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Managing an Open and Strategic Approach in Culture

ARTS ORGANISATIONS AND THEIR EDUCATION PROGRAMMES:

RESPONDING TO A NEED FOR CHANGE

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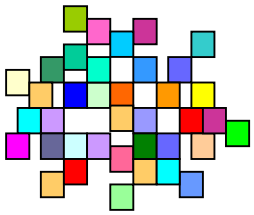

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Foreword

Writing this report has given me the opportunity to reflect on a subject that is very close to my heart. In my experience as an active promoter of creative education work in music in Finland and as Education Manager, a few years back, of one of the most forward-looking organisations in this field, the London Sinfonietta, I have come across a wide range of practice, by no means all of it successful. But I have seen that at its best, when the work is done well, the results can be extraordinary.

It is my perception that the topic at hand touches on many central issues that we face today, including the necessity of arts institutions to renew themselves in response to changing cultural, educational and performance needs. Likewise, some of the most visionary developments in this field reflect, in my opinion, the potential of the arts to claim a place at the very center of our lives.

In view of the limited space and time at my disposal, I find attempting a comprehensive listing of practice throughout Europe and a coverage of all art forms impossible. However, while there is an acute need for such a survey, perhaps it would not best help illuminate the subject in the limited framework of this document. Instead this report is an attempt at providing an introduction to and overview of some of the issues related to education programmes of arts organisations, with a few examples of good practice.

Due to my personal background and experience[1], I will present the subject from a perspective that is both general and practical. I will discuss the topic from the viewpoint of the art form I know best, music, with examples of other disciplines where appropriate. Also, as the development and practice of creative education work in music and the arts is currently most advanced in Britain, I shall use this as a key framework for my discussion. It is my hope that such an approach will prove of value within the context of the Council of Europe's Mosaic project.

Finally, while I take sole responsibility for the contents of this document, I wish to express my indebtedness and gratitude to two extraordinary people, Professor Peter Renshaw and Gillian Moore, whose brilliant minds and example provided the inspiration in the first place.

[1] The author of this report has worked as Production Manager of the Helsinki Festival, Education Manager of the London Sinfonietta, and previously, a.o., as first Education Officer of the Finnish National Opera.

Introduction

In the current cultural and socio-economic climate, there is a danger that the combined use of the words 'arts' and 'education' will decrease the perceived value and importance of any discussion - in spite of the rhetoric claiming the contrary. As Professor Renshaw points out, 'education and the arts are in a state of crisis - often feeling marginalized, under-valued and under-funded.'[2] Their survival, he argues, is dependent on their ability to evolve a creativity culture which is receptive to change. This report is underpinned by the conviction that what is at stake here is not 'just' education but - assuming that arts institutions are prepared to meet the challenge of renewal head on - the very possibility of revitalising our culture.

There is growing evidence of an acute need for creativity and the arts to be given a more central place in our lives. While there are national differences, the current provision of the arts in schools and the dominant emphasis on knowledge-based education does not generally allow enough possibilities for the exploration of children's and young people's creativity and the development of all-round growth. Simultaneously, our rapidly changing society and work life demand from people increasing powers of adaptability, creativity and communication - qualities which our current education system does not cater for.

In the compelling report, *All Our Futures*, the committee chaired by Professor Ken Robinson makes a strong case for the promotion of creativity across the curriculum and beyond formal education. Creativity, is argued, is not the sole attribute of the arts, but is essential to achievement in all other fields including the sciences and business.[3] The recent findings of neurological and psychological research support this argument by replacing our traditional narrow concept of intelligence with a much broader view where mathematical/logical and linguistic talent is complemented by a wide range of further abilities. Furthermore, the conventional polarisation between emotion and intellect is proven to be artificial, as emotional development is, in fact, shown to be intimately linked with the functions of the intellect. People have different abilities in different areas, and our approach to education and learning should reflect that. Unless we find ways to tap into the wider range of abilities of children and young people, what we are trying to teach will fail to motivate them or even have any relevance. According to the psychologist Howard Gardner, the arts can play an important role in developing the broader spectrum of intelligences not often touched upon by other subjects. The benefits to be had are considerable. To quote *All Our Futures*, 'when individuals find their creative strengths, it can have an enormous impact on self-esteem and on overall achievement.'[4]

Arts organisations, in the meanwhile, are facing unprecedented challenges. In a world of increasing complexity and diversity, they are looking for new ways to speak to a wider and younger audience. Evidence shows that to this day, the people who regularly attend cultural venues are typically of a higher social class, female and middle-aged, leaving, to quote a recent review, a very wide range of people outside - excluded or self-excluded - from these opportunities.[5] In addition to their audience profiles being narrow, it is of particular concern to cultural institutions that they clearly lack an appeal among a younger audience.

