in F minor  
Serioso Op 95

### Thursday 30 January, 2014
7.30pm  
Barbican Hall, Barbican, London  
London Symphony Orchestra  
Sir Antonio Pappano, Conductor  
Janine Jansen, Violin  
LSO On Track  
Sir Peter Maxwell Davies  
Brahms  
Walton  
Fanfare: Her Majesty’s Welcome  
Violin Concerto  
Symphony No 1
<table>
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<tr>
<th>Date</th>
<th>Event</th>
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</table>
| Friday 7 February 2014 | Kate Royal, Soprano  
7.30pm  
Wigmore Hall, London  
Malcolm Martineau, Piano  
Lieder by Schubert, Mahler and Richard Strauss |
| Saturday 8 February 2014 | Royal Ballet  
7.00pm  
Royal Opera House, London  
Orchestra of the Royal Opera House  
Barry Wordsworth, Conductor  
Rachmaninov  
Poulenc  
Performance of Bach’s *Art of Fugue* was cancelled due to a dancer being injured at the day’s matinee performance. |
| Monday 10 February 2014 | Staatskapelle Berlin  
8.00pm  
Philharmonie Berlin  
Grosser Saal  
Zubin Mehta, Conductor  
Daniel Barenboim, Piano  
Messiaen  
Brahms  
Piano Concerto No 2 in B major, Op 83 |
| Friday 14 February 2014 | Michael Feinstein  
8.00pm  
Stern Auditorium / Perelman Stage  
Carnegie Hall, New York  
Laura Osnes  
Julian Ovenden  
Tedd Firth, Music Director and Piano  
Bucky Pizzarelli, Guitar  
Mark McLean, Drums  
Sean Smith, Bass  
Tony Kadleck, Trumpet  
Aaron Heick, Saxophone |
**Saturday 15 February 2014**  
7.30pm  
The Metropolitan Opera  
Lincoln Center for Performing Arts, New York

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<thead>
<tr>
<th></th>
<th>Dvořák</th>
<th>Rusalka</th>
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<tr>
<td>Orchestra of</td>
<td>Ježibaba, a witch</td>
<td>Dolora Zajick</td>
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<td>Metropolitan Opera</td>
<td>Hunter</td>
<td>Alexey Lavrov</td>
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<td>Conductor</td>
<td>Yannick Nézet-Séguin</td>
<td>Piotr Beczala</td>
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<tr>
<td>First Wood Sprite</td>
<td>The Prince</td>
<td>Maya Lahyani</td>
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<tr>
<td>Disella Lárusdóttir</td>
<td>Gamekeeper</td>
<td>Julie Boulianne</td>
</tr>
<tr>
<td>Second Wood Sprite</td>
<td>Renée Tatum</td>
<td>John Relyea</td>
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<tr>
<td>Renée Lahyani</td>
<td>Kitchen Boy</td>
<td>Emily Magee</td>
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<tr>
<td>Water Gnome, Rusalka’s father</td>
<td>The Foreign Princess</td>
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<tr>
<td>John Relyea</td>
<td>The Prince</td>
<td>Emily Magee</td>
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<tr>
<td>Rusalka, a water nymph</td>
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<tr>
<td>Renée Fleming</td>
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**Friday 21 February 2014**  
8.00pm  
Walt Disney Concert Hall  
Los Angeles, California

<table>
<thead>
<tr>
<th>Simón Bolívar Symphony Orchestra of Venezuela</th>
<th>Tchaikovsky Violin Concerto</th>
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<tr>
<td>Gustavo Dudamel, Conductor</td>
<td>Tchaikovsky Symphony No 2 Little Russian</td>
</tr>
<tr>
<td>Alina Pogostkina, Violin</td>
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**Saturday 22 February 2014**  
8.00pm  
Davies Symphony Hall  
San Francisco, California

<table>
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<tr>
<th>San Francisco Symphony</th>
<th>Haydn Symphony No 6 Le Matin</th>
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<tr>
<td>Rafael Frühbeck de Burgos, Conductor</td>
<td>Haydn Cello Concerto No 1</td>
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<td>Alisa Weilerstein, Cello</td>
<td>Rimsky-Korsakov Scheherazade</td>
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**Thursday 28 February 2014**  
8.00pm  
Meyerson Symphony Center  
Dallas, Texas

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<tr>
<th>Dallas Symphony Orchestra</th>
<th>Fauré Pelléas et Mélisende</th>
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<tr>
<td>Jaap van Zweden, Conductor</td>
<td>Mozart Piano Concerto No 21</td>
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<tr>
<td>Louis Lortie, Piano</td>
<td>Ravel Elvira Madigan</td>
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<td></td>
<td>Ravel Daphnis et Chloé Suite No 2</td>
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<td>Ravel Bolero</td>
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FELLOWSHIP BACKGROUND

The purpose of this Fellowship, as stated in the Award’s citation was “to learn from the world’s best participatory orchestral education programs to aid the development of similar programs in South Australia”.

Prior to outlining and analysing what I observed during the Fellowship it is salient to provide some context as to the rationale behind this Fellowship’s purpose.

Participatory Orchestral Education

The rationale for focussing on participatory orchestral education came from my developed awareness that in the past there had been a tendency for orchestral educational experiences in Australia to be of more a passive nature. The typical model is one where students come to a concert hall to hear a concert, followed by perhaps meeting the musicians and asking questions.

I became aware, that in the United Kingdom and United States of America that over time, orchestral education has become much more participatory with creativity becoming integral to it.

I also feel that students benefit from a participatory approach. As participation allows them to learn musical skills, to express their creative voice and to gain a greater personal and/or emotional connection with the musical experience.

Recent Australian research of Martin, Mansour, Anderson, Gibson and Liem (2013, p. 721) supports this hypothesis that, “Arts engagement speaks to the quality of young people’s involvement, not simply its quantity … Arts engagement most significantly predicted adaptive motivation, academic buoyancy, and class participation … In terms of nonacademic outcomes, arts engagement most significantly predicted sense of meaning and purpose.”

Other benefits of participatory education delivered by musicians, according to Galton (2008, p. x) include:

- Giving pupils more time to think when planning and designing activities.
- Extending questioning sequences so that classroom discourse was dialogic rather than consisting of the more usual ‘cued elicitations’.
- Offering more precise feedback.
- Tending to extend rather than change pupils’ initial ideas.
Classroom Music and Music Curriculum in the United Kingdom, and Australia

United Kingdom

In 2011, Darren Henley, Managing Director of Classic FM published his report, *Music Education in England*. In that report he observed a number of inequalities and deficiencies in the British music education landscape and made recommendations to address them. Some of the issues identified in that report mirrored the then Australian music educational landscape.

Recommendation eight of this report contributed in part to the evolution of AdYO’s stronger role in the South Australian music education landscape.

**Recommendation 8:** The best model for Music Education includes a combination of classroom teaching, instrumental and vocal music tuition and input from professional music. Partnerships between organisations is the key to success (Henley 2011, p. 13).

Following the release of Henley’s report, in November 2011, the British Government released for implementation as early as Summer 2012, *The Importance of Music: A National Plan for Music Education*. One of the themes that arose in the report was the re-statement of the importance of excellence and the proposal to establish music education hubs. The hubs concept furthers Henley’s recommendation regarding partnering. In particular the partnership between schools, music providers and music organisations to identify and resolve local educational issues and challenges (Department for Education & Department for Culture, Media and Sport 2011, p. 10).

In early 2012, new funding of more than £171 million became available for arts organisations to obtain funding for music hub related projects. In announcing the funding, Arts Council England explained the hubs purpose as follows:

“Music education hubs will ensure that every child aged 5-18 has the opportunity to sing and learn a musical instrument, and to perform as part of an ensemble or choir.” (Arts Council England, 2012)

OFSTED (UK Government’s Office for Standards in Education, Children’s Services and Skills) in November 2013, after issuing prior reports about music education and partnerships, produced the report *Music in schools: what hubs must do*. In that report, OFSTED stated:

“The survey found that music hubs, working at their very best, can challenge and support school leaders to bring the numerous benefits of a good music education to all pupils, not simply the few who choose, or who have the resources, to specialise in the subject or an instrument. However, Her Majesty’s Inspectors found few examples of such good practice.” (OFSTED 2013, p. 1)

Australia

In 2005 the Australian Government’s Department of Education, Science and Training published, *National Review of School Music Education: Augmenting the Diminished*. In that report some of the issues included:

- Many Australian students miss out on effective music education because of the lack of equity of access; lack of quality of provision; and, the poor status of music in schools.
- Need for improved teacher training
- Supportive productive partnerships and networking with music organisations
- Improvement of music education in schools through supportive principals and school leadership, adequately educated specialist teachers, increased time in the timetable, adequate

It was also stated that there was a need for prompt action with music education “at a critical point” (Australian Government Department of Education, Science and Training, 2005, p. v). Alas for reasons unknown, the implementation of the report’s recommendations took considerable time.

At the *Australia 2020 Summit*, initiated by former Prime Minister Rudd, arts education was the first of three top ideas brainstormed by the Creative Australia working group under the heading of “Link the creative arts and education” (Australian Government 2008, p. 30).

In September 2009, the Australian Curriculum, Assessment and Reporting Authority (ACARA) commenced the process of developing a National (now Australian) Curriculum for the Arts. ACARA, starting with a shaping and review process (September 2009-January 2011), followed by a writing and review process (February 2011-June 2013), with implementation commencing January 2014 (Australian Curriculum, Assessment and Reporting Authority 2014).

In the new Australian Curriculum: The Arts: Music aims to provide students with the knowledge, understanding and skills to ensure that, individually and collaboratively, students develop:

- the confidence to be creative, innovative, thoughtful, skilful and informed musicians
- skills to compose, perform, improvise, respond and listen with intent and purpose
- aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions
- an understanding of music as an aural art form as they acquire skills to become independent music learners. (Australian Curriculum, 2014).

