



Hitting the Right Note

Learning and Participation at The Sage Gateshead

A Report by
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(Demos)



Hitting the Right Note: Learning and Participation at The Sage Gateshead

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Foreword: Agog on the Tyne

It is 8 o'clock in the morning on a dark, wet day in the former mining town of Seaham. A brisk wind rips off the North Sea and blows through the playground of Deneside Infants' school. Inside, in the warm classroom, twenty-two young children are gathered together for their weekly ocarina class. I sit at the back of the room, observing the teaching techniques and the responses of these 4-7 year olds as they learn to play the instrument. Then something happens that I find amazing. Judith Thompson, the musician, plays the beginning of a tune and asks her class to identify the notes. Hands shoot into the air, and the chosen

one says, with complete confidence, D,C,G,B. She is 100% correct and, for me, it immediately sets off a series of realisations and questions. The first is: that human talent and natural ability crops up all over the place, and that much of it must go to waste; the second reaction is a sense of wonder that so many children have got out of bed early on a Wednesday to come to school; the third is a question: what will happen to this girl? Will she have the chance to develop her ability, and if so, how will that happen, and who will help her?

1. Summary

- The purpose of the research was twofold: to assess the value of The Sage Gateshead's work in terms of its effects on young people, and to understand the position of The Sage Gateshead in the music-learning ecology of the region. In both cases it was hoped to learn lessons about how other regions might develop a rich mix of music making and learning that creates value for the young people involved.
- The Sage Gateshead has developed a programme of music learning and participation that is wide ranging in terms of geography, genre and age.
- The learning programme pre-dates the opening of The Sage Gateshead by several years; the new building is thus an extra resource for the learning programme, but not the starting point.
- The learning programme is successful in that it has had beneficial effects on young people both in terms of their musical abilities and aspirations and their social skills.
- An increasing body of work articulates the benefits of an education that incorporates music. The practice of The Sage Gateshead can draw on this work, while the data and examples taken from The Sage Gateshead's practice can further inform the discourse.
- The Sage Gateshead has developed a rich regional ecology of music learning. This report identifies the many disparate features of that ecology, and stresses the fundamental importance of creating critical mass; forging networks of professionals; encouraging reflective practice; and creating progression routes both for learners and musicians.
- The Sage Gateshead provides lessons in how to grow new capacity in a context where some provision already exists.
- A number of factors can inhibit the ability of schools, and of young people outside school hours, to engage with music learning. These must be understood and addressed if the policy aims of the Government's music manifesto are to be realised.
- The Sage Gateshead's music participation programme is funded on a short-term basis, but developing a sustainable music infrastructure is a long-term business.

2. The Genesis and Character of The Sage Gateshead's Learning and Participation Programme

The North East of England has a rich tradition of music making in many genres. It is a tradition expressed through folk clubs, symphonic concerts and gramophone societies, choral groups and piano teachers; local authority education work and church choirs; bands in pubs and jazz ensembles. All this existed before the opening of The Sage Gateshead in December 2004, when the bold vision of Gateshead Council was matched by the artistic vision of Norman Foster and the rich resources of the National Lottery. So from 2005, all of this music-making and appreciation has been given a fresh impetus and a new set of opportunities because state-of-the-art performance and rehearsal spaces are now available.

But it is important to realise two things: first, that when The Sage Gateshead opened for business, it was not starting with a blank sheet of paper. In particular, the Learning and Participation work undertaken by the organisation had deep roots: it had been taking place and growing for years, so it would be a mistake to think that December 2004 marked the beginning of the story.

Second, Learning and Participation have not been add-ons, a 'nice-to-have' addition to the main business of staging performances at the new concert hall. Rather, they have been at the heart of The Sage Gateshead's concerns from the planning stage of the building. Part of the *raison d'être* of The Sage Gateshead was to provide a resource so that young musicians of conservatoire standard should not have to travel out of the region in order to develop their talents. Neither should community groups lack high quality performance opportunities, nor should arts-in-education be confined to the classroom. So from the earliest stages in the evolution of The Sage Gateshead idea, a desire to build a new home for the Northern Sinfonia and for Folkworks was allied to a concern for learning and community.

At many music venues education is taken seriously, but rarely is it given equal prominence with programming. The fact that from the very start there was equality of status between programming performances and learning has had two profound consequences:

Equality:

- Equal weight is given to performance and to learning and participation in The Sage Gateshead's corporate goals; it is a corporate aim to "promote learning and participation at the heart of the work of The Sage Gateshead".¹
- The management and financial structures of The Sage Gateshead reflect the equal status of performance and learning and participation: four managers of the artistic programme report to the General Director; two for performance, two for learning and participation. Each pair of managers has roughly the same budgets and staff expenses.
- Equality of musical genres. At a corporate level, the North Music Trust, which runs The Sage Gateshead, was formed by a merger of the Northern Sinfonia with Folkworks. So too, within learning and participation musical genres are treated equally. For example, the Weekend School encompasses folk, jazz and steel pans as well as classical music.

Symbiosis:

- The artistic programme has two dimensions, but not two divisions: Learning and Participation and Performance. Many of the Learning and Participation team are themselves musicians, and many of the staff on the Performance side have been involved in music education. There has been a deliberate policy of recruitment on this basis, and this has strengthened the integration and level of understanding among 'learning' and 'programming'. They are therefore, part of the same community of practice.
- Musicians from the resident orchestra act as teachers in The Sage Gateshead's music programmes.
- Participants in music learning workshops give impromptu recitals in the performance spaces.

- Students progress from school classroom to concert hall stage.
- Top-class visiting musicians not only give concerts, but are also involved in learning and community work – a specific example being Courtney Pine working in schools.

The evidence of equality and integration running through the DNA of the organisation finds expression in corporate statements, resource allocation, daily practices and the observed ease of communication flow among The Sage Gateshead's staff.

The importance of learning is underlined in The Sage Gateshead's policy agreement with Arts Council England North East. Aim 3.2 is to "Promote learning and participation at the heart of the work of The Sage

Gateshead" and the scale of the ambition is apparent in both. Aim 3.3: "achieve a significant step change in the range, quality, and accessibility of music education throughout the region..." and aim 3.4: "Establish a national and international reputation for groundbreaking and inspirational learning...work."

These high-level aims are then made real through a series of specific objectives gathered under the headings of cross-programme, early years, work with schools, community programme, vocal and instrumental learning, practitioner development and further and higher education. Each of these is further amplified in policy documents addressing specific areas. What all of this adds up to is a clear policy framework for the staff and musicians to work within and against which they can measure their achievements.

3. Description of the Four Projects Examined

This section provides an introductory description of the projects examined as part of this research project. An assessment of the project outcomes is integrated into section 5.

The Sage Gateshead facilitates more than a million learning encounters a year. It was not possible for this piece of research to take a comprehensive look at all the activities in all of the eighty-two projects that are currently being run. Instead, the research focussed on four projects that, between them, provided differing perspectives and viewpoints on The Sage Gateshead's work. They had different geography, musical genres, musical abilities, organising principles, age groups, and educational settings. Although research was limited to four projects, they are representative of the way that The Sage Gateshead works in other areas.

The purpose of the research was twofold: to assess the value of The Sage Gateshead's work in terms of its effects on young people (see section 5), and to understand the position of The Sage Gateshead in the music-learning ecology of the region (see section 6). In both cases, it was hoped to learn lessons about how other regions might develop a rich mix of music making and learning that creates value for the young people involved.

Before turning to a description of the projects, it should be noted that, for the purposes of consistency, we have used one term to describe all of the people who are involved in delivering The Sage Gateshead's music learning programme. That term is "musician". In particular contexts, the same musician might adopt a different title, such as a tutor, music leader, teacher or amateur. But here, when we talk about teachers, we mean people employed by schools, and when we talk about musicians we mean both the freelancers and The Sage Gateshead staff musicians who run the projects.

a) The Wooler Project

The Wooler project is a community music project that involves age group 6 to 15 playing in steel pan bands. Wooler is a rural settlement in Northumberland with a population of about 2,000.²

The project was initiated by a music teacher, also now a local politician, who had social connections to several members of staff at The Sage Gateshead. Work began in Spring 2001. The Wooler project is part of The Sage Gateshead's YMAZ (Youth Music Action Zone) CoMusica project (largely funded by Youth Music), which has undertaken other projects in Carlisle, Furness, Darlington, Redcar and Cleveland, Weardale, West Cumbria, Newcastle and Seaham.

It is no exaggeration to say that this must be one of the most remarkable music projects in the country. In three and a half years, a group of young people living in a deeply rural community have been transformed from having no knowledge of steel pan playing, to performing at the Notting Hill Carnival in association with a leading steel pan band and even taking part in an international festival in Trinidad, experiences that gave the participating children a wealth of cultural opportunity and stimulation.³ In the process they have not only become accomplished musicians, but have also travelled on an extraordinary cross-cultural journey. A visit to Wooler on a freezing night in February confirmed that the beauty of the music and the skill of the playing quickly overcome the incongruity of hearing steel pan music in a tractor shed.

The project began with a group of 12-14 year olds in Wooler Secondary School. The musician Wendy Brown took a variety of instruments to the school, but she is a specialist in steel pan playing, and the students must have been impressed, because they chose to work in that musical genre. £10,000 was invested in a set of steel pans (there is a lead-time of ten months from order to delivery), and demand was at first overwhelming, with more than enough applications to fill four bands.

Over the course of time, with comings and goings, this has consolidated into two bands: Steelquake for the older and more experienced, and The Tremors for a younger group. Steelquake has now performed on over 100 occasions, ranging from agricultural fairs to the streets of Newcastle to Notting Hill Carnival. The band is supported not only by the schools in Wooler, but also by parents and the wider community. This is an important feature of the project – parents fundraise for the bands, and provide transport. In addition,

strong relationships have been built outside Wooler with steel pan bands in London and Trinidad.

The bands meet in a converted tractor shed on school premises but (mostly) out of school hours. There can be no doubt that being part of the bands figures importantly in the lives of the young people involved.

The Wooler project has been the subject of a detailed study, as yet unpublished, by Mark Rimmer of the University of Newcastle and The Sage Gateshead. His thesis contains much useful and interesting material, and has been very helpful to this research project.⁴

b) Weekend School Programme

One of the main motivations behind the building of The Sage Gateshead was to provide high quality learning opportunities for the most talented and committed young musicians in the region. Until the opening of The Sage Gateshead, such people had to travel – and often live – outside the area if they wished to pursue their ambitions. The Weekend School intends to fill this gap by creating a structured programme of individual instrumental tutorials and learning plans combined with master classes and group work.

The aim is to get students to a level where, by the age of 18, they are ready for music college or for direct entry into some aspect of the music business. Virtuosity is not therefore the primary aim, rather the creation of fully rounded musicians equipped for all aspects of the music scene. It is too soon to say whether this objective will be realised, as the programme has only just started with the opening of the building and consequently no students have yet ‘graduated’. That said, conversations with students and parents reveal a level of enthusiasm, commitment and enjoyment that demonstrate a high level of satisfaction.

Auditioning for participants is a crucial part of the process and involves looking for a combination of talent and commitment – and that talent may be hidden or latent. Funding from the Department for Education and Skills’s Music and Dance scheme and from Local Education Authorities has enabled The Sage Gateshead to break the mould of conservatoire level students being predominantly from private schools. Seventy per cent of the participants in the Weekend School are from state schools. One source

of recruitment is from other Sage Gateshead projects: for example the Wooler project has talent-spotted for the Weekend School.

The Weekend School is structured into four age groups, corresponding to key stages, with foundation, basic, intermediate and advanced programmes. The curriculum covers many genres, and although each student focuses on one genre, and one instrument plus vocal work, they are encouraged to explore more widely. Great emphasis is placed on ensemble work and on performance. There are three ensembles (classical, folk and jazz), with a wind band and chamber choir currently being formed. Given the wide variety of instruments, it can be difficult to get critical mass but this is dealt with in two ways: by detailed planning, and by ensuring that there are opportunities for informal, unplanned, collaborative music-making with a peer group.

Developing the Weekend School has been a delicate task for The Sage Gateshead, a difficulty that the staff there recognise. It has been vital to develop constructive partnerships with people who could feel undermined when students move from one performing and learning environment to another. Local Education Authorities, music teachers, choirs and bands have a direct interest in the gifted and talented, and The Sage Gateshead needed to work with the grain, adopting a policy of collusion not collision.

With only minor exceptions, they have achieved this successfully. The nine music services that serve the thirteen Local Education Authorities of the North East and Cumbria have all entered into a formal partnership with The Sage Gateshead to provide either teacher hours or financial support for the students at the Weekend School.

The sensitivity of The Sage Gateshead’s approach is exemplified by the fact that the school takes place on a Sunday – because other musical activities involving other groups tend to take place on a Saturday. Another example of working with the existing ecology is that students can bring their current teachers with them into the Weekend School framework – provided the quality is right.