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[2] Peter Renshaw, 'The Management of Creativity in Schools, Colleges and Arts Institutions', Gresham Lecture, London, 1993, p. 6.
[3] National Advisory Committee on Creative and Cultural Education, *All Our Futures: Creativity, Culture and Education*, DfEE, London, 1999, p.13.
[4] Ibid., p. 6-7.
[5] John Harland and Kay Kinder, eds., *Crossing the Line. Extending Young People's Access to Cultural Venues*, Calouste Gulbenkian Foundation, London, 1999, p. 102.

In answer to these concerns, a keen interest is awakening among arts organisations to develop education, community and outreach programmes. There are currently huge differences between individual European countries in this field. While in some countries, the work has just begun, in others, the thinking and practice is already highly advanced. In Britain, the development started in the 1980s and has now reached a stage where a vast majority of arts institutions have active education departments and the Arts Council of England makes the evidence of education work a prerequisite for their funding.

In some cases, this activity is initially born from a mere concern for audience development, but it is clear that both the questions and the answers lie much beyond the marketing department. While schools are often the most important partner, arts organisations are reaching out to a yet broader public, rethinking their whole narrow concept of audience and seeking to support the possibility of lifelong learning. What this is really about, is arts institutions truly being willing to redefine themselves and to open up to serve the widest possible community.

I. Making Connections

1. The Challenge

Research shows that young people often feel estranged from mainstream art venues. There are many reasons for this, but more than the stated physical obstacles such as prohibitive cost or travel, it is the psychological factors that seem to form the deterrent. What comes across as the foremost barrier to attendance is a feeling of alienation, lack of relevance and comfortability.[6]

This is not really surprising, considering that many traditional arts organisations, such as orchestras, have remained in a sort of time capsule, to use Gillian Moore's expression, holding on to modes of presentation largely unchanged for the past century. This might be putting it a bit harshly, but a classical concert situation can easily come across as something from a '19th century world of sensory deprivation'[7]- **unless** a point of contact has previously been created, allowing a way in to the artistic experience. The same is true of other art forms in their respective contexts.

Arts organisations have often lost contact with the surrounding reality, they lack a 'sense of connectedness, social responsibility or wider contextual perspective.'[8] The challenge, then, is to learn to make connections. Not just to young people, but to the community at large. A community increasingly multicultural and segmented, while traditional arts organisations typically reflect a culture of a small upper-class minority. Arts organisations can, of course, reject the call for change. An orchestra, for instance, can take the proud stance that it is 'a wonderful beast as it is' and, to quote Anthony Everitt, 'rather than attempt to interbreed it with other ways of making music, we should place a preservation order on it. Its task would then be to make music of the highest excellence and to celebrate the classical tradition which, even if now in some difficulty, represents one of the highest achievements of the human spirit. Rather like historic monuments, a few really great orchestras could be 'listed' as national living treasures. They could forget about irrelevant community or outreach work and concentrate on being brilliant on the concert platform.'[9]

[6] Ibid., p. 25.
[7] Gillian Moore, ' The Educational Role of Arts Organisations', Lecture presented at the Royal Society of the Arts, London, 2000.
[8] Renshaw, Op.Cit,. p. 13.
[9] Anthony Everitt, *Joining In, An Investigation into Participatory Music*, Calouste Gulbenkian Foundation, London, 1997, p. 103.

There is no question that the orchestra has reached, in the course of the past century, a previously unknown level of quality and professionalism. But one might argue that, in the process, it has lost an 'organic connection with an audience which no longer understands the music being performed from the inside - with the profound understanding of participants.'[10] At least it is apparent that in its single-minded pursuit of excellence, it is leaving a very considerable section of the population outside a rather hermetically sealed experience.

2. The Call for Diversification

Without losing sight of their task, arts organisations have widely woken up to the urgent need to diversify themselves, both in relationship to what it is that they do and whom they are doing it for. Diversification can be realised in a number of ways. It begins with imaginative programming, communicating 'strong ideas which are rich enough to capture audiences' imaginations, stimulate curiosity, lead them from one thing to another, to make connections.'[11] Orchestras are also called upon to adopt a more flexible and varied policy of performance practice.