To achieve those aims it would be expected the most expedient way is for schools to partner with music organisations enabling teachers to gain new skills and to apply existing knowledge in new, and different and exciting ways. In appreciating the forthcoming Australian music curriculum landscape, I sought opportunities within the Fellowship to observe programs with similar aims and approaches.

**The importance of Artistic and Educational Excellence, Leadership and Organisational Culture**

Through utilising the words “world’s best participatory orchestral educational programs”, the aim was to observe exemplary programs, demonstrating sound leadership and organisational ownership by the orchestra’s management and musicians, where the organisation’s values of artistic and educational excellence are at the core of their programs.

**Artistic and Educational Excellence**

When delivering orchestral educational programs, often one is creating the first orchestral experience for a child. While some might think students might not know a lot, they probably have an innate ability to differentiate between what is engaging and imaginative, which lights their fire of curiosity, and something which comes across as poorly prepared.

The quality of the artistic product and experience directly correlates with the quality and impact of its educational benefits.

To advance the cause for arts education and its associated benefits, there has been much research and promotion of the benefits.
For example, the United States peak body, Arts Education Partnership (2012) identifies from a number of academic studies the following benefits of music education:

**A. Music education prepares students to learn**
1. Enhances fine motor skills
2. Prepares the brain for achievement
3. Fosters superior working memory
4. Cultivates better thinking skills

**B. Music education facilitates student academic achievement**
1. Improves recall and retention of verbal information
2. Advances maths achievement
3. Boosts reading and English language arts (ELA) skills
4. Improves average SAT (college readiness) scores

**C. Music education develops the creative capacities for lifelong success**
1. Sharpens student attentiveness
2. Strengthens perseverance
3. Equips students to be creative
4. Supports better study habits and self-esteem

With such knowledge, there is now a greater level of expectation from certain sectors of the educational community that orchestral educational programs will deliver on some or all of these elements.

In addition, with the recent establishment of new arts/music curricula in the United Kingdom and more recently Australia the need for orchestral educational programs to deliver educational outcomes against the curriculum has increased.

Research by Martin et al. (2013, p. 723) supports the importance of quality educational experiences. “The findings suggest that practice should not simply be focused on the quantity of arts participation; rather, there is a need to ensure quality factors such as engagement.”

**Leadership and Organisational Culture**

A key aspect of any orchestral or educational organisation’s ability to deliver an effective educational program relates to the organisation’s capacity to lead and its ability to foster a culture of curiosity, risk taking and a desire to deliver programs that are inspiring and/or life-changing which create an effective, multi-faceted learning experience.

Before further discussing this topic, as the words “leadership” and “organisational culture” have many meanings, they need to be defined.

**Leadership**
In 1999 Jo Broshanan defined leadership as “a special mix of gifts that include integrity, vision, the ability to inspire, a deep awareness of self, courage to innovate, and instant and impeccable sense of judgement.” (Leadership with You).

**Organisational Culture**
Edgar Schein defined organizational culture as “a pattern of shared basic assumptions that a group has learned as it solved its problems of external adaptation and internal integration, that has worked well enough to be considered valid and therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems.”
Leadership

In terms of the Fellowship’s project focus, a core underlying question was what role the leadership of an organisation has to maximise the impact of their music education programs. Whether it be chief executives, chairs of the board, principals, teachers and musicians they all play a role in creating a landscape or head set where music education is valued as an important part of their work. For example, do orchestral players think how and what they perform in the concert hall is more important than their music education work? Do principals think how the teaching of another subject is more important than the teaching of music? Do non-music teachers tolerate music education because of its demonstrated benefits? Or do they see it is an integral part of their students’ education?

Organisational Culture

As already noted, leadership and organisational culture are interconnected concepts. Thus why I was interested in attempting to as part of this Fellowship to understand and observe the role organisational culture plays in creating an ethos where education and its value are integral to the organisation’s being.

The Adelaide Youth Orchestras and Music Education

Each year the Adelaide Youth Orchestras (AdYO) provide 250 of South Australia’s young musicians selected by merit with the opportunity to flourish in a vibrant and exciting musical environment – developing orchestral, musical and teamwork skills.

AdYO’s young musicians come together each week during term time for individual and group tuition and rehearsals. Their hard work culminating in over 20 inspirational orchestral performances each year.

Until the late 2000s, the delivery of skills development for AdYO musicians with the occasional school tour was the main focus of AdYO’s educational work. This was in a context of limited relationships between stakeholders in South Australia’s music education sector.

As part of developing and implementing AdYO’s inaugural strategic plan, a deeper and more strategic partnership was sought with the South Australian Government’s Department for Education and Children’s Services (now known as the Department for Education and Child Development). It was sought, as AdYO believed that through partnering with the Department that we could make a valuable contribution to the roll out of the new Australian Curriculum.

In mid-2012, AdYO entered this partnership with the Department for Education and Child Development which provided funds for a new part-time schools coordinator, making AdYO the first youth orchestra in Australia to have such a position and focus. This is allowing AdYO to find ways to improve relationships with schools and teachers, to deliver new programs and to also work collaboratively to find solutions to address issues of common interest between AdYO and the Department for Education and Child Development.
FELLOWSHIP

Orchestral Education in the United Kingdom

Over five weeks I visited, observed and/or met with staff from fourteen orchestras and music educational organisations in the United Kingdom and Federal Republic of Germany. I also attended one of the world’s leading orchestral conferences, the Association of British Orchestras National Conference.

What I visited and observed quite a large number of organisations in the United Kingdom, this is only a small amount of the activity that occurs annually. In 2013, British orchestras presented 8,387 educational sessions with attendances by children totalling 326,208 (Association of British Orchestras, 2014).

Birmingham

City of Birmingham Symphony Orchestra (CBSO)

During the residency with the CBSO, I learnt about:

- CBSO Learning and Participation Programs
- CBSO Youth Orchestra
- CBSO’s partnership with Birmingham Conservatoire

CBSO Learning and Participation’s mission is to offer musical excellence in performance and education, for the widest possible audiences and covering a broad repertoire.

Areas of focus include:

- Working in communities
- Working with schools
- Nurturing relationships
- Providing professional development and
- Working in partnership

In a 12 month period, CBSO presents 40 learning and participatory activities.

The CBSO engage with youth and young musicians, through the following initiatives

- Schools concerts
- Stay Tuned
- Youth Orchestra
- Sparks – skills development for future youth orchestra musicians
- Family concerts

To assist the CBSO musicians with playing an integral role in delivery of the programs, a level of professional development is provided to musicians.
Sparks
A skills development program for young musicians between 14 regional music centres, CBSO and the Birmingham Conservatoire. Connected with the Music Service Hubs, Sparks provides ways to engage and build networks.

Stay Tuned
This is a relatively new project of the CBSO where schools can develop their own unique program for students of all school ages to experience the CBSO.

For the project, two full days of workshops are delivered at each of the 12 schools, involving a maximum of 20 students at each school with a performance at the end. Each school also attends at least two CBSO concerts.

As part of the Stay Tuned project, students learn (with CBSO musicians) - compositional skills such as rhythm, chord sequences and leitmotifs (themes, imagery and music’s connections).

Apart from teaching students musical skills, Stay Tuned had the following outcomes:
- Creation of a network of 12 music teachers working together to address teaching issues.
- Raised the profile of music for senior and/or head teachers
- Students’ concentration has increased and other learning difficulties have been minimised

Other aspects of particular interest, included: CBSO Youth Orchestra’s commissioning program, Notelets – a program similar to AdYO’s Babies Proms, and learning about the region’s In Harmony programs, supported by some of CBSO’s musicians and young and/or upcoming graduates from the Birmingham Conservatoire.

Apart from meeting with musicians and administrators, I attended two concerts with the CBSO in the Symphony Hall. A particular highlight was to attend the CBSO’s Discovery concert where Rissmann led with the CBSO an in-depth analysis of Stravinsky’s ballet Petrushka. The analytical process involving spoken word, video, imagery and short performances of parts of Petrushka allowed the audience to gain through a precise, thoughtful and jargon-free presentation a deeper appreciation of this 20th century masterpiece.

Birmingham Contemporary Music Group
Whilst in Birmingham, I met Nancy Evans from the Birmingham Contemporary Music Group (BCMГ). She is a highly enthusiastic and thought provoking music educator. It was inspiring to discover this contemporary music ensemble’s youth and learning programs that is renowned for delivering diverse and successful initiatives engaging with children from the age of eight. BCMГ has two major youth programs:
- Music makers for students aged 8 to 11
- Zigzag Ensemble for students aged 12 to 16 who compose and improvise music

The schools programs which BCMГ has developed is Imagine, Compose where beginner musicians learn improvisational skills and teachers receive training prior to the workshop. Another is Big Ears – with small workshops, similar to their family concerts, where music is selected on its merits rather than on thematic concepts.

A long-term high school project is Sequenzas, inspired by the Sequenzas of leading contemporary Italian composer, Luciano Berio, where 14 to 16 year old composers write a work for a solo instrument.
**Town Hall Symphony Hall**

As part of Town Hall Symphony Hall’s (Birmingham) learning program they present discovery days are presented with the aim of demystifying all types of music and creating opportunities for school students to attend performances.

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**Manchester**

**The Hallé and Hallé Youth Orchestra**

On arriving in Manchester I observed the Hallé Youth Orchestras wind, brass and percussion section rehearsing Berlioz’s *Symphonie Fantastique* in preparation for a side-by-side\(^2\) performance in February 2014 with the Hallé.

**Meeting with Steve Pickett, Head of Education, The Hallé**

During this meeting I learnt about their education programs which each year provide 70 programs attended by 44,000 students and teachers.