A visit to the Weekend School confirmed the variety and vibrancy of the programme. The twenty-six rehearsal spaces at The Sage Gateshead were being used for, amongst other things, a vocal ensemble of teenage girls rehearsing Handel, a string quartet, a theory class, a jazz ensemble, a

one-to-one tutorial on the melodeon, and a young woodwind ensemble. Upstairs in the main hall the Young Sinfonia were rehearsing Tippet, while the café was partly populated by parents.

c) The Seaham Project

Seaham is a former mining town situated on the coast a few miles south of Sunderland. According to the Department of Work and Pensions, Easington District, of which Seaham is part, “ranks fourth highest in the Index of Multiple Deprivation, making it the most disadvantaged area outside London”⁵. The Sage Gateshead’s project in the town began two and a half years ago and is funded by Youth Music. The project is wide-ranging and is intended to raise the level of participation in and the quality of music making in Seaham. By doing this, it seeks to raise levels of aspiration and confidence, provide means of self-expression, and explore questions of culture and identity. The musician Judith Thompson has put together a variety of offerings:

Singing Aloud

Singing Aloud sessions take place after school at the Seaham Community Centre. They used to happen in the hall of one of the local primary schools, but that seemed to deter children from other schools coming. The switch in venue has been beneficial in breaking down some of the sometimes quite territorial divides between children in the area; there are few other spaces in the area where children would mix like this. The sessions are for children between the ages of around 8 and 12. However, the age range is flexible and some children stay on after 12. The attitude is, if the child is continuing to enjoy the class, then they are welcome to stay. Many of the children ‘graduate’ from the Ocarina Breakfast Club (see below) and then go onto the Bands Project.

The activities consist of learning and singing songs, song writing and performance. The emphasis is on group work – it is about the development of all rather than the making of individual stars. The programme and activities are not fixed. Instead they evolve and change with the needs and interests of the different children. The current group of regulars have a passion for writing their own raps and performing them. Judith Thompson looks for opportunities for progression and trying new things. One of Singing Aloud’s current projects – called The Score – involves writing a musical and making a video of it. The video will be shown at The Sage Gateshead. Through The

Sage Gateshead, Judith has a network of skilled amateur and professional creative people that she can call on to help make these varied and ambitious kinds of projects possible.

Ocarina Breakfast Clubs

These take place at Deneside Infants School. There are two classes, one for 4-7 and one for 7-9 year olds. Each class has in excess of twenty members, with a mix of roughly one-third boys and two-thirds girls. The classes have been operating for two and a half years, and the children have progressed from playing single notes to performing complete tunes in front of an audience. The classes also involve singing, improvisation and learning notation. A visit to one of the classes showed many of the features familiar to the group teaching of music: working in small as well as large groups, peer transfer of learning, and group decision-making. The head teacher was keen to point out that the classes had been very successful not only musically, but in terms of building pupils’ confidence, commitment, enthusiasm, discipline and social skills.

Bands Project

The bands project had its genesis in October 2002, when Judith Thompson contacted Youth and Community Centres in Seaham, established links with Youth Workers, and visited the centres on Youth Nights to find out what music activities young people would like (if any). The outcome of discussions with young people and workers was that both were keen to see a bands project develop and there was also interest in a music and film project.

Funding bids to District of Easington and Arts Council North East were successful and the project began in June 2003. It was staffed by two musicians who had successfully graduated from the Apprenticeship Programme run by The Sage Gateshead (see section 6 below) and was open to all young people up to age 25. The project has since been extended with the support of the Neighbourhood Renewal Fund and Youth Music.

The bands project now runs on two nights, one at Dawdon Community Centre and one at Eastlea Community Centre – the second night is specifically aimed at younger musicians (9-11 years). Young musicians from the project have performed regularly around the North East with the two main bands currently being All Rights Reserved, and Forged Identity.

The Score

The Score was developed as a weeklong summer school aimed at involving young people in a film/music project. It ran in the summer of 2003 at Rock House Community Centre in Seaham. The project involved 19 young people aged from 7-17 and most of the participants were male – 15 male, 4 female. Some of the young people were from the Bands Project and Singing Aloud, others had heard about the project from media publicity, local community workers and friends. Funding was from The Sage Gateshead, although District of Easington supplied artwork for publicity.

The project quickly became involved with youth culture and identity (skaters, bikers, chavs, and hippies) and highlighted the need for a skate park in Seaham. Workers on the project were three musicians (including a trainee) from The Sage Gateshead and a filmmaker from Newcastle. The musicians supported the young people to develop percussion and other musical skills to make a backing track for the film and also to develop interview skills to find out the views and musical preferences of local residents. The result was a 15 minute film called The Score which was shown at Seaham Youth Music Explosion at Parkside Community Centre, Seaham and also at the CoMusica Gathering at Brampton, both in November 2003. All participants were given a copy of the film.

INSET Programme for Teachers

Nine INSET sessions have been run during the last two years, with twelve teachers attending – one from each school with the exception of two comprehensive schools that have not taken part. The days have concentrated on singing, songwriting and percussion, with the intention of equipping schoolteachers with greater skills and confidence to encourage more music making in their schools.

This programme chimes with The Sage Gateshead's philosophy of empowerment rather than simply teaching: the idea is that schools themselves should be equipped to make their own music. In pursuit of raising schools' capacity, the INSET programme will be taking a different form in the future: there will be open-house sessions within schools so that anyone at the school can attend, not just music teachers.

Over the course of thirty months, the entire programme has gradually built into something of substance and continues to grow. Expanding the activities involves commitment, perseverance, and attention to seemingly small things. Judith thus offers

taster classes; grows the involvement, capacity and confidence of local parents and teachers; turns up early so that children can chat; and spots a talented boy who has potential to become a violinist at the Weekend School.

The opening of The Sage Gateshead has offered fresh opportunities to the young Seaham musicians – they performed at the building's opening weekend ceremonies and now have a place both to show off their work and to mix with other groups.

d) Unlocking the Future

Unlocking the Future, funded by the Paul Hamlyn Foundation, is an ambitious endeavour to improve the experience of the school music classroom in every secondary school in the North East region. An important part of this is managing the transition from primary schools, where music is often a regular feature, to secondary schools, where, in common with other art forms, young people's involvement with music can wane in the face of a narrowing academic focus combined with the onset of adolescence.

Unlocking the Future encompasses a large number of individual projects and a discussion of each is beyond the scope of this report. However, it should be noted that the programme includes projects both with young people (for example classes for string players, opportunities to hear concerts, and composition workshops) and with teachers (for example INSET days on world music, a special needs forum, and a recently created monthly choir). A parallel funding stream from the Paul Hamlyn Foundation meets transport costs relating to some of the projects.

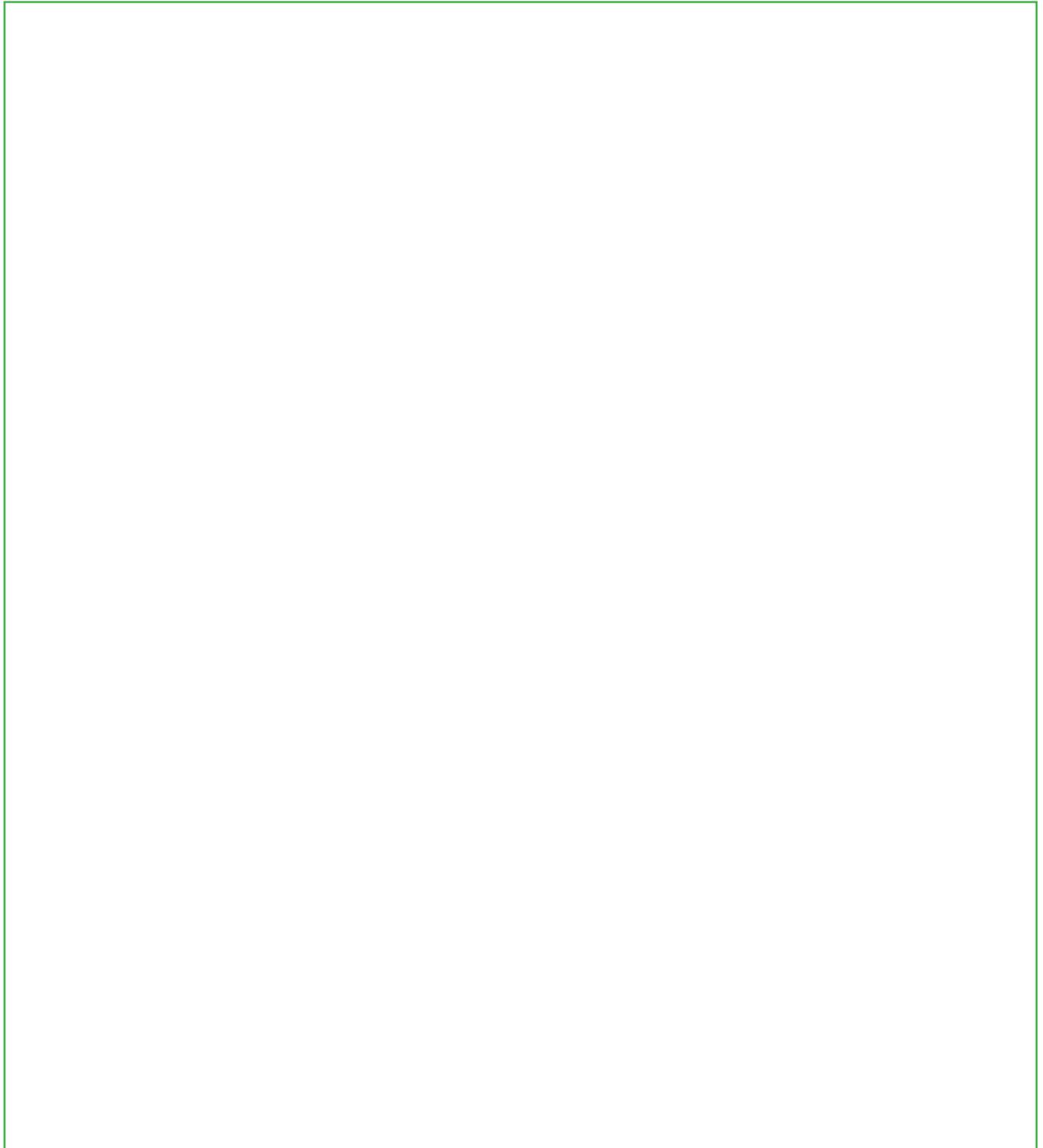
For this report we interviewed Sharon Durant, a musician from the Tees Valley Vocal project. The project offers an eclectic menu of vocal classes to schools covering many genres, age groups and group sizes. The generic offerings of classes, concerts and performances are then refined to meet a particular school's needs. In addition we reviewed reports and other material, including sound and video recordings, from a wide variety of individual projects.

We also visited King's Meadow School in Gateshead in order to observe how new projects are negotiated: in this case, The Sage Gateshead was introducing Sonic Postcards to the school. Sonic Postcards is a NESTA funded endeavour that uses sound recording to familiarise young people with their environment, to explore curriculum content, and to introduce them to recording technology.⁶ The school had already

worked with The Sage Gateshead, having hosted a visit by a German school choir and a workshop with the Halle Orchestra. The role of The Sage Gateshead here was to act as more than a simple broker; rather it was to guide the understanding of both the school and the project provider.

Taken as a whole, the Unlocking the Future programme demonstrates many of the elements that will be examined in section 6 (the regional ecology), including scale, growth and cross-fertilisation.

Your Notes



4. How The Sage Gateshead Measures Success

The Sage Gateshead has adopted a consistent approach in order to achieve clarity about what it is trying to achieve and how it should measure success. An unbroken thread can be traced from Board policy documents to weekly and monthly reports made by musicians, but the paper trail, strong as it is, tells only part of the story.

a) The Written Record

The starting point is the statement of aims and objectives agreed with major funders. This places learning at the heart of what The Sage Gateshead seeks to achieve and sets out the high-level categories such as encouraging professional development, exploring questions of cultural difference, and encouraging the use of music in self-expression. These high level aims are as much about developing a tone, style and culture for The Sage Gateshead as they are about 'achieving outcomes'. But the aims recognise the linkage between the two: in other words, they show an awareness that the desired results will only be achieved through particular ways of working and the adoption of certain attitudes, behaviours, and processes. An example of this is the following aim:

'to create an environment of collaboration, learning and performance that is accessible, enjoyable, challenging and conducive to high quality musical practice'.⁷

As can be seen in Appendix 1, the high-level aims are translated into a set of specific objectives, and the objectives are allotted measures of success. These measures are rarely SMART measures, but they provide a realistic set of criteria by which to make judgements about performance.⁸

Rather than being expressed in terms of numerical targets, the evaluation framework shows consistent themes about improvement, development and quality. For instance, the aim of generating "a high level of musical and personal aspiration of ... young people in Seaham" translates into a set of specific offerings and projects, with one of the measures of success being "confident, enthusiastic participation in all activities" and another being "young people improve musical skills".