Beyond these initiatives, many arts organisations have recognised a potentially important role beyond the concert hall, the performance or presentation, and are seeking to evolve into a more flexible resource serving and supporting the creative potential of a whole community. At one end of the gamut, there are the art venues that have been elevated to the position of symbols of high culture, and the socially conditioned reflexes of audiences whose visit is little more than a token gesture, driven by motives such as the need to tick off items on a cultural agenda.[12] Education programmes, at their best, seek to subvert such attitudes and look for ways to truly have relevance to people and the reality outside the art venue. When vision and integrity underpin the educational work, the motive is not just one of broadening an existing passive audience, but rather of questioning our whole traditional notion of audience, replacing it with a much broader view as an active partner in a living, two-way process.

In an international context it is certainly quite extraordinary to note the level of commitment and integrity reflected in the written education policies of British arts organisations. A research on the education work of British orchestras highlights some common themes, as follows: 'Orchestras typically describe themselves as a resource for schools and for groups in their geographic or social communities…. This resource includes the players, composers associated with the orchestra, animateurs, the education staff, the orchestral repertoire and, possibly, a venue. Most orchestras cite as their purpose, the provision of opportunities for people to participate in the creation of music, with professional musicians, regardless of age, musical ability or educational achievement.'[13] Further purposes prioritised are 'assisting teachers in the delivery of the National Curriculum; familiarising young people with the orchestral repertoire and with working lives of musicians; raising the profile of the orchestra among potential audience members; and developing players' skills and creativity, with a view to making them better performers.[14]

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[10] Moore, Op.Cit.
[11] Ibid.
[12] Sara Selwood, Sue Clive and Diana Irving, *Cabinets of Curiosity. Art Gallery Education*, Art & Society for the Arts Council of England and the Calouste Gulbenkian Foundation, 1994, p.37.
[13] Phyllida Shaw, *Mapping the Field. A research project on the education work of British orchestras*, The Association of British Orchestras, London, 1996, p. 6.
[14] Ibid., p. 2.

That the underlying purpose is not just audience development, but very importantly, access, is made clear in a statement by Libby MacNamara, Director of the Association of British Orchestras. Referring to the first, ambitious national orchestral education project carried out in Britain in 1992-1993, *The Turn of the Tide*, she comments: 'this is not audience development in terms of stimulating an interest which may later be translated into conventional attendance at concerts. This is developing the current audience *beyond* the concert hall, recognising that it is equally valid.'[15]

3. Breaking down Boundaries

Through their pioneering education programmes, British arts organisations have sought to break down the barriers that traditionally exist between the creative and performing artists, on the one hand, and the public, on the other. In the case of orchestras, the barrier is physically marked by the stage, which effectively divides the active performers from a passive audience. Typically the composers are still further removed. But it need not be so. The gap can be effectively and imaginatively bridged, as is demonstrated by some superb education programmes which have succeeded in making possible a live interaction and collaboration between professional artists and musicians, education institutions and the wider community.

Among a rich and exciting spectrum of activities undertaken by British orchestras are creative composition projects with schools and other community groups, cross-arts projects, residencies featuring workshops and performances, pre-concert talks, open rehearsals, coaching and masterclasses. Orchestras provide very valuable in-service teacher training and produce education resource materials for use in the classroom. As a more recent development, opportunities offered by the internet are explored to support creative composition work in schools and the community. Most orchestras carry out a combination of these activities, with those at the cutting edge offering a comprehensive programme of interlocking projects which together reach very considerable numbers of people every year from pre-school age children to prisoners and old age pensioners.

To take an example from another art form, the traditional idea of museums as mere repositories of objects, with an emphasis on collecting, preserving and putting art on display, is widely shifting. A museum determined to take a place at the forefront of educational developments, Tate Modern, illustrates a radically new approach by its definition of the museum as 'one of the principle places where the public can absorb, debate and generate meaning.' 'The modern art museum', according to an Introduction to Education at Tate Modern, 'has an inestimable potential to become a major hub for participating in and finding meaning in our own culture.'[16]

There are two key words that emerge from the education initiatives of arts organisations across the art forms: access and participation. To quote Christopher Frayling, 'the work of education officers and programmes…has encouraged a rather more reflective, enriching and rewarding relationship with the arts: not as a 'been there, done that, bought the tee-shirt experience, but as something much deeper. Something which enables audiences or viewers to experience the electric current of a close encounter.'[17]

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[15] Libby MacNamara, as quoted by John Everitt, Op.Cit., p. 104.
[16] Education at Tate Modern, unpublished document, London, 2000.
[17] Sylvia Hogarth, Kay Kinder and John Harland, *Arts Organisations and their Education Programmes*. A Report to the Arts Council of England, London, 1997, Foreword by Christopher Frayling, Chairman, Education and Training Panel of the Arts Council of England and Rector, Royal College of Art.