The Hallé’s education program in recent times, in part due to hubs and a new curriculum, has become more strategic and coordinated.

Four areas the education programs cover are:

- Curriculum support – classroom music
- Instruments support – instrumental music hub and teaching
- Access to performances
- Access for students with special needs

The Hallé’s musicians are actively involved with the education program and receive a lot of mentoring. The education program also provides professional experience for students studying at the Royal Northern College of Music and Manchester University.

**Meeting with John Summers, Chief Executive, The Hallé**

One of the reasons for the creation of the Hallé Youth Orchestra was to create a professional and meaningful role for the orchestra’s assistant conductor.

Summer’s mindset which evolved during his time at Northern Sinfonia (Gateshead) is that education plays a key role in an orchestra’s future and in no way does it make your orchestra a lesser one.

**Meeting with Naomi Benn, Head of Ensembles, The Hallé**

The Hallé Youth Orchestra exists to provide orchestral opportunities for students who don’t have opportunities at school or at the conservatoire. The approach they have with all of the students is to treat them as professionals with communication for over 13s going to the student, so that they are responsible for their own participation. This occurs after advising the students’ parents at the start of a rehearsal season. Due to financial constraints the Hallé Youth Orchestra does not commission new works.

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**Association of British Orchestras’ North West Youth Orchestras Meeting**

This meeting was held at Hallé St Peter’s to discuss research undertaken about the UK’s regional youth orchestras and to discuss ways they can address issues and create opportunities through partnering with other youth orchestras, professional orchestras and borough music services.

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\(^2\) Side-by-side means a professional orchestral musician sits next to a young musician and plays with them and perhaps provides some coaching and/or mentoring.
Edinburgh

Scottish Chamber Orchestra (SCO)

SCO’s education outcomes are not about the number of students who participate, but more are about the delivery of high quality programs, engagement and the program’s legacy. SCO Connect oversees all of SCO’s education and outreach programs. The main orchestral-education related programs which SCO deliver are *SCO Vibe*, master-classes, family concerts, *Masterworks* and residencies.

*SCO Vibe*

*SCO Vibe’s* focus is on children, from all ages and walks of life, creating music. Musicians from SCO and Edinburgh Music Service deliver the programs in schools, and then during a weekend or school holidays a more advanced program exists for students, led by animateur, Paul Griffiths.

*Masterworks*

*Masterworks* is a program aimed at making contemporary or challenge orchestral music more approachable to school students predominantly studying classroom music. To ensure the project’s longevity, the detailed program of teacher in-servicing, workshops with SCO musicians and classroom activities. A key part of ensuring the project’s legacy is investment in the program from schools and the local music services.

*Residencies*

The focus of residencies is to discover how SCO and a school can create an embedded relationship over a period of time so that it achieves numerous educational, cultural and social impacts throughout the whole school.

*SCO Vibe Workshop at Canongate Youth Project, Edinburgh*

As part of the residency with SCO, I participated in a two-hour workshop with a percussionist and a singer who worked with approximately 10 teenagers who have left school. The project fostered musical and social skills and allowed every participant to create music through improvisation using voice and/or hand percussion. By the end of the workshop, the participants had created refined improvisations and learnt new musical skills.

*Meeting with Roy McEwan OBE, Chief Executive SCO*

SCO is recognised as a national performing arts company which receives its funding directly from the Scottish Government. As part of the funding there are no prescriptive educational outcomes - rather it is the case that it is an expected outcome as part of the organisation’s concerts, community and education programs.

Education programs commenced in the 1980s when there was a lot of activity, without perhaps the current level of focus on teacher resources and quality. The organisation’s culture is now one of learning across life which is central to everything they do.

*SCO Exploring Music Lecture*

Tom Wilkinson at University of Edinburgh presented a two-hour lecture for an audience of about 10 people aged over 50 about Mozart’s symphonies no 36 ‘Linz’, no 40 and ‘Great’ Mass in C minor, three works which SCO will perform in April and May 2014. The workshop covered aspects of Mozart’s style, harmonic language, orchestration, and performance practice.
Gateshead

Sage Gateshead
Thanks to Debbie Little, Sage Gateshead’s Placement and Volunteer Coordinator, I was given numerous opportunities to meet with their leadership team, attend and participate in learning activities, observe rehearsals and to hear the Royal Northern Sinfonia in concert.

Sage Gateshead own its building with numerous flexible performance and learning spaces. Combined with a deep passion and respect for all musics and learning. They deliver one of the United Kingdom’s most innovative and visionary learning programs. Whether you are in-utero or close to death, Sage Gateshead has a musical learning opportunity.

My whirlwind visit commenced with an action packed early years music making class, attended by twenty 0-5 year olds. There were numerous songs and interactive activities for parent / grandparent and child to do at the class, learn, perform and then take home.

Hannah Reynolds, Planning Manager, Royal Northern Sinfonia
Hannah Reynolds provided an overview of the Sinfonia’s activity and the contributions Royal Northern make to the Sage’s learning programs. Royal Northern Sinfonia is part of Sage Gateshead and is the UK’s only full-time chamber orchestra. Their musicians have time to be able to be involved and engaged with the program. The variety of learning programs he Sinfonia is involved with include school visits, tutoring of students in the youth sinfonia and other learning programs, supporting the In Harmony program, leading educational workshops and youth concerts.

Rosie Thomas, Trusts and Endowment Appeal Manager, Sage Gateshead
Sage Gateshead raise funds through friends’ programs, chair sponsorship and other appeals. If they achieve their current fundraising goal, it will be matched by the British Arts Council’s Catalyst Arts scheme.

Ed Milner, Head of Music Learning, Learning and Participation Department, Sage Gateshead
Ed explained the organisation’s culture of holistic learning and all music being equal. In brief, well before the building was constructed just over ten years ago, people from diverse music organisations met and formed the North East Music Trust which manages the Sage, and they came to the clear view that performance and education are equally important.

The Sage Gateshead’s learning program consists of:
- Early years
- Schools programs
- Young musicians
- Degree programs hosted with Sunderland University
- Youth Participation
- Community

During the residency, I attended two musicianship classes where I participated in classes based on Kodály and Dalcroze methodologies and observed the Youth Sinfonia rehearsing Beethoven’s Symphony No 8.
London

During my two week stay in London, I discovered and observed learning programs of the following world-class orchestras and a chamber music presenter:

- Wigmore Hall
- London Symphony Orchestra
- National Youth Orchestra of Great Britain
- Philharmonia Orchestra
- BBC Symphony Orchestra

**Wigmore Hall Learning**

Through meeting with Cath Sewell (Manager, Wigmore Hall Learning) I gained a very thorough and in depth knowledge about Wigmore’s early years, preparatory and secondary school and outreach learning programs. Of particular interest was the inclusive approach that values all types of music and music making. The focus is on quality learning experiences, which ideally have some legacy.

**Association of British Orchestras National Conference**

The two and a half day conference featured presentations from music educators, orchestral management, musicians and public servants from funding agencies. The presentations covered a range of topics including the orchestra’s role in creating key communal spaces, youth orchestras, digital learning, how orchestras engage with society to music education. They were all very inspiring and thought provoking. Many of the presentations gave me ideas about things which AdYO could possibly undertake.

Some of the highlights of the sessions included Sarah Alexander’s presentation about the National Youth Orchestra of Great Britain, Music Hubs case studies and the CEO of Detroit Symphony Orchestra’s presentation about how she recreated the organisation’s purpose to ensure its relevancy during a time of great financial turmoil. Nearly every presentation was highly memorable, informative and demonstrated interesting and new ideas.

**National Youth Orchestra of Great Britain (NYOGB)**

*Meeting with Sarah Alexander, Chief Executive and Artistic Director*

This meeting was organised to explore further about the organisation’s approach to student leadership, creativity and commissioning, which she had discussed in her presentation at the Association of British Orchestras conference.

NYOGB’s approach to new music is that it is all about creativity, taking risks and developing the listening skills of the student musicians. A particular way NYOGB is developing musicians’ listening and aural skills is through singing. The utilisation of singing was to acknowledge that young people connect and engage with music in many different ways.

At every NYOGB residency there are opportunities for musicians to engage with composers. For example, composers are given ten minutes of rehearsal time to use creatively with the musicians to test sound and rhythm ideas, supported with recording. Orchestral leaders, in order to develop their communicative and creative skills, are consulted in the preliminary stage of the creative development of new works.

Sarah’s theatre background had led her to empower orchestral musicians to be equal collaborators with the conductor and to take ownership and pride for the results created in the concert hall, as actors do in theatre.

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3 Notes from some of the Association of British Orchestras 2014 National Conference sessions can be downloaded from: http://www.abo.org.uk/connecting/annual-conference/conference-archive.aspx.
As part of the orchestra’s holistic approach, students regularly undertake physical warm ups led by actors which relate to people skills, communication and playfulness. The 15 minutes dedicated to warm ups has significantly reduced injuries and helped the students to better engage with their peers.

**Philharmonia Orchestra**

Lindsay Wilson, Director of Education met with me to outline the work of the Philharmonia Orchestra’s education program, which incorporates the orchestra’s unique selling points of:

- Conductor, Esa-Pekka Salonen
- Digital technologies
- Regional residencies

Types of education work which Philharmonia delivers include:

- Schools
- Community
- Adult
- Instrumental Learning
- Emerging Artists

Philharmonia’s musicians play a key role in the delivery and creation of the company’s education program. Presently close to 95% of the company’s education work is delivered by Philharmonia musicians.

Philharmonia has 1.5 FTE education staff and due to the organisation’s small size there is a greater flexibility as to how the education program is delivered.