Evidence of success is gathered in many ways (see Appendix 2), and collected in interviews, videos, recordings, questionnaires and so on, by a range of people both inside and outside the project, from local media to the musicians themselves. It is thus possible for a researcher to uncover plenty of raw data, to read all the evidence, and to judge for themselves the success or otherwise of the projects. However, to do that alone would be to miss several points.

b) The Unwritten Success Measures

i) The first is that success is really measured in a process of dialogue and discussion between all of those involved. The musicians delivering The Sage Gateshead's programmes have their own measures of success that they apply in a working context and on a daily basis.

The most frequently mentioned is consistency and growth of demand: if young people continue to attend classes at their own volition, if schools gradually build a programme of work rather than the occasional project, if parents become supportive and enthusiastic, then these are taken to be signs that things are working.

ii) The second set of measures relates to the musicians' perception of improvements in the quality of young people's individual skills: improvements in musical ability, self-discipline, memory and performance skills, for example.

iii) The third set concerns the gradual improvement that the musicians see in social skills, where young people display confidence in working with their peers, respect for others, and a growing ability to hand on what they themselves have learnt to others.

All of these can be captured in reports, but sometimes do not make it into the written record, and in any case are much more strongly expressed through dialogue. Reports rarely get into the minutiae, the small things that are so important to particular individuals. To cite a single example, at the Seaham project, it is common for one or two children to turn up early, before the class has begun. They are not always the same

children. Sometimes they talk about a problem that they are having in some area of their lives with their musician, sometimes it goes unsaid. Sometimes the problem gets worked out through the music. This is of value, but falls outside the structure of written reporting.

c) How the Written and Unwritten Combine

The weekly and monthly reports written by The Sage Gateshead's musicians and sent to 'Head Office' are thus necessary but not sufficient. In themselves they provide discipline and a means of organising a great deal of useful information. But to work, they have to exist in a context where there is:

- Respect for professionalism and quality of work between the musicians in the field and those running the projects in The Sage Gateshead's Learning and Participation department. This generates openness and honesty about what is going on. It also enables each side to challenge the other in a non-confrontational way, concentrating on the real issue: what is best for the young people.
- A high level of trust between musicians, The Sage Gateshead office staff and teachers. This is generated through the quality of the work and the observation of practice, but it is reinforced by regular meetings, visits and gatherings.
- Emphasis placed on reflective practice. The written reports produced by the musicians are put to use not merely as records of what has happened but as tools in the process of learning

and improvement. The forms explicitly encourage this, with sections headed "Any Issues you'd like to raise?", "Any good point you'd like to note?" and "Your priorities and plan for the month ahead" but reflexivity is further encouraged in the dialogue that takes place between the musicians and the management of The Sage Gateshead.⁹

- Regular opportunity to share learning and to discuss progress amongst a peer group. In the case of The Sage Gateshead musicians, there are frequent formal and informal gatherings.

Two further points about success need to be noted. First, that success can be relative: in some contexts it can be considered remarkable if young people are motivated to attend a class two weeks running, in another reaching grade six can be less than optimal.

Secondly, there has been too little national debate amongst teachers and musicians (and artists more generally) about how arts/education collaborations should be assessed, and about who should collect evidence. A host of measures can come into play, not least exam results and the 'soft skills' that are encapsulated in Museum Libraries and Archives' General Learning Outcomes – but who should take the lead on making connections?¹⁰ Arts organisations compile data and make assessments for two reasons: to improve what they do, and because they need evidence to support funding applications, but they are not best placed to recognise changes that occur in everyday school life, or to gather evidence about improved academic performance in the classroom. Should arts organisations report on changes in attainment levels? Should schools be reporting back to arts organisations on the long-term effects of their work? There are many questions to be answered.

5. Are the Projects Successful?

This section examines in detail some examples of how projects run by The Sage Gateshead have impacted upon children involved. These general outcomes are considered in the light of Museums Libraries and Archives' (MLA) vision of 'Inspiring Learning for All' and the categorical framework that it provides.¹¹

Similarly, this section seeks to link these projects to the wider areas of debate that surround music education, looking at them as practical and working examples of some of these concepts. The growing body of literature and study into the subject is referred to here, but is also included in a bibliography. In relating this to the context of The Sage Gateshead, and associated projects, this section puts local flesh on a theoretical skeleton, giving it the character and individuality necessary for it to have meaning at a practical level.

On a very basic level, we will all have encountered the benefits of music in our education. It is well known that music can act as a mnemonic, and many of us will have learned the alphabet by means of song. But music's benefits are multiple and often extend beyond satisfactory definition. The challenge in evaluating practice lies in establishing the criteria by which it can be assessed. With a view to this, the MLA's Inspiring Learning for All is an invaluable starting point, and establishes the foundations on which assessment can be built.

Using Inspiring Learning for All, we have evaluated The Sage Gateshead by taking into account the crucial understanding that it is both a centre in itself, and a hub for schemes across the North East. However, talking to those involved with projects coordinated by The Sage Gateshead, it became apparent that we were not evaluating an 'institution'. The participants in the schemes were not necessarily engaging with The Sage Gateshead, per se, but rather with individual projects, and in their own terms.

This account therefore balances the broader issues pertaining to music and education at an individual level with the institutional logic provided by Inspiring Learning for All. In very simplified terms, we have divided our assessment into three core areas of consideration:

a) Physiological: the development of the child's physical and mental development. The section relates primarily to the values provided by music, rather than those provided by the institution.

b) Social: the child's interaction with others; its sense of community and belonging; and contributing to the child's realisation of itself. This section discusses the child's response to the learning environment that The Sage Gateshead and its associated programmes provides.

c) Cultural: the intellectual stimulus and provocation that music can provide, and to its role as a means of expressing the self. As the most clear manifestation of 'learning', this is the section in which we have drawn most heavily on Inspiring Learning for All.

Importantly, these areas represent classifications of a child's development and not qualities inherent to music.¹²

In reality, these three categories feed off and contribute to each other. A child's realisation of the need for cooperation, say, enables him or her to benefit from the mental development that that affords. In turn, that mental development might give children faculties by which they can use music as a language in which to express themselves, those selves being a product of cultural and social capacities. However, in the interests of clarity, we have approached the role of music from the point of view of the value it provides to the individual and have divided our discussion accordingly.

a) Physiological

For many, music is a discipline in its own right, needing no justification. 'One might ask why one has to make a case for a form of human practice that is as old as humans themselves'.¹³ Often, when rationalisations for an education in music are given, they rely upon arguments that are difficult to grasp. Equally often, these justifications are antithetical to the more quantified reality of the world today: "Music is as necessary for the survival of mankind as love is. Music is one of the purest forms of love, the eternal language of emotions and their subtle

metamorphoses” wrote the German romantic composer, Karl Maria von Weber, in 1817.

Recent developments and research in fields such as neurology have provided scientific confirmation that musical education can contribute to a child’s general intellectual growth.¹⁴ Despite perhaps being the most determinable of music’s benefits – in concrete terms at least – these physiological effects are difficult to grasp without the luxury of either scientific equipment or experts. For the most part, they are also inaccessible using the qualitative techniques available to this research. This explains why the evidence for physiological change presented here is less robust than the evidence of social and cultural change.

This, of course, is not to say that physiological change is not happening: indeed, the broad academic evidence outlined below implies that such change is to be expected. Moreover, talking to both parents and musicians involved with children in the Gateshead projects, it became clear that some change was also apparent.

i) The practice of music can enhance skills in memory. ‘When I first started, I had a very bad memory for tunes and now I can remember quite a lot of a sequence’, reported a fourteen year old member of the Steelquake pan group in Wooler.¹⁵ In itself, such self-realisation represents a significant step, but it also connects to some of the claims that science and neurology have made for music. For instance, when asked about children’s engagement in some of the musical projects around Gateshead, tutors and parents have noted definite changes in participating children. Stepping back, it becomes apparent that these might well link to recent medical research. In a 2002 audit of the Coastal Singing project, a musician working with the children noted ‘the physical development of the groups’, meaning ‘a very noticeable improvement in their ability to learn and hold tunes, as well as their improved memory for new repertoire’¹⁶. While these assessments relate primarily to musical ability, in the context of more general physiological claims, they surely impact upon the child’s wider development.

ii) The effect of reading musical notation has been the subject of several studies. However, although there does appear to be a link between musical literacy and spatial reasoning (this much-debated connection has been called the ‘Mozart Effect’), the results of these studies vary sufficiently for us to cast doubt on any real and categorical claims to its efficacy.¹⁷

On the other hand, it is possible to see that musical language requires conceptualisation that is at least different to that required by conventional language. When children are taught how to understand and conceptualise a piece of music, they are also being encouraged to think with an extra dimensionality. Rather than understanding symbols in their own right, they are being taught to think in terms of connections and totality. Thus, when the Wooler band member quoted above noted the improvement in his capacity to read music, his addition that ‘I don’t know them [tunes] in my head, but it almost comes naturally’, it implies that he had acquired such extra dimensionality. Rather than simply playing note by note, he had come to appreciate the flow and integrity of a piece of music.¹⁸

iii) The practical demands of performing music might also enhance the brain’s development. In practising music, we use our brains to manage and coordinate multiple actions such as playing the instrument and reading music. We have also simultaneously to manage different concepts, moderating tone, pitch, style and so forth. In these mental processes, we are, in effect, exercising our brain just as might an athlete his or her muscles.¹⁹

Some studies have also indicated that there is ‘consistent correlation between reading ability and music instruction’.²⁰ The practical benefits of such physiological findings are difficult to conceptualise in social terms; however, increases in the physical development of the brain cannot but contribute to a child’s education. In her personal essay, *Government and the Value of Culture*, the Secretary of State for Culture Tessa Jowell has pointed out the imbalance between what she sees as the ‘self-confidence’ of sports and the arts in raising standards.²¹ On the evidence above, this imbalance would seem to extend to the physical exercise of the brain as well. ‘I’ve enjoyed watching the least likely children getting an awful lot from the experience. Do not underestimate individual children. Children who were most able at music could not have been predicted’, reported one playgroup worker from Newcastle, revealing the inclusive effects of schemes run by The Sage Gateshead.²² Of course, such testimony is far from conclusive medical proof. However, it does illustrate the potential of music in bringing forth qualities in the child that might previously have been marginalized by more conventional education.

iv) Musical education might also have specific value in some of the core subjects of the curriculum: in particular, Mathematics. As one might imagine,

it would be difficult to relate the experimental hypotheses of neurologists directly to the changes observed in children in Wooler or Seaham. Nevertheless, this area is an important and evolving area of scientific research. It is worth considering, simply for the opportunities to which it could lead.

In schools, Music and Mathematics often sit at opposite ends of the spectrum. However, some neurologists have suggested a relationship between musical training and the development of a specific function of the brain called spatial-temporal reasoning. This function is particularly associated with mathematical aptitude. To illustrate, in 1999, a US study asked a set of children to take the same mathematical tests. The results indicated that 27% margin of performance separated two distinct groups. The group that scored highest was that comprising children who had been given piano training; the group that did not fare so well had only the benefits of newly-designed mathematical software. While this does not mean to say that music is an educational wonder-drug, it would seem to encourage skills that translate fluently to subjects we consider essential to a sound education.²³

v) Music can also enhance skills in listening. Listening to music is an important skill for children to learn, and it is clear from several of the projects run by The Sage Gateshead that participating children have benefited in this area. It requires both the capacity to focus, and the ability to prioritise: making the decision to listen to a sound marks a step up in the cognitive scale from hearing. Learning how to listen to music encourages concentration, perception and, at a more complex level, analysis. In one sad, but revealing instance, a member of the Steelquake group in Wooler had previously been discounted by his teacher as being 'stupid'. However, after the boy in question had begun to play piano music, the same teacher claimed to have noticed an improvement in his general concentration levels.²⁴

For the majority who don't necessarily continue performance activities after their education, listening is also the level on which they will most frequently encounter music.²⁵ If children are going to be able to take advantage of the social and cultural benefits of music, then they need the basic skill of knowing how to listen to it. Thus equipped, children can often realise the potential of engaging in music. 'I've been learning by listening and looking ... you go places', said one female member of the Wooler band.²⁶

b) Social

Socially, music is valuable both in itself and as an activity.