4. Access

Underpinning the evolution of the role of arts organisations is the fundamental recognition that what is generally referred to as 'the audience' is not one closed entity. Educational initiatives are seeking to interact with and respond to the needs and interests of the broadest possible range of different audiences.

Projects with schools represent by far the most common type of work undertaken by arts organisations. In Britain, the proliferation of creative education, community and outreach programmes among arts institutions, especially orchestras, has gone hand in hand with a parallel rethinking and reshaping of the way the arts and music are delivered in schools. With the advent of the National Curriculum in 1992, music has been introduced as one of the foundation subjects, with an emphasis on composition, performance, listening and appraising. Strong links have been established between arts organisations and schools, not least to compensate for the demise of the local education authorities, which had previously represented an important support system for the teaching of music and the arts in schools. A recent comprehensive survey of education work of arts organisations in Britain confirms that schools represent an important target group of education programmes across all art forms. According to the report, the most common focus of education programmes are the 12-18 age range in secondary schools, with young adults aged 19-24 appearing to be a close second.[18]

However, the emphasis on projects in schools is increasingly complemented by work which supports the notion of lifelong learning. As an example, schools are just one among six different visitor groups targeted by the education programme of Tate Modern. These include families, young people outside formal education, adult learners, community organisations, schools and specialist visitors such as Higher Education students.[19] Each of these visitor groups are offered an impressive and comprehensive programme of activities promoting access on a number of levels.

To offer an example closer to home, a major retrospective of the work of the seminal contemporary Finnish artist, Hugo Simberg, was displayed this year at the Finnish National Gallery, Ateneum. Realised as part of the Helsinki 2000 City of Culture programme, this exhibition profited from the integration of an educational perspective in the entire planning and curatorial process. The notion of the plurality of audiences and a concern for the provision of access to all possible community groups illuminated every stage of the creation of this retrospective, which attracted some of the largest audience numbers in Finnish history. Obstacles to physical access were systematically removed for disabled people and people with special needs, audio-visual programmes, workshops and an imaginative range of guide services complemented the exhibition. Interestingly, the traditional coffee-table exhibition catalogue was replaced by a total of seven exhibition publications aimed at different audience groups.

[18] Hogarth, Kinder and Harland, Op.Cit., p. 37.
[19] Education at Tate Modern, Op.Cit., p. 2

In the field of dance, the Birmingham Royal Ballet, known for its education work which to-date has predominantly focused on schools, is revising its education policy. With the active support of the current Director, David Bintley, the Company is taking a broader view of its education work, with priorities now set within the 15-50 age range, expressly including work in informal as well as in formal education contexts.[20]

5. Participation

It is generally accepted that the most effective and powerful means of providing access and allowing for an organic connection to be born between the arts and the public, is through participation. It is the opinion of the author of this report that the single most important contribution of British arts organisations to creative education work is the development of a know-how and practice which enables non-professionals and professionals to meet in joint endeavour with mutually rewarding and artistically satisfying results.

This development has perhaps been most extraordinary in music, which is traditionally considered a difficult art form to access: according to a widely spread notion, a prerequisite for playing music, let alone for composing it, is ample previous training and a special gift or ability. The idea of opening up the possibility of providing the musical paint and paper, so to speak, or raw materials for anybody to create their own music, has been life-transforming. A radical step associated with participation in music has been transcending the obstacle of the written notation and opening up the process of composition to untrained people. Methods have been created which make it 'possible for ordinary human beings to feel that they can put sounds together - compose - in the same way almost everybody has, at one time in their lives, drawn a picture or written a poem.'[21]

The development of education work of British orchestras can be traced back to the early 1980s, when a few trail-blazing pioneers charted the field. One of the influential figures was Gillian Moore, who was appointed first Education Officer of the London Sinfonietta in 1983. Already then, the orchestra was renowned for its performances of contemporary music and its active policy of commissioning new works from composers of all nationalities. While the approach of the orchestra was educational in a broad sense, it was felt that its creative resources were not tapped to the full. An education programme was developed which sought to make today's music available to as varied a public as possible and to hand over the rich resources of the orchestra to encourage active and creative involvement in music-making among a wide range of people.[22]

The Sinfonietta has earned a reputation of excellence, a.o., for its composition projects in schools. The projects are almost always repertoire-based and characterised by a quality and edge brought by top performers and expert workshop leaders; often the work benefits from the active involvement of the composers themselves.