Digital education is presently not a key part of their classroom education programs, apart from their state of the art iPad app.4

Key aspects of the education program are live projects such as Re-Rite5 and *Universe of Sound* where students and teachers in non-traditional spaces can engage with the orchestra. This includes teacher training, guided tours and play along / side-by-side workshops with the Philharmonia.

*MusicLab*, the latest project which Philharmonia is developing for delivery in Devon and Cornwall utilises digital content, live concerts and community engagement. This two year project (2014-15) is pushing boundaries in terms of education, orchestral engagement and the organisation’s community engagement. This project is being delivered as a consortium with three music hubs, local authorities and a university.

For a number of years, as part of the orchestra’s regional residencies, the company has been delivering educational works in locations such as Bedford, Leicester, Canterbury and Basingstoke. One of their early projects was *Orchestra Unwrapped* an engaging and exciting concert series for seven to eleven year olds in Leicester6 which originally evolved as a way to secure the orchestra’s ongoing support from the Council.

4 [http://www.philharmonia.co.uk/shop/114/the_orchestra_app](http://www.philharmonia.co.uk/shop/114/the_orchestra_app)
5 Examples of Re-Rite can be found at [https://www.youtube.com/playlist?list=PLqR22EoueCymxMi0KJhM1wQSGdfkMfugr](https://www.youtube.com/playlist?list=PLqR22EoueCymxMi0KJhM1wQSGdfkMfugr)
6 [http://www.philharmonia.co.uk/explore/projects/education/schools_concerts/orchestra_unwrapped](http://www.philharmonia.co.uk/explore/projects/education/schools_concerts/orchestra_unwrapped)
BBC Symphony Orchestra (BBCSO)
BBC Symphony Orchestra commenced their education program about ten to twelve years ago and has only become more formalised in the last few years.

The areas of education which BBCSO deliver are:
- Schools
- Families and public participation
- Talent nurturing
- Audience development

Talent nurturing is very broad and it includes creative projects which respond to the orchestra’s artistic projects, for example their Villa Lobos Total Immersion Day at the Barbican (Broughton).

*Come and Play* which occurred on Sunday 9 February is a community project where anyone can register to join a small number of BBCSO musicians to rehearse a couple of works in the course for the day. The works Michael Seal, Associate Conductor from the City of Birmingham Symphony Orchestra rehearsed were Mussorgsky arr. Ravel *Pictures at an Exhibition* and Tchaikovsky Symphony No 6 *Pathétique*.

Since the establishment of music hubs the Schools Program has significantly changed to a model of partnering schools in different ways that best suit each school. Concerts, talks, creative exercises and schools concert at Maida Vale (inner metropolitan London) are also incorporated.

BBCSO does not deliver family concerts. Rather, they present pre-concert workshops for up to 225 families with inexpensive tickets. They also manage an orchestra project where family members can join the orchestra with roughly 100 participants. The process is informal and connects to the BBCSO’s repertoire. This orchestra performs at the Proms and elsewhere around London and the United Kingdom.

BBCSO has partnerships with the Royal College of Music (RCM) and the Guildhall School of Music and Drama (Guildhall). RCM students undertake placements as part of professional development. Guildhall composers participate in an octet project where four of the musicians are from the BBCSO and the other four are from the Guildhall. The composers are also mentored by the BBCSO musicians as part of the young composers’ skills development.

Villas Lobos Total Immersion project is a collaborative process to create a new work. Created and performed by 30 students aged between 12 and 18 years, it incorporates a street band of brass and samba drums, plus a music service school chorus, supported by a family chorus and the BBC Singers. This 10 to 15 minute long work will be documented by BBC Radio 3 for an interval feature.

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**Berlin**

During a three day visit to Berlin, I attended a performance by Staatskapelle Berlin, met the Berlin Philharmonie’s Director of Education, Professor Andrea Tober, and visited a very impressive instrument museum located next to the Philharmonie, as part of the Kulturforum.

The concert with Staatskapelle Berlin, conducted by Zubin Mehta, allowed me to hear Messiaen’s work for wind, brass and percussion, *Et expecto resurrectionem mortuorunm* – an aurally challenging piece of great virtuosity and Brahms Piano Concerto No 2 with Daniel Barenboim as soloist.
To meet with the Berlin Philharmonic was a most enlightening opportunity to discover a very rich and diverse program of early learning and schools programs with innovative approaches in terms of creativity, outreach and the frequent use of new music. Whilst a relatively young program, only established when Sir Simon Rattle joined the company nearly ten-years ago, it has achieved an impressive output of innovative and creative educational projects.

The Berlin Musical Instrument Museum features a very large collection of instruments from the Renaissance to the mid-20th century. It was of particular interest to find some very fine specimens of early orchestral instruments, particularly of the woodwind and brass families.

**Orchestral Education in the United States of America**

In 2012 the United States Department of Education released data about the state of arts education in American schools, *Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-10* which highlighted that many students are receiving minimal levels of arts education. Two other key points noted by Rosen and Noonan (2012) were:

- Only 15 percent of elementary schools offered music instruction at least three times per week…
- The percentages of schools offering music education declines as the percentage of students eligible for free or reduced-price lunch increases (Rosen & Noonan, 2012, p. 14).

Making a direct comparison of this data in Australian context is difficult. However, what can be stated, based on data in the 2005 *National Review of School Music Education*, is that Australian school students also experience a great disparity in the amount and quality of classroom music teaching.

During the last ten years in the US there has been a growth in strength and impact of orchestral education programs and a growth in advocacy for school based programs (Rosen & Noonan, 2012, p. 15).

In the USA half a million people are involved in orchestras. During the 2010-11 season over 10,500 educational concerts were presented, with the likelihood of one in three having been free of charge (League of American Orchestras, 2013).

**New York**

On Friday 14 February 2014, I spent most of the day attending meetings with the education staff at Carnegie Hall and the New York Philharmonic.

The day commenced with me attending two classes as part of the New York Philharmonic’s (NY Phil) *Pathways to the Orchestra* at Public School 165 Robert E Simon in Manhattan, where I observed a grade five and a grade two/three class.

The grade five class undertook visualisation, answering questions about the feelings expressed in Britten’s *Peter Grimes* and identifying the emotions they would feel about graduating. Five of the identified emotions were allocated to five groups who used those themes to create their own music using the recorder whilst also learning notes and then writing them down using alpha/visual notation. This creative process utilised team work, negotiating and communication skills. After approximately 15 minutes the students played the work on their recorders to their peers and the students were asked to make observations about the music performed in terms of pitch, character and other musical elements.
In the second class with the grade two/three students they were firstly asked to share what they liked and enjoyed about recently attending the NY Phil’s School Day Concerts where they heard Britten’s *Young Person’s Guide to the Orchestra* and works written by teenaged composers who are part of the NY Phil’s *Very Young Composers* program. Then the class were taught the final notes of B-flat and C-sharp on the recorder so they could learn to play the D harmonic minor scale.

**Carnegie Hall**

Meetings took place with the Weill Music Institute Staff:

- Sarah Johnson, Director of the Weill Music Institute
- Joanna Massey, Director of School Programs
- Doug Beck, Director of Artist Training Programs (including the National Youth Orchestra of the United States of America)

During these meetings I learnt about programs at Carnegie Hall’s the Weill Music Institute and the philosophies which underpin their work.

The Weill Music Institute works in a very broad manner to provide learning and creative opportunities for children and other members of the community. A significant program of activity, it includes over 50 performances in the five boroughs of New York.

This is made possible through numerous collaborations with city departments, including health, justice and education.

The three big priorities of the Institute are:

- Direct service – ensuring all of their programs provide positive impacts for their participants
- Collegial support for the field of music education at a local, national and international level
- Generation of new knowledge – through creating tools and resources

When Carnegie Hall established the National Youth Orchestra of the USA, a key part of their messaging was that it is only able to exist because of the work and leadership of other youth orchestras and music educators.

A particular area in which Carnegie Hall has invested is in middle school (grade five to eight)/ junior high school (grade six to nine) which is a stage when high levels of students can drop out of learning music. This, in part, is being achieved with a vocal program called *Count Me In* which provides an after school choral program for students who don’t have a choral or music program in their school.

The Weill Music Institute’s work continues at higher grades with their Creative Learning Projects, where groups of students throughout the year learn and create works. The methodologies used in this program are also utilised in their outreach programs with probation centres and schools.

In meeting with Doug Beck, I learnt about the National Youth Orchestra of the USA’s inaugural tour with Joshua Bell and Valery Gergiev, with particular discussion about the skills development the tour provided the students. Key areas they covered included community engagement, how to work in a side-by-side orchestra and skills required for touring.
New York Philharmonic (NY Phil)
Their education program headed by Theodore Wiprud has five administrative staff, 21 teaching artists and two teaching artist apprentices. In meeting with Debora Kang NY Phil’s Education Assistant I learnt more about their Schools Partnerships Program, which I had earlier observed being taught at P.S. 165 School.

The program lasts three years with a curriculum called *Pathways to the Orchestra*. Presently the NY Phil delivers about 14 to 16 partnerships which are made possible through philanthropic and corporate support and the school paying a small fee. As part of the partnership, the partnered schools attend a School Days Concert, which also includes professional development for the classroom teachers.

Other programs which NY Phil deliver include:

- *Very Young Composers* Workshops: a program for middle school aged composers who have lessons at the NY Phil and then have their works performed at the Schools Day concert.
- Workshops and Clinics: where school students come to NY Phil to hear a concert or rehearsal and then they hear a musician speak or participate in a master class
- International: a fee for service program where teaching artists visit and provide skills development to overseas teachers.

New York Youth Symphony (NYYS)
Established over 50 years ago, the New York Youth Symphony has a reputation of being one of America’s finest youth orchestras. It has five programs: youth orchestra, chamber orchestra, jazz orchestra, conductor training and young composers programs. NYYS is fortunate through benefaction to provide free programs for over 120 students at the cost of $6,000 per student. A long term focus of the organisation has been to commission new works and to provide high quality education which builds beneficial foundations for students who have gone on to tertiary study at the US’ leading conservatories.