'Music is about communication, creativity, and cooperation, and, by studying music, ... students have the opportunity to build on these skills, enrich their lives, and experience the world from a new perspective'.²⁷

Bill Clinton

'Piano has totally changed the way I look at things, totally changed the way I look at other cultures, how I look at music, and the way I look at the area where I live'.²⁸

Fourteen-year-old boy on his experiences with Steelquake

i) Music can benefit society in an economic sense. In the UK, the music industry 'taken in its widest sense' is worth £56bn and represents the third largest market of its kind in the world. In terms of repertoire, it is second only to the US. Of the profit it makes, some 13 % is re-invested in the search for new talent, one of the highest levels of such investment in all UK industry.²⁹ Music also relates to numerous other industries - tourism, travel, printing, and hospitality, to name but a few. Its contribution therefore extends far beyond such institutions as the opera houses of Covent Garden, or Buxton, or Manchester's Halle Orchestra, and into the economy at large.

These effects have their equivalent with the children of the North East. In 2003, children participating in Seaham's Singing Aloud programme not only composed their own lantern song, but also made capes, headdresses, and lanterns to accompany the performance.³⁰ This is an important step because it helped to channel their creativity to ends beyond music. Not only does it reflect children applying their understanding of meaning across art-forms, but it also reveals that their creativity is not confined to music.

At a later date, the children had progressed to a more sophisticated level of production: 'the plan emerging is to finish the songs as soon as possible, and then to have two full days to develop the acting, props [and other requirements associated with performance]', said the musician in charge of the group.³¹ In so doing, the children were extending their creative vision, matching their musical output to production in the visual and dramatic arts. It is encouraging to see music playing a role in a wider context of cultural creativity and not simply being pursued within the

confines of itself. Perhaps most significantly of all, 'the singers enjoyed making the cloaks and lanterns for the event'.³²

ii) This shows pride in their achievements, another significant social benefit of music. Both the children and the teacher of the Singing Aloud project put great store on T-Shirts sporting their logo, and looked forward to their arrival with eager expectation.³³ Minor though this might appear, music has given these children a clear sense of pride and group identity. As testimony to the success of a project in encouraging engagement, interaction, and stimulation, it would be difficult to ask for anything more.³⁴

In the case of Steelquake, the children take pride in their uniqueness. 'Wow, I'm a kid who lives in a little North East village in England ... how did I get to go to Trinidad and play in Panorama?' asked one band-member, reflecting on a recent trip to a major Caribbean Pan festival.³⁵ In this, and realisations like it, the band come to articulate an identity for themselves, fitting it into the wider world revealed to them by steel pan music. 'We're unique to everything', said one band member proudly.³⁶

As if to prove the point, they also stand out by virtue of transporting their instruments in a horsebox and practising in a converted tractor barn.³⁷ Observing the Singing Aloud project in Seaham, our researcher noted that some of the children had taken the opportunity of a composition exercise to compose a football chant about how much they enjoyed Singing Aloud.³⁸

iii) Taking pride in the music that they have created represents more than purely musical achievement: it is also a form of communication. When a child is proud of something he or she has achieved, he or she will want to show this to others. Musical tuition is therefore a means of giving the child confidence. One little girl in Redcar recognises this: 'In these sessions, we have created a song, sung it, and developed. We filmed it ... it was first class ... The thing I least enjoyed was singing in front of others, but I have progressed. Before the class, I didn't like singing in front of others. Now I think it is great, my confidence has shown through.'

iv) More generally, music can also contribute to the general quality of our lives. 'At rock bottom, [it] is a source of intrinsically valued experience.'³⁹ In today's world, the means by which we are exposed to its influence vary from the iPod, to the holding tunes that pacify us as we wait to order one. By virtue of recording and diverse formats such as the MP3 or downloads, music has also become accessible on a far wider

basis. Far from eschewing this increased access and exposure, key figures in the music establishment are keen to adapt to it. For Nicholas Kenyon, 'a century of broadcasting has expanded our taste and brought a vast new richness' and has created 'newly open ears who have no preconceptions about how music ought to sound'.⁴⁰ Looked at thus, educating children in music has value in terms of sustaining both a musical economy, and its own increasingly fertile production base. For its part, The Sage Gateshead is now employing its first leader who came to the programme as a teenage participant and then went through the trainee and apprenticeship programmes. Another employee came initially to the traineeship programme whilst still under electronic surveillance by the probation service: he is now not only a busy and effective youth music leader, but also developing a career as a performer.

v) Music can act simply as a diversion. It is easy to forget the tremendous importance that this can have. On the one level, it can be a relaxation or, as one of the Weardale Whackers puts it 'just a nice way to end the week'.⁴¹ On the other hand, for some children, music has more significant value. 'Music is my escape from anything, you know, if I'm annoyed, I'll just go and listen to music'⁴² sums up one of the Wooler panners. Commonplace as this is, it is nevertheless an important consideration, as is brought home by another member of Steelquake: 'I don't see him as much, but ... definitely one of the people I like to listen to music with a lot is my Dad ... he lives somewhere else 'cos my parents don't live together, but I like spending time with him, ... we just listen to music, you know...'.⁴³ Similarly, the project leader of Singing Aloud has a strong relationship with the children in her charge, and has powerful stories to tell about how children have grown in respect to their confidence and social skills. If things aren't going well at home or school, then this, at least, is one space in which they can feel secure, positive and grow their self-assurance.⁴⁴

Although it might be argued that, depending upon the context, anything might achieve such bonding as well as could music, it is important that this child felt that it was music, and therefore his experience with Steelquake, that had enabled this. For another band member whose relationship with his parents had previously been strained by a reputation for disruptive behaviour, involvement with the band had both eased tension, and encouraged him to think about his relationship with his parents in a constructive and introspective way. 'It's like Mam trusts us more and stuff, like when I go out, with pans [the band] ... she trusts us more in that sort of way.'⁴⁵ Even at this very

simple level, music represents an opportunity and this, quite often, is what is most important. 'It gets me out the house and keeps me off the streets. I'd never thought about drums and going out and about with them', reflected one member of the Boom Dang drum group.⁴⁶ In so doing, he not only articulated his own, very personal outlook upon the group, but also reminds us that, quite often, the work produced through cultural engagement might be of secondary importance.⁴⁷

vi) Music can also contribute to a child's wider social upbringing, especially in those cases where children have encountered difficulties within conventional education. In Seaham, one musician has noticed that some children on the Sure Start programme 'who had difficulty co-operating with others and sharing or taking turns, are beginning to see the importance of these skills'⁴⁸. In musical terms, too, there have been successes. The directors of the Weekend School programme, for instance, take pride in having enabled both an 'exceptionally able seven-year-old, whose music experience to date has been on a transparent pink plastic recorder, and a fifteen-year-old who, despite remarkable talents, is in the B-stream of music at his high school' to flourish'.⁴⁹

vii) Music also provides important lessons in responsibility. When performed in groups, a piece of music is the sum of each participant's contribution: if the violin player or flautist has not turned up, or is out of key, then the whole will suffer. Steelquake members, for instance will challenge non-attendance on the part of a colleague.⁵⁰ Music can, therefore, provide an important example of discipline and cooperation. There are no formal rules. As the project leader of Singing Aloud explained, there is a very strong but simple ethos that underscores everything: respect for yourself and other people.⁵¹

In several projects connected to The Sage Gateshead, the need for cooperation has led to a growing sense of responsibility and community on the part of participants. In one instance, a member of the group, intrigued by the activities of another, decided that he wanted to change groups. Unfortunately, there was no berth in the new group for the instrument he played, and so he had to change instrument. To help him, an older member of the second group took it upon himself to contact the boy in the Easter holidays even though they lived in different villages. The pair arranged to meet independently, and the only assistance they required was text message advice from the responsible musician as to which pieces would be best for the newcomer to learn.⁵² In this instance, the children not only demonstrated

involvement in their work but, moreover, took the initiative for progressing it themselves: the only consultation they needed was in establishing the avenues that they should pursue.⁵³

viii) Music can also have significant impact upon the child's awareness of self. We have already seen this in cases where children have proudly worn their band T-shirts. It also provides a sense of belonging, an idea that he or she is part of a community and has value as a contributor to a common end: the performance of a piece of music. On the one hand, this is a musical achievement reliant upon musical skills, and so is valuable where music itself is the end. However, on the other, it can also provide a strong example to children of both communality, and the democratic skills that they might require more generally. The importance of such realisation cannot be underestimated: thus aware, a child will have made a significant step in social activity and cooperation.

ix) Musical performance can give children self-esteem.⁵⁴ It provides an opportunity to shine. For instance, one member of the Weardale Whackers 'has a huge profile amongst his peers because of his drumming skills'. His fellow Whacker, meanwhile, 'has developed a healthy, confident self-image, and is thrilled to be in the limelight'.⁵⁵ For these children, music acts as a means of expression, and a means of creating an identity. In other instances, the creativity it facilitates can be restorative. One child in the intermediate Breakfast Ocarina group at Seaham for 7-8 year olds said: 'I feel I could play other instruments now. I'd like to go on playing. I'd like to make up more tunes. I'd like to perform more. People stop bullying you ... they respect you when they see you can play'.⁵⁶ The transition from being bullied to the desire not only to create tunes, but also to perform them, represents a significant step. Music has given this child confidence: more than that, it has given ambition.

Some critics argue that there remains the question of whether it is the case that learning music sharpens a child's intellect, or whether it is simply that brighter children respond more to the idea of learning music. In terms of self-esteem, this is perhaps a subsidiary issue. Quite often, it is just as important that a child has been given an opportunity. 'I think I've changed because I've got a bit more responsibility', reflected an older member of Steelquake, adding 'I feel as if I've taken on responsibility for some of the younger people, just to see how they're feeling, and if they're enjoying themselves and joining in'.⁵⁷

Either listened to or performed, music not only alerts a child to the aesthetic and cultural worlds that it might enjoy and in which it might partake, but also provides a means of articulating its own position within them. On one level, this development is in musical terms: it is a new media in which the child learns to communicate his or her feelings, attitudes, or otherwise. However, on another, what he or she is also doing is applying purpose to music, and learning to take into account the effect that his or her expression will have on others.

c) Cultural

Increased cultural diversity and recent developments in technology have combined to create an environment rich in potential for music practitioners and professionals. Instances of this occur elsewhere. Birmingham Symphony Orchestra, for one, has drawn on the influence of Bollywood, inviting A. R. Rahman (collaborator with Andrew Lloyd Webber on the musical *Bombay Dreams*⁵⁸) to be a guest conductor for some of this season's productions: his appearance will be followed by a family concert produced in conjunction with Nitin Sawhney.⁵⁹ Similar collaboration has been achieved on no less an impressive scale in Wooler. Steelquake has built a strong relationship and collaboration with Ebony, the leading European steel pan band. This is reflected not only in experienced Ebony members travelling from London to teach the children new skills, but also in Ebony stepping off their float at the Notting Hill Carnival to allow Steelquake to play, a remarkably meaningful sign of trust and respect.⁶⁰

i) Music represents part of our cultural heritage. As well as enabling children to perform music of their choice, from rap to steel pan, it is also a means of learning about society and the past, and so can be a vital media through which institutions can provide a means of discovery.⁶¹ 'If music is no longer taught,' asks Tessa Jowell, 'how will young people engage with classical music?'⁶² Some of the UK's leading musical practitioners can lament that, even at the most basic level of awareness, we have entered 'a period where the broad population of this country is totally unfamiliar with orchestral music'.⁶³ To answer Tessa Jowell's question, it is encouraging to begin with the statistic that, where in 2002/3 attendance of Northern Sinfonia's school concerts was poor, in 2003/4, they had reached capacity.⁶⁴ For one pupil in Durham, who had attended a concert at which Lesley Garrett had performed, the experience was eye-opening: 'I didn't think I liked classical music: it was much better than I expected'.⁶⁵

ii) Music is both a means of communicating your outlook to the wider world, and a means by which we can access the outlook of others. The more a child is exposed to this, the more diverse the stimuli to its growth will be. Music can play a role in helping the child understand and interact with the wider landscape of cultural communities. By listening to different types of music, a child will be exposed to a wide range cultural heritage. 'I really enjoyed the music workshops. I learned loads from them which will help me in my GCSE', said one pupil of his participation in the Weardale Whackers.⁶⁶

For the performer, music can be used to express community; for the listener, it represents the opening of a cultural conversation. In 2003, The Sage Gateshead created the '4 Corners' Festival, held in Newcastle. This both enabled some 640 schoolchildren to perform different forms of music from all over the world, and opened their eyes and ears to professional performances from China and Bangladesh.⁶⁷ The importance of this is not limited to exposure: the children are reported as being 'enthralled' by the Asian musicians. As the success of Steelquake shows, this can be a powerful inspiration to ambition and aspiration: although youthful enthusiasm played a part, when asked what she would like to be when she leaves school, one member of the Wooler group said she would like to 'be a tutor', like her project leader, at the same time demonstrating her gratitude to the tutor involved.⁶⁸