[20] Birmingham Royal Ballet, Revised Education Policy, unpublished document, Birmingham, 2000.
[21] Moore, Op.Cit.
[22] London Sinfonietta Education Programme brochure, London, 2000.

The basic structure of a schools' project can be as follows. A composition project often begins with an immersion course for teachers, who are introduced in practical and creative ways to key themes and compositional tools used by a given composer or in a chosen work. Having analysed and gained an understanding of a basic compositional structure, the participants are encouraged to create their own pieces using similar compositional building blocks as a starting point and framework. The teachers' course is followed by a composition project in the participating schools, where the professional musicians, together with teachers, take the pupils through a similar compositional journey. The projects are workshop-based and can run anything from a short, intensive residency to a period of a few months. The working method applies guided improvisation and group composition; much of the creative process is based on voice and body work before moving on to instruments, and often links are explored across different art forms. The aim is never to create a replica of the original, but to illuminate the music from the inside while making it a tool for creative self-expression for the participants.

In the course of a carefully structured project, school children compose their own works inspired by an original piece in the repertoire. While the emphasis in education work is on the creative process rather than the end product, an important element is the final performance, as the children perform their own compositions at a concert or pre-concert event. When, at the close of such a project, the school children attend a concert by the orchestra, they will have a living relationship with the music being performed and the musicians performing it. Having personally experienced the process of composition and performing using similar compositional material, having worked together with professional musicians, composers and artists, in a proper venue which they have come to know both front-of-house and back-stage, chances are that a live connection will have developed.

Similar working methods have been adopted by other orchestras and opera companies in Britain. Since the 1980s, a rapid transformation has occurred in the way that British orchestras perceive themselves in relationship to the wider community. Today all Arts Council -funded orchestras have active education programmes, sixty percent of them have written education policies, and all have a person responsible for the implementation of that policy.[23]

While schools are, as previously noted, a key target group, orchestras regularly work with a wide range of other groups in the community, including families, young people outside the formal education sector, people with special needs, inmates in prisons, hospital patients, music students, community music groups, youth orchestras, and the general public. Many education departments collaborate across the art forms, inviting an active exchange of ideas and exploring the possibilities of cross-arts work. An art form that has proven an excellent vehicle for creative cross-arts work is opera: both the major opera companies and smaller touring operas have extremely active, imaginative education programmes allowing access and participation for the most varied community groups.

[23] Shaw, Op.Cit., p. 2.

Among the most influential British music educationalists is Richard McNicol, since 1992 Music Animateur of the London Symphony Orchestra. Frustrated, years back, by the unappealing way that children's concerts were presented and driven by a belief that all people are musical and given the chance, could also compose, he developed a range of workshop techniques based on the principle of participation.[24] 'What better way could there be to get inside the music of a great composer than by using that composer's musical ideas yourself ?' is an opening to his latest publication, the Music Explorer Video and Project Book.

Richard McNicol was one of the leading lights behind the previously mentioned first national orchestral project, *The Turn of the Tide*, organised by Kathryn McDowell. A total of 16 orchestras partook in this ambitious composition project for school children and professional musicians, inspired by a piece by Sir Peter Maxwell Davies. While the artistic level of the project may have varied between orchestras, it is clear that *The Turn of the Tide* was, in John Everitt's words, 'a landmark event in that it raised awareness of orchestral education work, supported the newly established music curriculum and encouraged orchestras which were new to the field.[25]

6. Quality and Integrity

The Foreword to the London Sinfonietta's Education programme leaflet states that the two foremost principles informing the orchestra's education work are quality and integrity. What is implied by quality is that 'the virtuoso musicians … apply the same high artistic standards to their work in schools, prisons, and community groups as they do on the concert platform, and internationally renowned composers … work alongside school children, teachers and prisoners.' Integrity is reflected in the belief that 'the music of contemporary composers can excite and engage people of all backgrounds and experience without being watered down.' The common thread through the wide spectrum of projects is 'a direct engagement with the genuine raw materials of the music.'[26]

The commitment to the principles of quality and integrity - whether specifically articulated or not - is what successful education programmes of arts organisations across the art forms have in common. If education programmes wish to be more than a marginal activity or a cosmetic paste-on, they need to provide authentic artistic experiences - experiences of the real thing in real venues with real professional artists and musicians. What can be achieved then is a dynamic relationship between the public and the art form itself, and participation can become 'a serious business of learning, and learning *about* an art form and, in the process, of extending and developing one's knowledge and creativity.'[27] Many arts organisations choose as a starting point for their educational projects, works on display or in the repertoire. Once this connection is thoughtfully established, the possibilities for creative exploration are almost unlimited.