Los Angeles
The visit to Los Angeles coincided with a three day national convention of the US El Sistema movement, entitled *Take a Stand* hosted by the Los Angeles Philharmonic as part of their Tchaikovsky Festival with visiting orchestra, the Simón Bolívar Symphony Orchestra of Venezuela.

During the one and a half days of the conference I heard presentations about the role El Sistema has played in reinvigorating US professional orchestras’ education programs. The following were considered: the importance of ensuring daily opportunities for students to experience the joy/beauty of music making, personal stories about the US racial and social divide and learning new evaluation processes and methodologies. Throughout the conference there were sessions where we as leaders had to question and challenge our own beliefs and to consider how we can become better advocates for music education.
San Francisco

San Francisco Symphony

San Francisco Symphony Double Bass Bash
Over 100 double bass middle school and high school aged students, who are part of the San Francisco Symphony’s Instrumental Learning Program, participated in a day featuring double bass ensembles, a master class with a San Francisco Symphony double bass player and a recital. I attended the early part of the day’s proceedings where the middle school double bass ensembles performed classical, jazz and world music repertoire for ensembles ranging from two to ten. While some had been learning for a relatively short period of time, what one observed amongst all of them was solid intonation, and good ensemble and rhythmical skills.

Alice Fong Yu Elementary
I observed the San Francisco Symphony’s Adventures in Music 30-minute presentation featuring a Latino percussion and ukulele ensemble performing Mexican and Argentinean music. It included students moving to La Bomba, learning new Spanish words whilst singing songs and discovering new percussive instruments. Throughout the performance students were continuously participating and learning language, history and culture through this well-developed program, which included pre-workshop professional development for the teacher and pre-performance classroom activities.

San Francisco Opera (SF Opera)
Through meeting with Ruth Nott, Education Director and Joseph Castañeda, School Programs Associate, I learnt about their six-year old program “Opera ARIA”. ARIA stands for Arts Resources in Action. The four strands of their program are:
- Opera ARIA Network (K-8) – semester or year-long with customised curriculum with a teaching artist working closely with the classroom teacher
- Opera ARIA Residency (K-8) – concentrated on one element of opera, e.g.: theatre, music, visual arts
- PEAK (Grades 9-12) PEAK stands for Practicing Everyday Arts Knowledge – matching multi-disciplinary character of opera with the multi-subject nature of high school
- Opera ARIA Professional Development for Educators and Dress Rehearsals (K-16) Professional Development that focuses on a current production (movie or dress rehearsal)

Other educative work which SF Opera undertakes is adult focussed:
- Pre-Opera Talks
- Insight Panels
- Opera Previews
- Opera Appreciation Courses

San Francisco Symphony Youth Orchestra (SFSYO)
Donato Cabrera, SFSYO’s conductor and Jason Pyzkowski, Manager of SFSYO, talked with me about the SFYO’s programs and touring. During the meeting, I learnt a lot about the orchestra’s touring, repertoire, students and teaching approach. Like the Adelaide Youth Orchestras, they rehearse every Saturday for three hours, but prior to every rehearsal, the students attend intensive coaching for an hour with strings in sectionals and woodwind and brass by individual instrument. The coaching is provided by the musicians of the San Francisco Symphony. This might be something for AdYO to consider in the future.
San Francisco Opera

Yick Wo Elementary
During a one-hour workshop with approximately 20 kindergarten students (aged between five and six) I observed a class led by the San Francisco Opera’s teaching artist, Hannah Dworkin which included singing, movement, tableau and learning about basic concepts of drama and staging. What I observed was a very engaged and participatory group of students who were obviously enjoying themselves, with an equally enthusiastic teacher. It was apparent that because of the intensive teacher training the teacher had undertaken with San Francisco Opera, she was able to provide excellent support and reinforcement of what the teaching artist was demonstrating. The commitment demonstrated by the teacher and students augurs well for their forthcoming opera production.

SF Jazz
SF Jazz has a High Schools All Stars band of about twenty 16 to 18 year old students. During a one hour rehearsal, I observed them rehearse two complex charts. What I witnessed was a very talented group of musicians with solid rhythmic, improvisational, musical and interpretative skills.

Dallas

Dallas Symphony Orchestra
The visit to the Dallas Symphony Orchestra coincided with one of their seven annual schools open rehearsals for approximately 300 middle school and high school students. The open rehearsal commenced with a brief talk given by the Orchestra’s Director of Education, Jamie Allen, and then the students sat in on the orchestra’s dress rehearsal, which was a program of Fauré, Ravel and Mozart, featuring different instrumentation and musical styles.

After the rehearsal, Jamie Allen and I had a broad ranging discussion about Dallas Symphony Orchestra’s education programs which include schools concerts, musicians visiting schools, strings programs for Afro-American and Hispanic students and side-by-side projects. Due to significant corporate and philanthropic support, the orchestra is able to deliver a very diverse and innovative program.

Another part of the orchestra’s education program is to provide teaching and support to the comprehensive performing arts high school, a stone’s throw from where the orchestra and opera company are based. One aspect I observed involved Jamie coaching a talented young conductor in musical analysis. They analysed the Adagietto from Mahler’s Symphony No 5.
CONCLUSIONS

It has become clear that there are many effective and inspiring participatory orchestral, chamber music and opera education programs around the world.

The approach and style of teaching depends a lot on the organisation’s resources, the interests and abilities of the teaching artists, teachers and students and the organisation’s focus. For some it is about instrumental learning and creativity, whilst for others it is about discovering what orchestras are. For some, it involves orchestral musicians, while for others it involves teaching artists. Other programs also utilise the latest technology in digital teaching resources.

In deciding the right approach for any one organisation is, one needs to have a solid understanding of the community one is working with, and to be aware that it needs to be evolutionary and be able to quickly adapt, to achieve its maximum impact.

Globally there is great pressure on orchestras to contribute to classroom music education as teachers and schools are continually seeking high quality music educational opportunities. Throughout the world there is a consistent lack of equitable access to teaching and a huge number of teachers who for a multitude of reasons require resources, support and/or mentoring.

One intrinsic part of achieving meaningful educational solutions is partnering. Partnering minimises duplication, it provides faster contextual knowledge about communities and needs, and the knowledge sharing which evolves benefits all who are involved.

Time and again, whether it be about impact, achieving maximum funding outcomes, or wanting to be the leader, one can easily fall into the trap whereby large quantities of activity is the most important thing. Throughout the Fellowship, it became absolutely clear that the quality of the experience, resources and planning are in fact far more important!

Music education, like so many things, in life is ever-evolving. Therefore the Fellowship’s learnings have not ended. If I am going to achieve the maximum impact from this experience, I need to continue to learn and be curious. If we as administrators and educators are curious and enthusiastic, those traits should also hopefully rub off onto our students.
RECOMMENDATIONS

To achieve the maximum impact of music education and the services provided by the Adelaide Youth Orchestras (AdYO), there are a number of key recommendations which have arisen from the Fellowship.

- To achieve maximum impact for what AdYO is delivering in terms of participatory music education, we need to ensure it is not duplicating anything which is already being delivered by our key partners, namely, the Adelaide Symphony Orchestra’s Learning Program and Musica Viva in Schools. There is also a need to understand what each organisation’s roles and key performance indicators are in terms of achieving outcomes for the new Australian Curriculum.

- In a landscape of increased demand which may arise from the new Australian Curriculum, there is a great need to ensure that no organisation compromises their commitment to excellence.

- Seek ways for greater communication and collaboration amongst the music sector. The strength of the sector can and will improve our abilities as advocates, innovators and our ability to contribute to policy and curriculum directions.

- Share Australian new youth orchestral repertoire with overseas youth orchestras to encourage sharing of new works from overseas, with the aim of fostering interest and performances of works.

- Identify ways for international orchestras to partner to co-commission new works and educational projects.

- Identify from research undertaken during the Fellowship, two or three potential organisations or projects which Adelaide Youth Orchestras could partner with in terms of development of artistic and/or educational projects and resources.

- Identify and implement ways for Adelaide Youth Orchestras to strengthen community engagement and incorporate their voices, views and interests into the organisation’s activities and communication strategies.

- Identify and implement strategies relating to orchestral programming and communications which contribute to the Adelaide Youth Orchestras’ ability to deliver and contribute to our audiences’ life-long learning.

- Continue to strengthen links between government and philanthropists to continue building the awareness of the importance of music education and the impact it makes on society, and to source new funding so that the full impact of the Fellowship can be attained.

- Ensure ongoing engagement with the Australian Curriculum with the view to strengthen music and arts organisations’ role as key contributors to potential future reviews and updates.

- Grow awareness of music and arts organisations’ abilities to contribute significantly to the achievement of the goals and key performance indicators of the Australian Curriculum.
IMPLEMENTATION

Implementation of the Fellowship’s learnings is an ongoing process, which requires reflection, analysis and resources.

Since returning and writing the report, the following has been achieved:

- Heightened awareness with key stakeholders at South Australian Government’s Arts SA and the Department for Education and Child Development about the importance of partnerships, cross-government engagement and government’s role in facilitating new partnerships.

- Shared advice regarding the impact of hubs and partnerships to the South Australian Government’s Department for Education and Child Development’s Instrumental Music Service Review.

- Reflection and questioning of day-to-day processes, to check whether the core values of excellence, collaboration and continuous review are actually being applied.

- Seeking meetings with colleagues and key stakeholders to challenge thinking and assumptions as part of the dissemination and educative process.