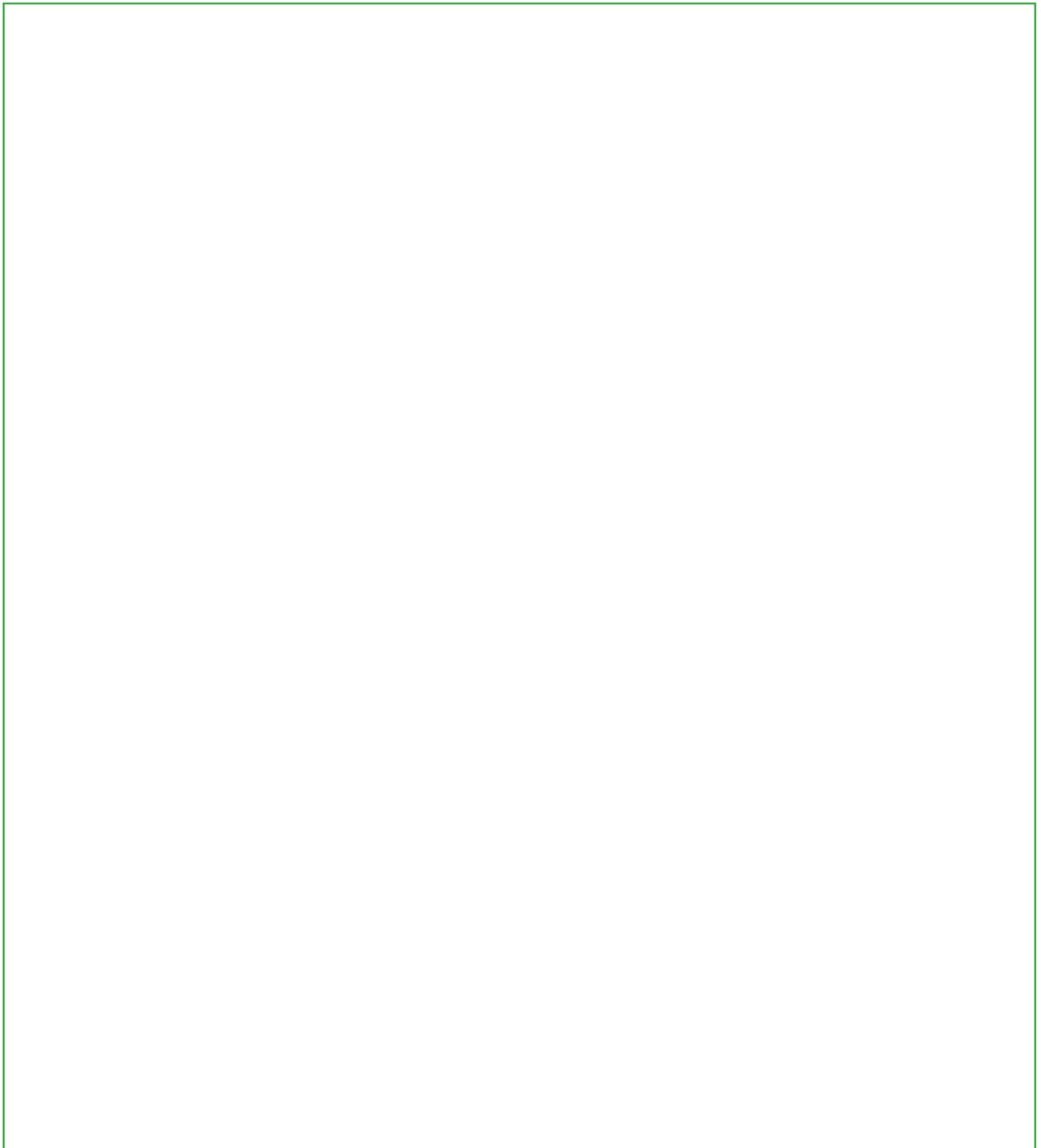
This example reflects the role that individuals play in music education. It is just one of many examples that can be taken from The Sage Gateshead's projects in which children and parents alike express their gratitude to the individual musician. In all the above, music is discussed as a medium and not as an agent. Alone, it is in no way more constructive than would be a painting or a book were they shorn of human contact. For music to be valuable, we are dependent upon the educative and interpretative action of organisations and individuals. While music provides the initial stimulus, it is the coaching and encouragement provided by the musicians that enables the child to take the opportunity that music provides.

A criticism of this might be that the thought processes described could be triggered by any stimulus other than music. But that is to miss the point. We have already seen how pervasive music is. To advocate a sound educational basis in music is not to give it any primacy over other arts (or cultural stimuli), it is simply that, without it, a child might go bereft of rich seams of opportunity and potential.

These, of course, exist within the context of its general education. However, the musical and cultural experiences are equally contextual. For a child to take advantage of music and its benefits, he or she must not only be aware of them, but also be encouraged to partake of them. It is therefore

important to consider that a child does not grow independently, but rather within a wider ecology. As a consequence, the success of any individual project must be seen within the wider framework of its music-making environs.

Your Notes



6. Success Factors: The Regional Ecology

This section describes the notable features observed in the course of this research about the way that The Sage Gateshead has developed its music learning and participation activities. It discusses attributes of the programme, the behaviours, characteristics and attitudes of those involved, as well as processes of working. This is being done in order to create a picture of why the programme as a whole is successful in the terms described in the previous section.

The Sage Gateshead provides a recipe for the creation of a strong regional music-learning structure. That said, the ingredients are not automatically essential or sufficient, or indeed available, in other regions. It is possible to imagine other regions creating a powerful music-learning ecology through federations, collaborations and partnerships that do not rest on the facilities provided by a landmark building. The principles of organisation and the attitudes and approaches are more important than the structures.

What follows is a story of some complexity. The elements described do not stand in isolation from each other, but combine into a coherent whole. Above all, it is a story about people. Notions of 'best practice' and recommendations to adopt particular ways of working do not exist separately from the people who use those ideas and systems. When things work, we need to look at words like energy, care, commitment, resilience, trust and value as much as at protocols, mission statements, reports and policies. People and systems work (or fail to work) together.

A good starting point from which to embark on this description of The Sage Gateshead as a 'whole regional system' is to look again at the founding motivations. It has already been mentioned that learning and participation are given equal weight with performance and programming in The Sage Gateshead's vision, management structures and financial priorities. This begs the question: why? And the answer to that lies in moral purpose. Fundamentally, the Board, the executive and the staff believe that the learning and enjoyment of music are good things, that people lead richer lives if they can sing and play and perform, and that everybody in the region deserves the opportunity to hear and to make music.

Numerous consequences flow from this clear moral purpose, this belief that the best opportunities should be available to the greatest number:

a) A High Level of Commitment

First comes a high level of commitment to the purpose. Not unusually in the arts, a number of highly committed individuals push themselves well beyond the bounds of their job descriptions and their contracts: working long hours, going the extra mile. It is Katherine Zeserson doing budgets on a Sunday morning and Wendy Brown driving through the snow to Wooler. Taken too far this could be unhealthy, but at The Sage Gateshead the commitment of the staff at least exists within a framework of Board and executive support: in other words, individuals do not seem to be battling against the organisation to get things done: they may be over-extended but they are not demoralised.

The level of commitment embraces an almost missionary fervour. It is perhaps no co-incidence that the Senior Education and Community Team (the former name of the Learning and Participation group) was given the acronym 'the sect.'

b) Continual Growth

Second is a desire to see continual growth in order to achieve the purpose.

Growth manifests itself in various guises:

i) Partnerships with other organisations are seen as a way of building the projects and programmes and thereby extending the reach of music learning. Partnerships are fundamental to the way in which The Sage Gateshead grows capacity and brings music to the public. Successful partnership development depends on the way in which partners treat each other, and there is a developed literature on the subject.⁶⁹

ii) Consultation and dialogue with partners is a notable feature of the way that The Sage Gateshead

works. Several musicians mentioned that they put together projects and programmes through a process of discussion with teachers and with young people rather than simply delivering a pre-existing product. Sensitivity to the needs of Local Authorities, schools, and music teachers was a recurrent theme in conversations with musicians and The Sage Gateshead office staff.

iii) There is growth in the sense of personal growth for the young people involved in the projects. For this reason, progression routes exist both within and between projects. For example within a project, children may be taken from performing in their school to performing in the main hall of The Sage Gateshead, as with the Tees Valley project. Or a promising individual may be spotted in a music class and offered a place in the Weekend School, as has happened with Seaham and Wooler. Embedded in this approach is a recognition that learning has no limits and no boundaries and that it can grow continuously from first musical experience to advanced tuition.

iv) Likewise, the growth of learning is not seen as simply a matter for the young people involved in the projects. As described below, there are numerous learning opportunities, progression routes and chances to grow for the musicians and staff.

v) Variety and eclecticism of the offerings are necessary for growth to occur. Different young people are attracted to different genres, so there must exist chances to sing, to rap, and to play instruments in the multiple ways that instruments can be played. This explains why the Weekend School offers such a varied and rich programme, and why, when that programme combines with ideas of progression routes and continuous learning, it is possible to find there a group of teenage girls all singing Handel, even though they each started their musical journeys in radically different places, and have very different musical ambitions.

vi) Growth also happens through synthesis and cross-fertilisation. Examples of different strands of The Sage Gateshead's work being mutually supportive include: the Weekend School garnering recruits from projects in schools; high quality musicians who visit The Sage Gateshead to perform also working in learning projects from master classes to school visits; musicians from the Northern Sinfonia acting as tutors in the Weekend School.

vii) Growth also features in the sense of personal growth for the young people involved. That growth

comes not only from learning more about music, but also from being given a variety of contexts in which to grow. This explains the emphases placed on ensemble work and performance that are notable features of all the learning projects.

viii) In order to achieve the desired results for young people, it is necessary to encourage adult involvement. Thus parents are consistently drawn into the projects: there are Saturday morning parent-and-child classes in Seaham, families come to see performances, adults show great commitment in bringing their children to the Weekend School, and parents and families are crucial to the success of the Wooler bands.⁷⁰ Adult allies – parents, teachers, families, extended families, friends are vital.

The result of growth is scale, and scale is important in two ways. First, scale involves the notion of critical mass. Only by being on a large scale, with the involvement of large numbers of schools and young people can some of the beneficial features of the whole system emerge. For example scale enables progression, where talent can be taken to its limits. Scale offers variety, so that if a young person is not drawn to one genre, they can still flourish in another. Then there is the scale of the building itself and the facilities that come with an investment of that size – opportunities to perform, chances to listen to the world's best musicians, rehearsal spaces of differing sizes and formats.

This should not however lead to the conclusion that scale needs to be centralised or that a large building is a sine qua non of developing a vibrant music ecology in a region. The Sage Gateshead itself is a network hub rather than a directive centre, and other regions could develop critical mass through collaborations, federations and partnerships, using the physical infrastructure that they have available.

The second feature of The Sage Gateshead's scale is its democratic character. This democratisation plays out in all sorts of ways: from arranging that the building be inaugurated not by a black-tie gala performance but by inviting in 15,000 members of the public, to voicing that "We are committed to making musical opportunities available to everyone, no matter what your interest or previous experiences"⁷¹. In this way then, scale leads us back to moral purpose: scale enables the moral purpose of music education to be fulfilled, and as the moral purpose is brought to life, one resultant feature is scale.

c) To Find and to Develop a Cohort of Musicians

The third set of features that flow from the desire to see The Sage Gateshead's learning programme succeed relate to the need to find and to develop a cohort of musicians to deliver the projects. This is achieved in a number of ways:

i) A system of professional development has been introduced. In order to build a regional system for music learning, individuals must be developed; but equally, in order for individuals to be developed, regional systems are needed. This starts with a ten-week introduction course. The next level is traineeships, which last for six months on a part-time basis. There are currently eight trainees, taken from ninety applicants, and they are given a tailored programme of training that covers:

- Child protection issues
- Personal organisation and time management
- How to teach music: repertoire, rhythm, percussion, singing
- Group working
- Report writing
- Reflective practice
- Logistics of working with schools and young people
- Social benefits of community music
- Understanding partner needs and professional boundaries
- Collaborations with other art forms
- The difference between community music and music therapy.