[24] Everitt, Op.Cit., p. 106.
[25] Ibid., p. 108.
[26] Gillian Moore, Foreword to the London Sinfonietta Education Programme brochure. Op.Cit.
[27] Everitt, Op.Cit., p. 21.

A fundamental prerequisite for quality and integrity is the involvement of active, trained professionals in the delivery of education work. When education programmes are exclusively run by a separate team of educationalists or practitioners employed on a free-lance basis, a crucial link to the artistic core and essence of the organisation will be missing. Among the primary resources of any arts organisation are the living professional artists, the creators and performers who are the life blood of the organisation. Only they can bring that unique edge, energy and expertise that is the trademark of successful education projects. Too often, due either to a lack of vision or adequately trained professionals, education programmes are run by outside personnel, and as a consequence these departments function as a tangent to the main activity of the institution. Much of the point will be missed in this situation, as arguably no real access or process of opening is happening.

7. Real and Virtual Encounters

In our world characterised by individualisation, where passing groupings have replaced formerly stable communities and where technology is an all-pervasive force, many people will experience a profound need for real physical sharing with other people. One of the big assets of education work is that it can offer an opportunity for people of all backgrounds and abilities, professionals and untrained ordinary people to engage together in a direct process of sharing, creative communication and exchange.

This said, technology has its virtues, which some arts organisations have been quick to respond to. In addition to engaging with the community through 'real', participatory projects, arts organisations are now pioneering a virtual educational component and exploring the possibilities offered by state-of-the-art technology to interact with a considerably wider public. The London Sinfonietta's education department has been one to explore these waters by launching a new branch to its work with websites inspired by the work of two contemporary composers, Toru Takemitsu and Pierre Boulez. While the Boulez website is based on a practical project involving four schools, the workshop plans presented on the site, together with soundclips, analyses of extracts of music and suggestions for classroom work, are designed to support advanced composition work of unlimited further numbers of teachers and pupils both at home and abroad.

The London Symphony Orchestra is also pioneering the application of new technology with plans to develop multi-site interactive workshops and an on-line library of music resources for schools and teachers. These developments will come to fruition with the inauguration of an Education Centre in a restored church in the centre of London in 2001, giving the London Symphony Orchestra's acclaimed Discovery Programme the possibility of expanding radically and reaching out to hereto unforeseen numbers of people.

8. A Policy of Inclusion

A report published by the Calouste Gulbenkian Foundation makes an interesting distinction between different forms of participation. In addition to participation as 'critical spectator' and participation as 'artist', the notion of participation as 'impresario' is brought forth as an effective means of providing access and promoting attendance at art venues among young people. This approach has gained ground, a.o., in some of the more forward-looking art galleries and museums.

These have had 'significant success in attracting new attenders through involving young people in planning programmes, marketing, organising and hosting events, and in mediator roles, running peer-led workshops and performances.'[28]

As an example cited in the report, a major art gallery located in North England had set up an advisory group involving young people aged 14-25, who worked closely with gallery staff on programmes aimed at their peers. The experience of five years highlighted the importance of sustained consultation over an extended period of time in allowing the gallery to respond to the needs and interests of a younger audience.[29] Building on the pioneering example set by Tate Gallery Liverpool, Tate Modern works closely with young people. A key feature of the Museum's Young Visitor Programme, aimed at young people aged 14-23, is peer-led training: the Gallery trains potential young visitor leaders to devise, plan and run programmes for their peers, often in partnership with professional artists, designers and cultural critics.