In the medium term, further tasks to occur as part of implementation include:

- Seeking ways to strengthen partnerships with key music education partners

- Identifying and implementing ways to improve AdYO’s advocacy of the benefits of its existing artistic development and orchestral education programs.

- Reviewing the strategic plan and identifying issues from the Fellowship that can be applied in the current plan and future issues for when the plan is further reviewed.

- Coordinate sharing of recently composed Australian orchestral works with youth orchestras visited.

- Reviewing existent projects and identifying how AdYO can utilise resources and/or partner with organisations.

- Developing processes to strengthen community engagement, community voice and life-long learning in AdYO’s artistic programming, communication and planning processes.
DISSEMINATION

During the Fellowship, a blog was maintained to disseminate the Fellowship’s findings. The blog’s URL is: http://chriswain74.wordpress.com/.

Since returning in early March 2014, the following dissemination has occurred:

- Meeting with Ms Frances Dennis, Manager, Music Programs, Department for Education and Child Development, South Australian Government.
- South Australian Government’s Department for Education and Child Development’s Instrumental Music Service Review.
- Meeting with Mr Vince Ciccarello, Managing Director, Adelaide Symphony Orchestra.
- Meeting with Ms Alexandra Reid, Group Executive Director, Arts South Australia, Department of the Premier and Cabinet.
- Presentation to the Board of the Adelaide Youth Orchestras Inc.

Forthcoming dissemination will include:

- Adelaide Youth Orchestras’ Churchill Fellowship Briefing Event, June 2014.
- South Australian Primary Principals Association Conference, August 2014.
- Youth Orchestras of Australia Network Meeting, August 2014.
- Articles for possible publication by Churchill Fellows Association of SA’s Newsletter, Music Teachers’ Association of South Australia’s Newsletter, Music Council of Australia’s magazine, Music Forum and Symphony Services International, The Podium.
- Association of British Orchestras and League of American Orchestras will be approached with a request to advise their members of the report’s publication.
BIBLIOGRAPHY


APPENDICES

1. Association of British Orchestras National Conference Program

2. Los Angeles Philharmonic’s *Take a Stand* Symposium Program
WEDNESDAY 29 JANUARY

12:30  REGISTRATION OPENS  
LSO ST LUKE’S – OLD STREET

14:00  Welcome to delegates from Michael Eakin, Chair of the ABO and Chief Executive, Liverpool Philharmonic, Kathryn McDowell CBE, Managing Director of the LSO and Darren Henley OBE, Managing Director, Classic FM  
OFFICIAL OPENING by Ed Vaizey MP Minister for Culture, Communications and Creative Industries  
KEYNOTE SPEAKER: Paul Morley

15:30  NETWORKING BREAK

16:00-  NEW DIRECTIONS: URBAN CULTURE  
(in association with the British Council)

17:30  From the British Council's Creative Cities to the Mayor of London's World Cities Culture Report and Cultural Forum, there is no more opportune time to discuss the contribution that orchestras, concert halls and the wider classical music industry can make to a city's economic and social success. What is the role of the 21st Century city in investing in culture, and can that investment be sustained as the 'new norm' of austerity continues to bite? What can we learn from Derry-Londonderry’s experience as the first UK City of Culture, to help other British cities thinking of bidding for future years?

- Shona McCarthy, Chief Executive, Culture Company 2013  
- Munira Mirza, Deputy Mayor for Education and Culture of London  
- Anne Parsons, President & CEO, Detroit Symphony Orchestra  
- Graham Sheffield CBE, Director of Arts, British Council (chair)  
- Claudia Toni, Music Advisor, Centro Universitário Maria Antonia, Universidade de São Paulo

18:00  LORD MAYOR’S RECEPTION (by invitation only)  
SALON AT MANSION HOUSE

20:00  CONFERENCE DINNER  
LSO ST LUKE’S  
Followed by presentation of 2013 ABO Award and ABO/Rhinegold Awards by Alison Balsom

19:30  ALTERNATIVE OPTION: BBC SYMPHONY ORCHESTRA  
BARBICAN HALL (tickets available by booking directly at www.barbican.org.uk) Ravel’s Bolero and Beethoven’s Fourth
THURSDAY 30 JANUARY

08:30  REGISTRATION OPENS
BARBICAN CENTRE – LEVEL 3

09:30  NEW DIRECTIONS FOR MUSIC EDUCATION: THE NATIONAL PLAN AND HUBS
FROBISHER ROOMS 1+2, LEVEL 4
As the National Plan for Music Education begins to embed itself, and we reach the midpoint for the current funding of Music Education Hubs, it’s time to take stock of where we have got to and what comes next. What can we learn from some of the new models for collaboration and partnerships? Will structures have to change even more radically, to ensure sustained public investment in music education?

- Deborah Annetts, Chief Executive, ISM
- Carolyn Baxendale, Head of Service, Greater Manchester Music Hub
- Philip Castang, Chief Executive, Newham Music Trust
- Althea Efunshile, Deputy Chief Executive, Arts Council England
- Darren Henley OBE, Managing Director, Classic FM (chair)

NEW DIRECTIONS FOR ORCHESTRAS: APPRAISING THE MUSICIAN
FROBISHER ROOM 3, LEVEL 4
As the ABO and MU’s joint agenda, Staying Happier For Longer, continues to develop across our sector, what progress has been made in forging new models for ‘appraising’ orchestral musicians? And what can we learn from a working model from Australia?

- Tania Hardy Smith, President, SOMA and cellist, Orchestra Victoria
- Peter Harrap, Orchestra & Chorus Director, Welsh National Opera
- John Smith, General Secretary, Musicians’ Union
- John Summers, Chief Executive, The Hallé (chair)

NEW DIRECTIONS FOR PHILANTHROPY: FINE VIOLINS
FROBISHER ROOMS 4+5, LEVEL 4
As the value of fine violins increases in the investment market, an increasing number of owners and consortia are loaning the instruments they have purchased to leading musicians and ensembles. Is the market sustainable, are there prospects for further growth, and what do the owners need from the beneficiaries to encourage further loans?

- Giovanni Guzzo, Leader, Manchester Camerata
- Simon Morris, Director, Beare’s
- Jonathan Moulds, LSO Non-executive Board Member ; Chairman of the LSO Advisory Council
- Bob Riley, Chief Executive, Manchester Camerata
- Philip Spedding, Director, Arts & Business (chair)

11:00  NETWORKING BREAK
GARDEN ROOM, LEVEL 3

11:30  NEW DIRECTIONS FOR ORCHESTRAS: LEARNING FROM THEATRE
FROBISHER ROOMS 1+2, LEVEL 4
We can’t discuss new models for orchestras without looking at what we can learn from other areas of the performing arts. After last summer’s successful production of Gabriel at The Globe, featuring Alison Balsom and The English Concert, we hear from some of the key players about how it went from inception to production, and what the musicians learnt from working alongside actors in rehearsal and performance.

- Alison Balsom, musician
- Dominic Dromgoole, Artistic Director, The Globe
- Gijs Elsen, Chief Executive, The English Concert
- Robert Howes, musician, The English Concert
- Sara Mohr-Pietsch, BBC Radio 3 Presenter (chair)
NEW DIRECTIONS FOR MUSIC EDUCATION: FREE SCHOOLS & ACADEMIES
FROBISHER ROOM 3, LEVEL 4
With the National Plan for Music Education and Music Education Hubs, and a new National Curriculum that is only applicable to maintained schools, how are orchestras and other professional music organisations engaging with the growing number of free schools and academies? What compelling offer do we need to make to ensure they buy in to what we have to offer?

- Rachel Barnes, Head of Music, Hackney New School
- Steve Pickett, Education Director, The Hallé
- Veronica Wadley (chair)
- Bryan Welton, Director of Music, Ark

NEW DIRECTIONS FOR PHILANTHROPY: GIVING IT LARGE
(in association with Arts Fundraising & Philanthropy)
FROBISHER ROOMS 4+5, LEVEL 4
As the Arts Fundraising & Philanthropy programme gathers steam, and at the mid-point of the Catalyst Arts programme, are we making progress on achieving the step-change in giving to the arts and diversifying income that the government is aiming for? Is a 3 year window realistic, or does there need to be a Catalyst Mark 2? What can we learn from the decades of experience of fundraising in the USA, and from the long-running Endowment Incentives programme in Canada?

- Katherine Carleton, Executive Director, Orchestras Canada
- Sir Vernon Ellis (chair)
- Simon Fairclough, Director of Development, City of Birmingham Symphony Orchestra
- Simon Woods, Executive Director, Seattle Symphony Orchestra
- Michelle Wright, Chief Executive, Cause 4

13:00 LUNCH
GARDEN ROOM AND CONSERVATORY, LEVEL 3

14:00 NEW DIRECTIONS FOR MUSIC EDUCATION: YOUTH ENSEMBLES
FROBISHER ROOMS 1+2, LEVEL 4
Written into the script of Music Education Hubs is that every child has the opportunity to perform as part of an ensemble and to take their talent further. As our national youth orchestras aim to increase their intake from state schools, what steps need to be taken to create a level playing field with private schools? And as the Sistema model rolls out across the UK, what other models exist for breaking down the barriers and providing a pathway into local and national ensembles for young people from disadvantaged communities?

- Sarah Alexander, Chief Executive, National Youth Orchestra of Great Britain
- Dan Francis, Assistant Headteacher, Twyford School
- Carol Main, Director, Live Music Now Scotland (chair)
- Marshall Marcus, Chair, Sistema Europe
- Surya Turner, Director, Kuumba Youth Music

NEW DIRECTIONS FOR PHILANTHROPY: IMPROVING THE ASK
FROBISHER ROOM 3, LEVEL 4
One of the accusations levelled by politicians at arts organisations is that we have to get "better at asking". Using the template of the 'Generic Chamber Orchestra', this session aims to explore whether there is any truth in this, and what we can learn from the wider third sector. How can we diversify and increase our funding streams? How can we measure the Return On Investment and evaluate our impact? And how can we persuade potential donors, with a particular focus on legacies, to give to orchestras, when we are in competition with any number of charities, causes and emergencies?