Within the six months of the traineeships, there are six days of intensive training; and the rest is learnt on the job, shadowing and helping existing musicians, visiting other projects, spending time with partner organisations and through mentors. The next level of learning is that of apprenticeships. These last for one year and are half-time. There is no automatic progression from being a trainee to being an apprentice, and it is possible also to start at the more advanced level. Apprenticeships involve a higher level of professionalism and a more sophisticated grasp of what the job involves. For example, song writing with young people can uncover issues that need sensitive handling, so musicians need to be prepared for that eventuality. Care is taken to ensure that when trainees and apprentices finish their courses there are exit routes: into jobs, into zero hours contracts, or with some form of continuing support. Professional development is rooted in care for individuals.

ii) This care for individuals manifests itself further in the way the musicians are employed at The Sage Gateshead. Many are not freelancers but are members of staff with all that that implies. They benefit from terms and conditions – pensions, sick pay and so on – that are often sadly lacking in the arts.

iii) Peer-group networks have been set up to encourage learning. An example is the Singing Squad – a group of musicians and teachers from Northumberland, Cumbria and the Tees Valley who come together monthly to share and discuss repertoire, to give each other mutual support, and to talk about issues that they face. Another similar example is FolkForce.

iv) Gatherings. There are regular opportunities for musicians to get together en masse to perform, to share their knowledge and to network.

v) Networks, gatherings, CPD and communal music-making add up to a community of practice that is made up not only of musicians, but includes teachers, the management of The Sage Gateshead (many of whom are musicians themselves), and the young people who are benefiting from the programmes.

vi) The systems of reporting that have been described earlier in this report (including weekly and monthly reports and formal discussions) create a structured environment that encourages the reflective practice that is a vital element in developing individuals. Reflective practice does not come naturally to everyone, but it can be learnt, and a notable feature of the development of musicians is how they have been taught to use reflective practice to improve their work.

d) Sustainability

The fourth way in which The Sage Gateshead achieves its moral purpose is by concerning itself with sustainability. It could act as a mere employer of freelance contract musicians, hiring and firing as and when project funding is available and content needs to be delivered. But that would not create an infrastructure and a system to carry the work forward. Instead, as should be apparent from the professional development described above, The Sage Gateshead has become a capacity builder for the region and has created a resilient sub-structure beyond its own organisation.

The development of regional capacity is not limited to building a cohort of musicians able to work with young people. It manifests itself in other ways:

i) To build systemic capacity, all parts of the system need attention. Therefore The Sage Gateshead is helping teachers to become more confident with music by providing INSET days and workshops, by involving teachers in musical groups such as the Singing Squad, and by ensuring that the musicians themselves are sensitive to the needs and concerns of teachers.

ii) The Sage Gateshead building is becoming an anchor for music learning in the region, providing a root and a home for the activity that goes on all over this large geographical area. It can accommodate big events where, for example, 2,000 young people from different schools can gather together.

iii) The management of The Sage Gateshead see themselves as undertaking an enabling role. They do not wish to direct or command the musicians that they employ, but rather to grow the capacity of the musicians to act autonomously. For this to happen the centre must operate a system of earned autonomy through trust. In fact high levels of trust appear to have been built over time between The Sage Gateshead staff and many of the musicians. Perhaps the most obvious example is that Wendy Brown took a group of young people from Wooler to Trinidad without The Sage Gateshead insisting on a member of management being included in the trip.

iv) The consequence of the trusting relationships that have been built up is that a number of positive behaviours have been encouraged: bravery, ambition, a 'can-do' attitude, care and concern for peers and young people.

v) A further way in which regional presence and capacity have been built is by working with willing rather than reluctant partners. There are two ways of promoting growth – a 'push' way, by exhorting and working hard to bring in the uninvolved and unconvinced, and a 'pull' way – going with the grain of willing partners and enthusiasms and thereby attracting others in by example. Adopting this principle of 'expansion through attraction' makes growth quicker and easier, and it is also good for morale.

vi) Sensitivity to partners is a necessary element in building a sustainable future for music learning.

If we are to think about replication of The Sage Gateshead in other regions we are faced with a problem: it is difficult to pick out cause and effect from the above narrative. Does trust encourage bravery or does bravery inspire trust? Does a network build capacity or is it a manifestation of capacity? In most cases it is not either/or, but both/and, with all of the elements combining in an iterative process.

Perhaps a better way of thinking about this is to imagine what would happen if certain of the elements described above were taken away. Then, it becomes easier to see that certain features are crucial. In the absence of competing universes this must be a matter for debate, but in the opinion of this writer the crucial elements from the foregoing description of the regional learning ecology are:

- A clearly articulated moral purpose
- Critical mass
- Networking
- Reflective practice
- Progression routes for learners and musicians
- A philosophy and practice of care.

If any of these were missing, the successful outcomes of the endeavour would be endangered. However, the important point to note in all this is that, in building a large system of music making and learning, the management of The Sage Gateshead have paid attention to all of the elements in the system, but without having to control the whole system. In other words, they have built, and are continuing to build, a system in which it is possible to 'let go' because sufficient confidence and robustness have been created.

Music provides a metaphor for this way of working. In a choir, pieces of music – sometimes notated, sometimes improvised – are interpreted collectively. Everyone relies on everyone else and the whole combines into something more than the sum of the parts. Listening to the musicians of The Sage Gateshead singing, it was easy to see how the harmony of music making translates into the harmony of working together.

7. Inhibiting Factors

The Sage Gateshead's ambition is to make music learning opportunities available to every young person in the region. Although they are delivering over a million 'client sessions' a year across their entire lifelong learning programme, there are dozens of schools who have not yet chosen to become involved and, consequently, tens of thousands of young people who are not getting these opportunities. So there is an issue of reach, and that issue has two faces.

a) Supply Side

The first limiting factor is the supply side: The Sage Gateshead is growing, but if its aspirations are to be met it will need to grow further: to develop and train more musicians and to strengthen the infrastructure that supports activity in the field. There are many remarkable individuals involved in this endeavour and, as so often in the cultural world, the energy, enthusiasm and commitment of a handful of people drives the enterprise. Encouragingly, regional capacity is being built, but the part played by The Sage Gateshead team needs to be constantly recognised, rewarded and supported.

Funders have a role to play in facilitating the supply side. The Sage Gateshead's Learning programme gets funding from 23 different sources. Dealing with so many funders, responding to their needs, filling in the many forms for applications and for feedback uses up time and money that could be spent on the programme itself. Funders should do more to coordinate their activities, standardise their forms, and should pay active attention to minimising the demands that they make in return for funding. Practice varies widely between different funders. Some are exemplars of good practice, using funding as an enabling tool and encouraging reflection in the recipient. In other cases it can be difficult both to understand the need for particular reporting or application procedures, and for practitioners adequately to meet them. As a broad generalisation, private sector funders seem to do a better job than public sector.

Funders should also recognise the need for continued investment. Most of The Sage Gateshead's learning

work is funded by short-term commitments. Creating a powerful and sustainable regional music learning framework is a long-term endeavour. Businesses finance long-term assets like factories with long-term liabilities: share capital and bonds; why do funders finance the creation of a long-term infrastructure with a series of insecure short-term grants?

b) Demand Side

This research project did not extend to speaking to schools in any breadth or depth about why they do or do not engage with The Sage Gateshead. It is problematic to generalise from a small sample and a limited number of conversations. However, discussions with musicians raised concerns about the ability of schools to get involved in music learning. Several interviewees voiced their perception that it was getting more difficult for schools to find time for music beyond the limits set for it within the curriculum, and that it was getting harder to arrange out of school visits. The problems seem to be less pressing at primary level.

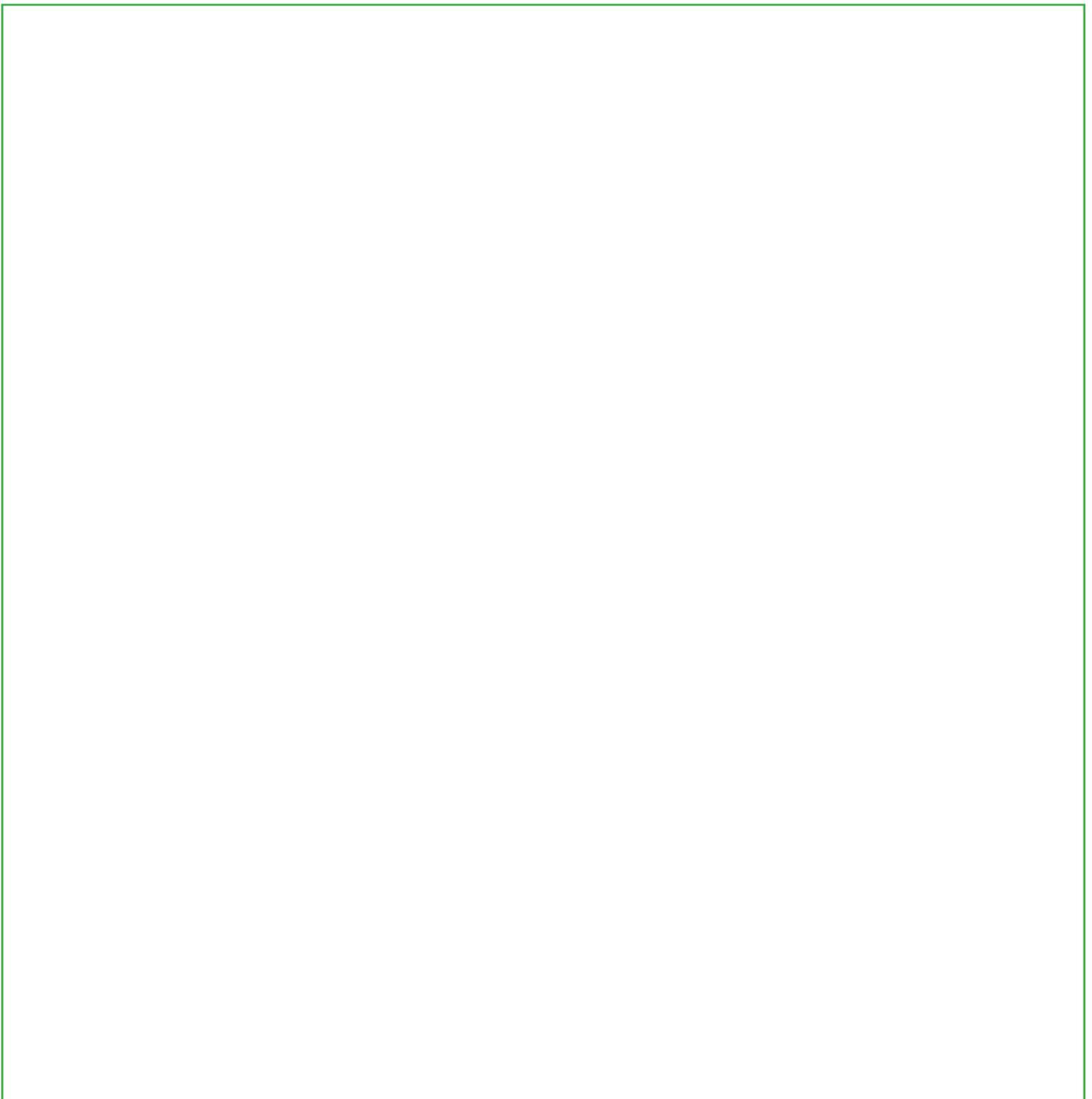
Even contacting schools can be difficult. One musician reported that, because of the time pressures that schools face, they are sometimes reluctant to hold an initial conversation; getting past the school secretary is not always straightforward.

The difficulties that schools face as voiced in interviews for this research were as follows:

- Hard to get cover for teachers on INSET days.
- Timetabling, particularly around exams, means that music is squeezed out – to the extent that one head cancelled a workshop with a world famous musician at less than one day's notice.
- Schools are unused to paying for things.
- Schools are sometimes unable to articulate clearly what results they would like.
- It is rare for whole schools to be involved – the benefits are normally restricted to a small number of teachers and one or two classes.

- Teachers can feel threatened by a musician coming into the school. As one participant in a project called Seaton Sluice wrote in her evaluation: 'It's coool ...completely different from school'.
- This is an issue recognised by the musicians themselves: 'the children can get hyper, we have to calm them down before we go. But the other thing is that my work encourages independence and that's not always welcome'.
- A generation of generalist primary school teachers has had virtually no music in their teacher training. This is now resulting in primary schools being less confident with music, hence less musical activity, and in turn this feeds through to secondary schools.