Underlying such policy is the recognition that young people have their own culture, which is valuable and significant, and the understanding that if arts institutions are to have any relevance to them, they need to communicate an attitude of mutual respect and openness. Rather than seek to impart knowledge, educate or treat young people as the mere targets of marketing campaigns, education programmes must empower and entice an open dialogue with youth culture. According to the previously quoted report, 'some traditional arts institutions might need to change their perceptions of young people … as receptive material, ready to be instilled with an uncritical appreciation of their existing programmes. They might have to accept that young people already operate as a potential audience independently, with their own tastes, their own culture, their own preferences and powers of discrimination, and these need to be acknowledged and addressed by any arts organisations intending to cultivate their attendance.'[30]

Beyond a discussion on youth culture, education programmes can function as an excellent vehicle for the promotion of cultural understanding by adopting an active policy of cross-cultural work. In our society of increasing cultural diversity and related tensions and challenges, education - and education programmes of arts institutions - can have an important role to play in preparing young people to engage with cultural diversity while, at the same time, strengthening their own senses of cultural identity.[31] Through an informed policy of cross-cultural work, arts organisations can effectively foster live cultural exchange and dialogue, allowing the arts themselves to breathe.

When traditional arts organisations set themselves in overt dialogue with a wider community and recognise their place among a plurality of cultures, they will open themselves up to change. This, arguably, is a fundamental condition of their regeneration. The aim, then, is not to develop audience numbers, or instil knowledge of existing practice, nor is it even to teach people to like an art form. Education programmes, at their best, promote a critical awareness of the arts, and the faculties not just to like, but equally to reject them. The essential goal is to allow for a connection to develop through the personal involvement of people from all cultural backgrounds and to foster the possibility of an enriching and reflective relationship to the arts.

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[28] Harland and Kinder, Op.Cit., p. 58.
[29] Ibid., p. 41.
[30] Ibid., p. 60.
[31] Ken Robinson, *Arts Education in Europe: a Survey*, Culture, Creativity and the Young, Council of Europe, Strasbourg, 1997, p. 16.

9. Collaboration and Networks

A key aspect of connection-making in the delivery of education programmes is the creation of strategic alliances with partners outside the institution. These alliances can, and must be cultivated on a number of levels, both locally, within a community, and within a wider, national or even international framework.

In the worst scenario, a project, performance or set of workshops is brought into a particular setting from the outside, so-to-speak, without having prepared the ground by developing links with the institution and surrounding community. In sharp contrast to the dialogue advocated above, such a project will not be rooted in the context and is likely to suffer from a lack of a sense of ownership from the participants. Without local ownership, education work will fail to have depth and will have difficulty in attaining long-term results.

The success of education programmes requires the active involvement of all parties at every stage of a project's life, including planning, delivery and evaluation. In the case of schools' projects, teachers and head-teachers must be carefully consulted, and the working relationship between artists and teachers thoughtfully assessed. It is important not to confuse the respective roles of artists and teachers within education work: artists are not a replacement for teachers, but bring their expertise as artists to the classroom, while teachers remain the pedagogical experts and link to the pupils and the school. This distinction is sometimes misunderstood, as when teachers 'hand over' the workshop situation to the visiting artists.

There is much to be said for closer working partnerships between arts organisations and schools. This co-operation has great potential in fostering an alive, creative delivery of the arts in a school setting through the participation of professional artists and musicians, who can support teachers and bring in a fresh injection of ideas and enthusiasm. Creative education projects often reach across one art form and therefore offer excellent opportunities for cross-curricular work.

A matter of consideration, however, is the training of teachers to support these partnerships. To this day, teachers often specialise in certain subjects and are not prepared to take advantage of the opportunities offered by co-operation with cultural institutions. Arts organisations in Britain have responded to this situation by providing INSET-training for teachers to better equip them for creative collaboration with alive artists and musicians and to support them in the delivery of the National Curriculum.

II. The Call for Training

1. The Diversification of the Role of Artists and Musicians

The demands of a contemporary culture and the related changes taking place among arts institutions will reflect directly on the professional lives of artists and musicians. Organisational diversification calls for individual change. Collaborative work in schools and the wider community sets new challenges for artists and musicians as their technical and interpretative ability needs to be met by a new range of creative and communication skills.

When, for instance, musicians step out of the confines of their traditional roles within an orchestra to engage directly and creatively with their audiences as part of an education project, they will find themselves in a new situation which calls for an experience and tools which the conventional conservatory training does not cater for. In order to run education projects with imagination and confidence, composers and performers will need to develop new communication, improvisation, composition and workshop leading skills, and familiarise themselves with cross-arts work and creative work in multi-cultural environments. The implications of opening up to adopt a more diverse, flexible role as a musician of the 21st century are profound. It is, one could say, about assuming a more well-rounded and, on an individual level, more responsible sense of one's profession within a wider cultural context.