- Mark Astarita, Director of Fundraising, British Red Cross
- Stephen George, Vice chair, Institute of Fundraising
- Will Harriss, Development Director, Britten Sinfonia
- John Nickson, Writer and Philanthropist
- Clare Norburn, Fundraising & Strategic Planning Consultant (Until December 2013: Director of Development at the Orchestra of the Age of Enlightenment)
NEW DIRECTIONS FOR MUSICIANS: MUSICAL IMPACT
FROBISHER ROOMS 4+5, LEVEL 4
As the ABO’s Healthy Orchestra Charter shifts its focus from structures and standards to the health and well-being needs of the musicians themselves, it’s an opportune moment to hear from the world’s largest ever study into the health and wellbeing of performing musicians, developed by Conservatoires UK.

- Prof. Jane Ginsborg, Associate Dean of Research & Enterprise, RNCM
- Dr. Emma Redding, Head of Dance Science, Trinity Laban Conservatoire of Music and Dance
- David Sulkin, Executive Director, HelpMusicians UK (chair)
- Prof. Aaron Williamon, Professor of Performance Science, RCM
- Diane Widdison, National Organiser – Education and Training, Musicians’ Union

15:30 NETWORKING BREAK
GARDEN ROOM, LEVEL 3

16:00 NEW DIRECTIONS: LISTENING TO MUSICIANS
FROBISHER ROOMS 1+2, LEVEL 4
For this year’s ABO Conference debate, the Royal Philharmonic Society has invited leading musicians to put forward their particular perspectives on how the profession is developing and what new directions they would like to see followed in the coming years. Does management listen to performers enough? Is the tried and tested partnership between orchestras and artists being explored fully? What’s next for collaboration? How will the profession continue to rejuvenate and compete with other artforms?

- Claire Booth, soprano
- Tom Hutchinson, Projects Co-Ordinator, Royal Philharmonic Society
- Steven Isserlis, cellist
- Jack Liebeck, violinist
- Dénes Várjon, pianist

NEW DIRECTIONS FOR ORCHESTRAS: WORKING WITH THE FILM INDUSTRY
FROBISHER ROOM 3, LEVEL 4
Orchestras have always been adept at earning their keep, no more so than through generating work from the film industry. As the film industry itself adapts to the challenge of illegal downloading and competition for people’s entertainment time, what do they need to hear from us to keep British orchestras competitive in the marketplace for movie scores?

- Terry Davies, Conductor and Composer
- Tommy Pearson (chair)
- Maggie Rodford, Managing Director, Air-Edel Group
- Marc Stevens, Concerts & Recordings Manager, LSO

NEW DIRECTIONS: THE CONSERVATOIRE WAY
FROBISHER ROOMS 4+5, LEVEL 4
Following publication of Conservatoires UK’s strategic plan for 2013-15, where do colleagues in the conservatoires and the professional sector see the sector in ten years’ time? Is The Conservatoire Way a smooth or rocky one? How sustainable is the additional investment required from government for the specialist conservatoires, at a time of continued funding cuts and when western classical music is increasingly deemed elitist and irrelevant?

- Jonathan Freeman-Attwood, Principal, Royal Academy of Music
- Claire Mera-Nelson, Director of Music, Trinity Laban
- Ian Ritchie, Artistic Director, The Musical Brain (chair)
- Dougie Scarfe, Chief Executive, Bournemouth Symphony Orchestra

18:00 SUPPER RECEPTION
BARBICAN Foyer - Fountain Room

18:45 PRE-CO NCERT – LSO Youth Choir conducted by Lucy Griffiths
BARBICAN FOYER

19:30 Concert – LSO
BARBICAN HALL
FRIDAY 31 JANUARY

08:30  REGISTRATION OPENS
BARBICAN CENTRE – LEVEL 3

08:30  BREAKFAST WITH ROGER
CONSERVATORY – LEVEL 3
Join Roger Wright, Controller BBC Radio 3 and Director, BBC Proms for an informal breakfast and to hear about BBC plans for 2014.

09:30  NEW DIRECTIONS FOR ORCHESTRAS: THE USA – WHAT’S GOING ON?
FROBISHER ROOMS 1+2, LEVEL 4
As we read the reports of pay cuts, strikes and lock-outs, what is the true story behind the crisis in American orchestras? Is Baumol’s Disease terminal or curable? What lessons can we learn from the USA to ensure that the good relationship we have with our colleagues in the MU is maintained through these challenging times?

- Kathryn McDowell CBE, Managing Director, London Symphony Orchestra (chair)
- Anne Parsons, President & CEO, Detroit Symphony Orchestra
- Jesse Rosen, President & CEO, League of American Orchestras
- Simon Woods, Executive Director, Seattle Symphony Orchestra

NEW DIRECTIONS FOR AUDIENCES: BEYOND THE CONCERT HALL
FROBISHER ROOM 3, LEVEL 4
Following Max Hole’s challenge to our sector in last year’s keynote speech, and as an increasing number of initiatives take classical music into new and unexpected venues, from night clubs to pubs, does this offer a genuine new business model or just hang off the coat-tails (or tail-coats) of the old model? Does it generate a new audience for the traditional concert, or just a new audience for a new concert format?

- Sophie Lewis, General Manager, Sinfonia Cymru
- Andrew Mellor, Journalist (chair)
- William Norris, Communications & Creative Programming Director, Orchestra of the Age of Enlightenment
- Ingrid Sutej, CEO, ULive

NEW DIRECTIONS FOR MUSIC EDUCATION: DIGITAL PLATFORMS
FROBISHER ROOMS 4+5, LEVEL 4
Music education is increasingly delivered not just in traditional settings, but is opening up to a whole new audience through the use of apps and other digital platforms. What can we learn from recent initiatives in theatre and music?

- Gill Graham, Music Sales and the Philharmonia Orchestra
- Daniel Jackson, AVCO Productions and Phillipa Reive, Head of Education, Aldeburgh Music
- Fiona Lindsay, Creative Producer, and Robert Delamere, Co-founder/CEO, Digital Theatre Plus
- Susannah Simons (chair)

11:00  NETWORKING BREAK
GARDEN ROOM, LEVEL 3
NEW DIRECTIONS FOR ORCHESTRAS: AN ENTERPRISE CULTURE?
FROBISHER ROOMS 1+2, LEVEL 4
The Arts Fundraising & Philanthropy programme aims to develop an 'enterprising culture' at the heart of an arts organisation's business model. We all seem to be obsessed by the potential for a new business model for the arts, but the old models keep on going. What can we learn from recent thinking as to the genuine potential for an entrepreneurial culture and new business model that works?

- Prof Helena Gaunt, Assistant Principal (Research and Academic Development), Guildhall School of Music & Drama
- Sir Thomas Hughes-Hallett (chair)
- Moira Sinclair, Executive Director for London and South East, Arts Council England
- Brendan Walsh, Brending

NEW DIRECTIONS FOR ORCHESTRAS: EUROPE – WHAT'S GOING ON?
FROBISHER ROOM 3, LEVEL 4
It isn't just in the USA that we hear about orchestras in crisis. Following the grim news of cuts in public funding to orchestras and other arts organisations in The Netherlands and Spain, how have these countries adapted to reduced public investment, and how much of a role has political ideology played in cuts to the arts? What impact will this have on future touring opportunities for our orchestras?

- Simon Fletcher, General Manager, Chamber Orchestra of Europe
- Ana Mateo, President, Asociación Española de Orquestas Sinfónicas
- Cristina Ward, Co-ordinator, Asociación Española de Orquestas Sinfónicas
- George Wiegel, General Director, Het Gelders Orkest
- Trudy Wright, Arts Consultant (chair)

NEW DIRECTIONS FOR AUDIENCES: URBAN CLASSIC
FROBISHER ROOMS 4+5, LEVEL 4
It isn't just new concert formats that can be the tool for attracting new audiences, but also working across musical genres. What can we learn from the BBC's recent experience of working with urban acts both at the Barbican and in the BBC Proms, and from the BBC 6 Music Prom? How does this help the BBC's goal of extending its “share of ear”?

- Andrew Burke, Chief Executive, London Sinfonietta
- Hilary Carty (chair)
- Paul Hughes, General Manager, BBC Symphony Orchestra
- Claire Whitaker, Director, Serious
- Roger Wright, Controller, BBC Radio 3 and Director, BBC Proms

13:00 LUNCH
GARDEN ROOM, LEVEL 3

14:00 THE ECONOMY AND SPENDING CUTS: THE NEW NORM?
FROBISHER ROOM 2
Just what are the economic prospects for the UK and the rest of the world, and what is likely to emerge in the spending plans that follow the General Election in May 2015?

Chris Giles, Economics Editor, Financial Times, moderated by Leonora Thomson, Director of Audiences and Development, Barbican Centre

EMPLOYMENT LAW AND THE SELF-EMPLOYED MUSICIAN
FROBISHER ROOM 3
What does the case law tell us about the actual legal position of orchestras and the self-employed musicians they engage?

Laurie Watt, Senior Counsel, Charles Russell moderated by Simon Funnell, Managing Director, London Mozart Players

NEW DIRECTIONS: ORCHESTRAL ARTISTRY
FROBISHER ROOM 4
Following the session on the future of the conservatoire, does the LSO/Guildhall Orchestral Artistry masters provide a model?