Your Notes



8. The Sage Gateshead and the Policy Context

This section looks at three current policy issues and briefly assesses how The Sage Gateshead contributes to these agendas. Providing such an assessment could be the subject of a lengthy report in itself, but such a level of detail is beyond the remit of this report, and it is stressed that the following comments cannot do full justice to the subject.

a) The Music Manifesto

The Sage Gateshead is a signatory of the Music Manifesto. The ambitions of the Manifesto, and The Sage Gateshead's contribution to fulfilling those aims are as follows:

- To provide every young person with first access to a range of music experiences. The Sage Gateshead aspires to offer learning opportunities to all young people in the region. It provides access to a range of different musical genres.
- To provide more opportunities for young people to deepen and broaden their musical interests and skills. This is precisely what The Sage Gateshead does.
- To identify and nurture our most talented young musicians. The Weekend School exists for this purpose. Talent-spotting from other projects, combined with the application process, has resulted in a cohort of young talented musicians from a wide social base, with 70% coming from state schools.
- To develop a world class workforce in music education. As has been shown in section 6, The Sage Gateshead is developing the regional workforce in a number of ways: through trainee and apprentice schemes, through networking and peer exchange, and by encouraging reflective practice.
- To improve the support structures for young people's music making. Rehearsal and performance spaces in the building, work in

schools and other contexts, and improving music teaching through training all contribute to the fulfilment of this aim, as does The Sage Gateshead's encouragement of 'adult allies'.

b) Personalised Learning

Tailoring learning to individual needs has long been a feature of traditional music education. Indeed in some ways, music can be looked to as a source of inspiration and learning in the current debate about personalisation. Tuition in musical instruments is mostly undertaken on a one-to-one basis and progresses at the student's own pace. Grade examinations are taken as and when the student is ready, not at particular ages or stages. It is possible to skip grades, to speed up or slow down the rate of progress, and even to drop out of the system and return to it.

It is possible to follow different pathways: equally accomplished performers may have arrived through different genres. Some may learn by ear and some by mastering notation.

Participation in groups and ensembles usually happens with a peer group at a similar level of ability to the individual. Hence young music learners will cut across boundaries between classes within schools (e.g. the school choir), between schools (e.g. the county youth choir), and outside school (e.g. the church choir).

The goal in music education has always been to take the learner to the limit of her or his abilities.

At The Sage Gateshead, the Weekend School in particular is predicated on this model, but care and concern for the individual features in other projects as well. For example, in the Tees Valley Singing Project there is a well-articulated philosophy to 'start with the learner'. This is made real by giving taster sessions, seeing where the enthusiasms are, and then adjusting teaching content and methods accordingly.

c) Value Creation

Current thinking in the cultural world is seeing a shift away from viewing culture as the delivery of a benefit, and more in terms of whether value is created for, and recognised by, citizens themselves. This value is created in three ways: instrumental value (for example where learning takes place, or economic prosperity results), intrinsic value (where engagement with an experience or artefact is valued by the citizen for its own sake), and institutional value (where the behaviour of a cultural organisation increases the satisfaction of the citizen with the public sphere).⁷²

In the case of The Sage Gateshead, all of these three values are created within the learning programme. Instrumental value creation has been described at length in section 4. Intrinsic value is clearly manifest in the attendance and enjoyment of classes and performances: when asked to talk about why he comes back week after week to play steel pans one young man said 'I just like doing it'⁷³ – he wasn't thinking about the fact that his concentration, musical abilities, self-discipline and social skills were

improving, he simply enjoys the experience. Intrinsic value is assessed through judgements of quality, and it is important that The Sage Gateshead's musicians continue to see quality of outcome as being as important as quality of process. Keeping standards high comes from peer review, networking critiques and regular performances that expose work to a wide audience.

The third aspect of value creation – institutional value results from the processes and behaviours that increase public satisfaction with the public sphere. A full study would be needed to settle the question of The Sage Gateshead's cultural value, involving interviews with partners and the public. However, in broad terms, from the observations made during this study, an initial conclusion would be that the organisation's philosophy is correct, that it mostly walks the talk, but that it has not yet managed completely to align customer service to user needs – for example in catering. But that is outside the scope of this report and in addition, it is early days for the building.

9. Where Next?

The Sage Gateshead has got a lot right in its approach to, and in the structure and delivery of, learning and participation. It has set itself big ambitions that may not yet be completely fulfilled, but that are well on the way to being achieved. Inevitably, as the organisation matures, and particularly as the building settles into a routine and a daily way of working, questions will arise about where next to take this venture.

For the last three years the working environment has been an exciting one, time-pressured and full of achievement, culminating in the move to the new building, but what happens when the excitement wears off?

Thus far, the achievement of growth and innovation has resulted from the commitment of a group of individuals spurred on by their belief that music matters. They have invested time and energy beyond the call of a job description. At some point a 'steady state' will be achieved, and often in the life of organisations, a different set of skills is needed to make the most of that stage of development. This requires that those involved in the growth stage should think ahead, take stock, and discuss how to handle the move from innovation to repetition – either that, or find ways to continue the current pace of change by other means. At The Sage

Gateshead, progress is underway in this regard, and work has already begun on training in leadership and management skills, a process supported by peer mentoring within the organisation. Reflective practice is therefore built into the way that The Sage Gateshead works: in order to maintain its success, an eye should permanently be kept on such means of achieving long-term sustainability.

A further issue for the organisation is how it should communicate and promote its learning work nationally and internationally. Caught up in the daily pressure of growing the programme itself, this could easily be neglected.

A third area for further thinking is The Sage Gateshead's relationships with schools. It has been mentioned above that not all schools are both willing and able to participate in what The Sage Gateshead has to offer. Individual musicians and the staff of The Sage Gateshead all have stories about this, and discuss the problems among themselves. But there seems not to have been any systematic investigation or time set aside to look at the issues holistically. This is an issue that extends well beyond The Sage Gateshead, and as with most research reports, this one recommends further research.

10. Summary of Learning Points and Suggestions

The list of learning points below offers generalised conclusions from this research project. It should be understood that when we say, for example, ‘teachers should ...’ or ‘funders should ...’, that suggestion might already be happening in many places. This section should be read in tandem with section 6, which discusses the many factors influencing the creation of a regional musical ecology.

For Schools:

- Teachers should consider how music and, indeed, other art forms, integrate with other areas of the curriculum, and should articulate to their partners within the cultural sector what outcomes they are seeking in relation to the curriculum and beyond.
- Teachers should be driven by what they wish to achieve from collaborations, rather than by logistics.
- A debate needs to take place amongst schools and the cultural sector about how to track changes in pupils’ behaviour and performance, and how both parties can be better informed as to both the needs and development of individual children.
- Schools may be missing opportunities by being too cautious of approaches from the cultural sector.
- Schools need to recognise and harness the role, abilities and professionalism of cultural practitioners.
- Teacher training needs to address how collaborations between schools and the cultural sector can be most effective.
- The transition from primary to secondary school seems to be a crucial point where, without special attention, engagement with culture can begin to wane: this should be addressed, and ways to continue momentum should be found.

For Cultural Practitioners in Schools:

- Cultural practitioners need to recognise the position, professionalism, and educational experience of teachers.
- They also need to understand teachers’ aims in relation to their pupils and the curriculum, and to be more aware of the logistical barriers faced by teachers.
- They need to be prepared for unexpected emotional demands from the young people with whom they engage.
- Cultural outcomes are important, as well as process: quality of process and quality of outcome should go hand-in-hand.
- With particular regard to music, it appears to be the case that singing and percussion provide quick entries into engagement.
- Working with the interests of the learner also provides the most accessible and inspirational starting point.
- ‘Adult allies’ provide a useful support for developing work with young people in schools.

For Policymakers:

- A long-term view is needed when contemplating regional cultural infrastructures. Such an infrastructure can only be developed with long term funding, commitment and planning.
- A debate should be encouraged about how the effects of music (and culture more generally) should be measured. Schools and cultural organisations should be encouraged to work together to track changes in performance over time. For example, cultural practitioners are not in a position to see how exam performance is influenced, although they may be asked by their funders to do so.

- Policymakers should recognise and encourage the role of the enabler - which goes beyond the introduction, or brokerage, of collaborations between schools and the cultural sector. An enabler, such as The Sage Gateshead, understands the needs, wishes, and operating cultures of both parties.

For Funders:

- Funders should attempt to integrate their requirements for information and feedback. With each funder needing a different form filled in, to a different timetable, cultural organisations spend too much time and effort collecting small sums from many pots in order to fund education projects.
- Funders should use their influence to shift the emphasis of reporting away from data collection, and towards reflective practice. The Sage Gateshead has found reflective practice to be an important element in the search for continuous improvement.

For The Sage Gateshead:

- It would be helpful to compile case studies. The Sage Gateshead has collected a great quantity of

useful data and has a wealth of tacit information stored inside their practice. With time and resources they could create a valuable record and a learning tool for others.

- The success of several projects has been noted and commented upon by various parties. These include the musicians, regular teachers, parents, and the young people themselves. This provides evidence of the benefits and value of learning music. The process of capturing and recording evidence should continue with a view to offering longitudinal testimony to The Sage Gateshead's success.
- This evidence could be compared to the growing body of academic literature, positioning The Sage Gateshead as an effective case study of the grass-roots effect of theory.

And Finally ...

- Although there is a pressing need to identify tangible benefits and establish how best to capture and realise the value of music, there is a danger of forgetting the very simple fact that it can also be enjoyed for its own sake. Quite often, the enjoyment that a child – or any other musician – can get from either performance or listening to music is enough in itself.

11. Conclusion

The foregoing description and analysis paint a picture of The Sage Gateshead where the philosophical architecture and the key people are right, the elements of a large system to nurture music learning and participation have been developed, and where a level of successful activity has been built.

So let us return to the young girl in the Seaham ocarina class. Fortunately for her, the class does not exist in isolation. She will be able to take her musical talent and ability as far as she wishes – whether in the direction of a music career of some sort, or as an educated listener, or simply for the pleasure that music brings to life.

Your Notes



Appendix 1

Methodology

Research for this project began in December 2004 and was completed in March 2005. Three visits were made to The Sage Gateshead: a one day visit for orientation, a week long visit in which interviews and observation of two projects took place, and a long weekend visit to observe the remaining two projects in action.

In-depth interviews were held with the Chair of The Sage Gateshead, the General Director and senior staff, particularly, but not exclusively staff involved in Learning and Participation. All of the project leaders were interviewed together with a sample of trainees and apprentices. During observation it was possible to talk to a sample of the young people involved and, in the case of the Weekend School and the Wooler project, to talk to a small sample of parents.

Discussion with teachers was limited to two cases: the head of an infant school, and two teachers involved in an Unlocking the Future project.

In addition to interviews and observation, research concentrated on reading a large number of report forms from the projects, together with The Sage Gateshead's policy documents and funder agreements. Tapes, photographs and videos of performances and projects were listened to and viewed.

In order to provide context and a wider understanding of what music learning can achieve, current literature on music education was reviewed, and through web searches a general picture of what other major music venues are doing in this field was compiled.

Finally, it was vital to attend performances in order to hear the music speaking for itself.

Appendix 2

Seaham Singing Evaluation Document

		Objectives	Measures of Success	Ways of gathering evidence	Who will gather evidence
A.	To generate and support a high level of musical and personal aspiration in children and young people from Seaham	<ul style="list-style-type: none"> • Continue to develop singing/songwriting after school clubs, leading to establishing Seaham Youth Choir for 9-11 year olds • Set up composition group and/or sound track composition • Continue to develop pre-instrumental work in Nurseries in Seaham area • Continue to develop 4 Corners in Seaham area • Set up 2 year INSET programme to promote musicians in schools 	<ul style="list-style-type: none"> • Committed weekly groups • New groups established • Confident, enthusiastic participation in all activities • Young people improve musical skills 	<ul style="list-style-type: none"> • Recording • Interviews • Videos • Creative writing • Performance 	<ul style="list-style-type: none"> • Co-ordinator • Musicians • Young people • Local partners • Outside facilitator • Local media
B.	To broaden the pool of excellent practitioners in the Seaham area by devising and resourcing supportive, challenging and innovative professional development and practice-sharing opportunities for all musicians involved	<ul style="list-style-type: none"> • CoMusica trainees from Seaham area 	<ul style="list-style-type: none"> • Trainees complete course and begin to lead own groups 	<ul style="list-style-type: none"> • Interviews • Questionnaires 	<ul style="list-style-type: none"> • Co-ordinator • Musicians • Outside facilitators

	Objectives	Measures of Success	Ways of gathering evidence	Who will gather evidence?
Highest quality inclusive practice				
C.	To encourage participants in using music making as a means of self expression and of having their say about issues of significance to them	<ul style="list-style-type: none"> • Performances and recordings of young people's own material 	<ul style="list-style-type: none"> • Recording • Interviews • Videos • Creative writing • Performance • Records of Activity 	<ul style="list-style-type: none"> • Co-ordinator • Musicians • Young people • Local partners • Outside facilitators
D.	To explore questions of culture, difference and community with children and young people through music	<ul style="list-style-type: none"> • Performances and recordings of young people's own material 	<ul style="list-style-type: none"> • Recording • Interviews • Performance 	<ul style="list-style-type: none"> • Musicians • Young people
E.	To create an environment of collaboration, learning and performance that is accessible, enjoyable, challenging and conducive to high quality musical practice	<ul style="list-style-type: none"> • Shared performances, workshops and celebration days involving local and regional groups 	<ul style="list-style-type: none"> • Interviews • Recording • Videos • Records of activity 	<ul style="list-style-type: none"> • Co-ordinator • Musicians • Young people • Outside facilitators

		Objectives	Measures of Success	Ways of gathering evidence	Who will gather evidence?
F.	To facilitate the inclusion of young people with learning difficulties and physical disabilities				
Sustainability					
G.	To further develop, extend and strengthen the network of individuals and groups committed to young people's access to music in Seaham	<ul style="list-style-type: none"> • Develop the involvement of Seaham Music Academy – their musicians can attend workshops and celebration days • To involve community workers and youth groups in Seaham • Establish Seaham Festival to link all agencies • Extend and develop links with primary schools in Seaham EAZ area – offer Musicians in Schools programme to all primary schools • Develop links with: Music Service, Secondary Schools and established music groups in Seaham area • Keep all agencies informed of developments including Dave Clark, Easington Arts Development Officer, schools and Music Service 	<ul style="list-style-type: none"> • Partners and musicians involved in planning and implementing plans • Commitment to all aspects of the project beyond 2005 • Fundraising and support network established 	<ul style="list-style-type: none"> • Questionnaires • Interviews 	<ul style="list-style-type: none"> • Coordinator • Musicians • Local partners

		Objectives	Measures of Success	Ways of gathering evidence	Who will gather evidence?
H.	To support the development of music facilitation, teaching and leadership skills, and to create sustainable models of activity	<ul style="list-style-type: none"> • 2 year INSET programme, involving primary school teachers, peripatetic musicians and community musicians • Partners from Seaham attend Partners' Days 	<ul style="list-style-type: none"> • INSET programme established • Music education in nursery and primary schools is secure • Good attendance at Partners' Days 	<ul style="list-style-type: none"> • Records of activity • Interviews • Questionnaires 	<ul style="list-style-type: none"> • Co-ordinator • Local partners • Appointed assessors/ outside facilitators
I.	To actively encourage a wider group of adult supporters to develop skills appropriate to ensuring the continuance of the work – these might include musical skills, networking skills, coordination skills, management skills, fundraising skills	<ul style="list-style-type: none"> • Involve teachers, youth and community workers, parents and carers in development of programme 	<ul style="list-style-type: none"> • Commitment to all aspects of the project beyond 2005 • Fundraising and support network established 	<ul style="list-style-type: none"> • Records of activity • Interviews • Questionnaires 	<ul style="list-style-type: none"> • Coordinator • Local partners • Musicians

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Footnotes

- ¹ Corporate Goals, 2003-2007. 3.2
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- ³ See, Rimmer, M, CoMusica Project Case Study: SteelQuake-Wooler, ESRC CASE Studentship, (University of Newcastle & The Sage Gateshead, unpublished PhD report. 2004). Compare, Inspiring Learning for All, Museums, Libraries, and Archives pamphlet, 2003, section 3.2
- ⁴ Ibid.
- ⁵ <http://www.actionteams.gov.uk>
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- ⁷ Seaham Singing evaluation document, ref E
- ⁸ SMART is an acronym, standing for Specific, Measurable, Achievable, Realistic and Timed, and is commonplace in business
- ⁹ CoMusica 2, Music North Plus, Mar 04, p6
- ¹⁰ Inspiring Learning for All, Museums, Libraries and Archives pamphlet, 2003
- ¹¹ Ibid.
- ¹² Using this model, where the MLA's framework requires that a museum or other institution 'engage in activities that stimulate debate and discussion'
- ¹³ We have phrased our discussion in terms of the consequent 'cultural' motivation of the individual. We have also sought to incorporate the role of music, and feel that – in the particular context of The Sage Gateshead – we could best make use of the rich resources of theory and research by looking at it from the point of view of the individuals concerned. The bulk of this research is dealt with in the 'physiological' and 'social' sections of our approach, see Ibid., section 1.4
- ¹⁴ Ibid.
- ¹⁵ A comprehensive list of facts can be found at the American National Association for Music Education (MENC)'s website: <http://www.menc.org/information/advocate/facts.html>
- ¹⁶ RIMMER, M., op. cit., p. 37
- ¹⁷ CoMusica, Application for second tranche funding, (unpublished funding application submitted to Youth Music, 2002), p. 32
- ¹⁸ See RIME's analysis of Lois Hetland's 'Learning to Make Music Enhances Spatial Reasoning', Journal of Aesthetic Education, Fall 2000, 34 (3-4): 179-238: http://www.rimemusic.org/new_music_education/benefits_music.asp
- ¹⁹ RIMMER, M., op. cit., p. 37 – particularly encouraging in this instance is the boy's own recognition of his improvement, see Inspiring Learning for All, section 1.2
- ²⁰ More precisely, researchers in Leipzig have proved both that the planum temporale, a part of the brain associated with reading, and that the corpus callosum, the fibres that both connect and convey information between the two halves of the brain, are more developed in musicians, especially those who have been playing since a young age. This information is provided by MENC's website, quoting SCHLAUG, G., JANCKE, L., HUANG, Y., and STEINMETZ, H., 'In vivo morphometry of inter-hemispheric asymmetry and connectivity in musicians' in I. DELIEGE (Ed.), Proceedings of the 3d international conference for music perception and cognition, 8 (Liege, Belgium, 1994), pp. 417-41. Similarly, keyboard-tutored pre-school infants tested at the University of California in 1994 proved 46% more developed than their non-musical peers, see MENC's website
- ²¹ See BUTZLAFF, R., 'Can Music Be Used to Teach Reading?', in The Journal of Aesthetic Education, Fall 2000, 34 (3): 167-178 [for comments on the work, see RIME's website]
- ²² Jowell, T., Government and the Value of Culture, (London, DCMS publication, 2004), p.10
- ²³ The Sage Gateshead, Learning and Participation Policy Promotional Document: for the responsibility of cultural institutions to 'broaden the range of learning opportunities to engage with new and diverse users', see Inspiring Learning for All, section 1.3
- ²⁴ NB, Eugenia Costa-Giomi in studying the "Effects of Three Years of Piano Instruction on Children's Academic Achievement, School Performance and Self-Esteem", see below (n. 43), calls the mathematical benefits of piano lessons into question
- ²⁵ Quoted in CoMusica 2, Funding Bid
- ²⁶ For details of listening to music, see R. WOODY, Listening (2002), available at <http://publish.bsu.edu/rhwoody/gmz/listening.html>
- ²⁷ Quoted in CoMusica 2, Funding Bid
- ²⁸ Quoted in MENC's list of facts, <http://www.menc.org/information/advocate/facts.html>
- ²⁹ RIMMER, M., op. cit., p. 43, compare Inspiring Learning for All, section 1.2
- ³⁰ These facts and more are published by the BPI (the British Phonographic Industry) on its website: http://www.bpi.co.uk/news/stats/news_content_file_768.shtml
- ³¹ THOMPSON, JUDITH, report no. 13 for CoMusica 2, (unpublished, November 2003)
- ³² Ibid., report 17
- ³³ Ibid., report no. 14
- ³⁴ Ibid., reports 11 and 12
- ³⁵ See Inspiring Learning for All, section 2.1
- ³⁶ RIMMER, M., op. cit., p.28
- ³⁷ Ibid., p. 35
- ³⁸ Ibid., p. 36
- ³⁹ Observed by the Demos researcher during fieldwork
- ⁴⁰ EISNER, op. cit.

- ⁴¹ Op cit., in speaking primarily of classical music
- ⁴² Quoted in CoMusica 2, Funding Bid
- ⁴³ RIMMER, M., op. cit., p.37
- ⁴⁴ Ibid., p. 38: cf. Inspiring Learning for All. For the boy in question, the sense of 'feeling welcomed and not intimidated' (section 2.2) has significance beyond confidence in a learning environment
- ⁴⁵ Related to the Demos researcher during fieldwork
- ⁴⁶ RIMMER, M., op. cit., p. 45
- ⁴⁷ Quoted in CoMusica 2, Funding Bid
- ⁴⁸ See Inspiring Learning for All, section 1.4
- ⁴⁹ Under 5s Music Participation and Seaham Sure Start Quarterly Report, July 2003
- ⁵⁰ Weekend School Programme, (The Sage Gateshead, unpublished update, October 2004)
- ⁵¹ Ibid., p. 32
- ⁵² Related to the Demos researcher during fieldwork
- ⁵³ CoMusica 2 report on Steelquake, no. 1, March 2004
- ⁵⁴ See Inspiring Learning for All, sections 1.1, and 1.2
- ⁵⁵ For example, work conducted at McGill University in 1999. The results of the study are detailed in COSTA-GIOMI, E. 'The effects of three years of piano instruction on children's cognitive development', in *Journal of Research in Music Education*, 47:3, (Fall, 1999), 198-213
- ⁵⁶ CoMusica 2, Application for second tranche funding, p. 32
- ⁵⁷ CoMusica 2 report on Seaham, October 2004
- ⁵⁸ RIMMER, M., op. cit., p. 39
- ⁵⁹ <http://www.arahman.com>
- ⁶⁰ For more information on this, see the CBSO's website and the cited article by Terry Grimley in *The Birmingham Post* [<http://www.cbso.co.uk/?page=about/index.html&id=42>]
- ⁶¹ RIMMER, M., op. cit., p. 28
- ⁶² See Inspiring Learning for All, section 1.4
- ⁶³ Op. cit. p. 13
- ⁶⁴ David Whelton, MD of the Philharmonia Orchestra, quoted in KETTLE, MARTIN, 'Classical Music could even become the new rock 'n' roll', *The Guardian*, 1 ii 2005. Needless to say, where both Tessa Jowell and David Whelton speak of classical music, the same might be said for other forms of music
- ⁶⁵ *Unlocking the Future* (The Sage Gateshead, in partnership with the Paul Hamlyn Foundation, Unpublished report on programme development, 2004)
- ⁶⁶ *Unlocking the Future*, The Sage Gateshead in partnership with the Paul Hamlyn Foundation: Year 1 of the Programme, (Unpublished report, 2003, §3): compare Inspiring Learning for All, section 2.1
- ⁶⁷ Quoted in CoMusica 2, Funding Bid, compare Inspiring Learning for All, section 1.4
- ⁶⁸ Ibid, Section [o]
- ⁶⁹ RIMMER, M., op. cit., p. 35: compare Inspiring Learning for All, section 2.2
- ⁷⁰ Partnership theory is the subject of a large body of debate and academic work. The following is a very generalised overview and a starting point for further investigation into this debate. For the relationship of businesses and NGOs, see Jem Bendell (ed.) 'Business-NGO Relations and Sustainable Development', in *Greener Management International: The Journal of Corporate Environmental Strategy and Practice* (Issue 24, 1998). For community participation, see David Wilcox, *The Guide to Effective Participation*, (Brighton, The Joseph Rowntree Foundation, 1994), Eden C. and Huxham C., 'The negotiation of purpose in multi-organizational collaborative groups', in the *Journal of Management Studies*, (2001), vol 38, pp. 351-369, see also David Wilcox, *A short guide to partnerships*, (2002), available at <http://www.partnerships.org.uk/part/partguide.rtf>. For a governmental perspective on collaboration with communities, see Balls, E, *The New Localism*, Speech by the Chief Economic Adviser, Ed Balls to the CIPFA Annual Conference, <http://www.hm-treasury.gov.uk>, 12 June 2002, and Dan Corry and Gerry Stoker, *New Localism: refashioning the centre-local relationship*, with a foreword by Ed Balls, (London, NLGN publication, 2002). For an alternative view of partnerships, see the literature review and summary by Andrew Coulson, *A Plague on all your Partnerships: Theory and Practice in Regeneration*, paper presented to ESRC URESG Seminar, Belfast, 11 January 2005, available at <http://www.weru.org.uk/Escc/Coulson.ppt>. And, on pitfalls that might cause a partnership to fail, see Rosabeth Moss Kanter, *When Giants Learn to Dance* (Cambridge, MA, 1989)
- ⁷¹ Similarly, parents are encouraged to be involved in the Seaham Singing Aloud project. This happens in a variety of ways: some parents have helped raise money, and others have helped out with the running events and coach trips to venues in other towns. Some have become still more involved: for example, one mother regularly came with her daughter to the singing sessions themselves and joined in (observed by the Demos researcher during fieldwork)
- ⁷² *Music is moving - The Sage Gateshead Learning and Participation prospectus*, Jan-April 2005
- ⁷³ See the following Demos publications: Holden, J., and Hewison, R., *The Right to Art* (London, 2004), Holden, J., *Capturing Cultural Value* (London, 2004), Holden, J., *Valuing Culture*, (Event Speeches, London, 2003); available at <http://www.demos.co.uk/catalogue/valuingculturespeeches/>, Holden, J., and Hewison, R., *Challenge and Change: HLF and Cultural Value*, (London, 2004)
- ⁷⁴ Conversation with a ten-year-old member of the steel pan group in Wooler

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