Jonathan Vaughan, Director of Music, Guildhall School of Music & Drama, Eleanor Gussman, Head of LSODiscovery and Jane Williams, Head of Orchestral Artistry, LSO
FAMILY ARTS CAMPAIGN
FROBISHER ROOM 5
Find out more about how the Campaign can support you in continuing to develop your family audiences over the next year and beyond.
With Alastair Tallon, Campaign Manager and Mari Hunter, Festival and Administration Manager

15:15 CLOSING SESSION
Following the closing speech by Sir Peter Bazalgette, Chair, Arts Council England, Sir Nicholas Kenyon chairs a closing panel to draw the threads together. Mark Pemberton, Director of the ABO, will outline the legacy of the conference, including the launch of the UK-Brazil Orchestra Leadership Programme, funded by the British Council and Arts Council England, and we look ahead to the 2015 conference, to be hosted by Sage Gateshead.
12:30pm  **Registration**  [Viewing Foyer]

2:00 pm  **Art for Change** with Guy Raz  [Ballroom AC]

Guy Raz is the host of ‘TED Radio Hour,’ a co-production of NPR and TED that tackles astonishing inventions, fresh approaches to old problems, and new ways to think and create. Today, he applies his innovative method of inquiry to introduce the conference and provide thought-provoking questions for you to explore over the next three days.

3:00 pm  **What’s So Great About Classical Music?** with Leon Botstein  [Ballroom AC]

Bard College President Leon Botstein puts classical music under the microscope: Does classical music have qualities that make it a better vehicle for learning, or is all music the same? Come prepared to have your assumptions challenged and leave with new ways to advocate for your program.

4:00 pm  **Reflection Workshops**  [All Rooms]

with Longy/Bard’s Master of Arts in Teaching (MAT) Faculty

MAT Faculty facilitate an exploration of the questions embedded in Raz’ and Botstein’s ideas, and lead us towards imagining courageous questions that can disrupt the assumptions around our own work.

5:00 pm  **Welcome Reception**  [Viewing Foyer]

8:00 pm  **TCHAIKOVSKYFEST Concert:** Chamber Music at Walt Disney Concert Hall

*The Simón Bolívar String Quartet and members of the LA Phil perform. Tickets sold separately. Please visit the Box Office or www.laphil.com/tickets*
9:30 am  Just Beautiful with Robert Duke  [Ballroom AC]
  Professor of Music and Human Learning Robert Duke explains how a deep understanding of learning and memory can focus our efforts to nurture effective thinking and behavior in an environment of accomplishment and joy.

10:30 am  Complexities of Communities in Crisis with Marianne Diaz  [Ballroom AC]
  Marianne Diaz delves into the essential understandings required to work in underserved communities in the United States.

11:30 am  Measuring Success with Antonio Damasio  [Ballroom AC]
  Famed neuroscientist Antonio Damasio and members of his USC Brain and Creativity Institute team, Assal Habibi and Beatriz Ilari, discuss scientific approaches to music and the mind.

12:30 pm  Lunch [provided] and Discussion Groups
  Pick up a box lunch in the Viewing Foyer and join a casual discussion group downstairs:


  [B]  Repertoire and Resource Sharing with Diane Cline and Louise Lanzilotti  [Room 6-7]

  [C]  Assessment and Evaluation with alumni of NEC’s Sistema Fellowship  [Room 2-3]

  [D]  National Alliance Update with Joe Hamm and Rey Ramirez  [Ballroom BD]

2:00 pm  El Sistema’s Impact on American Orchestras with Jesse Rosen  [Ballroom AC]
  Jesse Rosen, President of the League of American Orchestras, will describe the kinds of impact that El Sistema-inspired programs are having on orchestras and their communities today.

2:15 pm  El Sistema in the U.S. with Eric Booth  [Ballroom AC]
  Eric Booth, arts consultant and author, investigates how programs in the U.S. have advanced the mission of El Sistema by offering insights and opportunities. Additional presenters include: Dalouge Smith (San Diego Youth Symphony), Dan Trahey (OrchKids), and Christine Witkowski (YOLA at HOLA).
3:30 pm  **International Insights and Collaborative Evaluation for Understanding Impact**

*The following sessions run concurrently:*

[A]  **International Insights** with Tricia Tunstall  
[Ballroom AC]  
Tricia Tunstall, author of “Changing Lives,” explores how El Sistema programs have evolved worldwide with: Yutaka Kikugawa (Japan), Ken MacLeod (Canada), and Marshall Marcus (Europe).

[B]  **Collaborative Evaluation for Understanding Impact**  
[Ballroom BD]  
with Dennie Palmer Wolf and Steven John Holochwost  
This session explores the benefits of three types of collaborative evaluation: partnership with outside evaluators, work with families and students, and exchanges across projects that allow sites to learn from one another. The session concludes with a short forecast and discussion of a collaborative evaluation of Sistema sites, funded by the Buck Family Foundation, to take place 2014 – 2016.

4:30 pm  **El Sistema: Lessons from Around the Globe**

*The following sessions run concurrently:*

[A]  **Practical Application of Developmental Psychology to El Sistema-Inspired Programs** with Miami Music Project  
[Ballroom AC]  

[B]  **“Seminarios”**: Principles and Practices  
[Room 4-5]  
with Alvaro Rodas

[C]  **Collaborative Evaluation across Programs – Building the Field**  
[Ballroom BD]  
with Dennie Palmer Wolf and Steven John Holochwost

[D]  **Examining Identity** with Ndindi Kitonga  
[Room 6-7]  

[E]  **Fundamentals of Instrument Care, Maintenance, and Repair for Stringed Instruments** with Antonio Rizzo  
[Ballroom 2-3]  

[F]  **Meet the International Experts** with Tricia Tunstall, Yutaka Kikugawa, Ken MacLeod, and Marshall Marcus  
[Viewing Foyer]

8:00 pm  **TCHAIKOVSKYFEST Concert**: Violin Concerto and Symphony No. 2

*Gustavo Dudamel leads the Simón Bolívar Symphony Orchestra of Venezuela at Walt Disney Concert Hall. Tickets sold separately. Please visit the Box Office or www.laphil.com/tickets*
Symposium Speakers, Facilitators, and Discussion Leaders

Dan Berkowitz Manager, Youth Orchestra LA, Los Angeles Philharmonic

Leni Boorstin Director, Community and Government Affairs, Los Angeles Philharmonic

Eric Booth Arts Learning Consultant

Deborah Borda President and CEO, Los Angeles Philharmonic

Judy Bose Director, Teacher Education and Educational Initiatives, Longy School of Music of Bard College

Leon Botstein President, Bard College

Abiram Brizuela Program Director, Miami Music Project

Brad Broomfield Percussion and World Music Teaching Artist

Tony Brown Executive Director, Heart of Los Angeles (HOLA)

Diane Cline Program Director, El Sistema Somerville

Antonio Damasio University Professor, David Dornsife Professor of Neuroscience and Director, Brain and Creativity Institute at the University of Southern California

Marianne Diaz Director of Outreach Services, Southern California Counseling Center

Robert Duke Marlene and Morton Meyerson Centennial Professor and Head of Music and Human Learning at The University of Texas at Austin

Gabriel Globus-Hoenich Drumming for Social Change

Assal Habibi Post-doctoral fellow at the Brain and Creativity Institute at USC

Jennifer Haren Choral and Musicianship Specialist, YOLA at LACHSA

Dr. Steven John Holochwost Senior Researcher, WolfBrown

Dr. Michelle Hospital Assistant Professor of Research in Department of Psychology at Florida International University

Belinda Jackson Executive Director, EXPO Center

Elsje Kibler-Vermaas Site Director, Master of Arts in Teaching Los Angeles, Longy School of Music of Bard College

Yutaka Kikugawa Executive Director/CEO Friends of El Sistema Japan

Ndindi Kitonga Professor, Longy School of Music of Bard College

Emily Kubitskey Woodwind Specialist and Wind Ensemble Conductor, YOLA at HOLA

Andrea Landin Education Program Manager for the New West Symphony
Louise Lanzilotti CEO, Kalikolehua - El Sistema Hawai‘i

Ken MacLeod President and CEO, New Brunswick Youth Orchestra (NBYO)

Marshall Marcus CEO, European Union Youth Orchestra and Chair, Sistema Europe

Juan Felipe Molano Artistic Director of El Sistema Salinas, California

Gretchen Nielsen Director of Educational Initiatives, Los Angeles Philharmonic

Albert Oppenheimer Director, People’s Music School Youth Orchestras - El Sistema Chicago

Anna Pietraszko Executive Director, Miami Music Project

Rey Ramirez Program Director, Soundscapes

Paloma Ramos YOLA at EXPO Program Manager, Harmony Project

Guy Raz Host of TED Radio Hour, a co-production of NPR and TED

Antonio Rizzo Violinmaker, Engineer and Inventor

Alvaro Rodas Founding Director, Corona Youth Music Project

Jesse Rosen President and CEO, League of American Orchestras

Nikki Shorts String Specialist and HCO Conductor, YOLA at HOLA

Rebecca Sigel YOLA Coordinator, Los Angeles Philharmonic

George Simpson Principal, Los Angeles County High School for the Arts

Dalouge Smith President and CEO, San Diego Youth Symphony and Conservatory

Dan Trahey Artistic Director, OrchKids, Baltimore Symphony Orchestra


Kathleen Turner Community Engagement Manager, Irish Chamber Orchestra

Dennie Palmer Wolf Principal of WolfBrown

Christine Witkowski YOLA at HOLA Director and Music Director, Heart of Los Angeles (HOLA)

Sara Zanussi Founding Director of ComMUSIcation

Karen Zorn President, Longy School of Music of Bard College

Longy/Bard MAT Faculty Judy Bose, Cynthia Geary, Elsje Kibler-Vermaas, Bruce Kiesling, Ndindi Kitonga, Stephen Mucher, Logan Robertson, Steven Venz, Adrienne Walser