Without such a foundation it is not possible to partake successfully in creative education projects whose idea is not just to perform and talk to an audience, but to facilitate a joint, interactive creative process. The quality of education programmes depends greatly on the creative, artistic and professional ability of the individual artists and musicians running them just as it reflects the level of vision and purpose of the organisation's management.

Embarking on such new territory can seem daunting at first, and perhaps it is not in everybody's nature and interest. But for many, the opportunity of developing their creative talent in new ways, of communicating and interacting with audiences in the most varied situations, and of experiencing a live connection between their art and the life outside an art institution will be a deeply fulfilling experience, which is likely to feed back into their creative and performing careers.

2. The Challenge for Arts Training Institutions

The diversification of arts practice among arts organisations represents a major challenge for arts training institutions. There is an urgent call for colleges and conservatoires to respond to these developments by adapting a radically broader and more up-dated approach to their task.

To complement their prevailing focus on the development of technical and interpretative skills, arts training institutions are called upon to foster personal, creative and communication abilities in answer to new professional, cultural and educational needs.

Arts training institutions can have an important role in supporting the educational programmes of arts organisations and collaborative schemes with schools by providing continuing professional development programmes for professional artists, musicians and teachers. To quote the leading

reformer, Professor Renshaw, 'there is a growing need for colleges to pioneer new avenues of training, research and development for professional artists, composers, choreographers, creative producers, directors and teachers throughout their careers.'[32]

Unfortunately, many arts training institutions, especially music conservatoires, are often slow to change: 'many colleges remain rooted in the past, blinkered by outworn assumptions, while others have become locked into bureaucratic, mechanistic procedures resulting from the demands of the quality assurance industry. This can quickly lead to the death of creativity, artistic spirit and breadth of perspective, which so often lie at the source of innovation and development.'[33]

3. Forward-Looking Examples

Among arts training institutions which have met the challenge of renewal and are leading the way in artistic vision and creative innovation, is the Guildhall School of Music and Drama in London. The forward-looking Performance and Communication Skills Department was founded in 1990 under, initially, the joint leadership of Professor Renshaw and composer Peter Wiegold. Over the years, the programme has evolved and moved its way from the margins to a position where, today, all students across the School's departments partake in the programme.

The Guildhall School now offers a Continuing Professional Development Programme for Musicians to prepare for the changing needs of musicians in the profession. Among the stated aims of the programme is 'to enable students to develop further the fundamental skills for sustained personal, artistic and professional development in the areas of creativity, flexible performance and communication.'[34]

The programme comprises four inter-related modules, as follows:[35]

1. fundamental skills in creativity, flexible performance and communication, including improvisation, ensemble work and creative approaches to performance;
2. a mentoring scheme, related to specific professional contexts;
3. the creation and performance of new work in various community settings;
4. practical research projects, including, a.o., workshop-based practice, evaluation of creative projects and appreciating the nature and quality of creative work in a multi-cultural setting.

[32] Renshaw, 'Teaching -or Learning? Sustaining a Learning Culture in Arts Training Institutions, ISM Music Journal, 1999.
[33] Ibid.
[34] Guildhall School of Music and Drama, Continuing Professional Development for Musicians, 1999, p.1.
[35] Ibid., p. 2-5.

Central to the ethos of these initiatives is the broadening of the concept of musicianship and related changes in the approach to training. A key shift advocated by Professor Renshaw for arts training institutions is the transition from a traditional **teaching** to a contemporary, dynamic **learning** culture. Underpinning the alive learning culture at the Guildhall School is practice-based research. The School states as an aim to its research initiatives, to offer staff and students the 'opportunities to work at the frontiers of change by questioning the assumed limits of traditional practices, creating new forms of artistic understanding and ways of perceiving, and shaping new ways of learning and teaching.'[36]

As practical examples of research projects undertaken by the Guildhall School are a collaborative pilot project for staff and students to investigate instrumental and vocal teaching in a collaborative environment; cross-arts and cross-cultural projects giving an opportunity for artists from different disciplines to engage in collaborative ways of working with the aim of developing new processes, practices, and structures; and a continuing, successful partnership between the Guildhall School and the Amani Ensemble in Tanzania.[37]

Through these initiatives, the Guildhall School has set an example by actively supporting the needs of the cultural industries, and strengthening, to quote Professor Renshaw, 'the relationship between higher arts education, the cultural process and the world of work.[38]

In Finland, development in this field has been led by the Sibelius Academy, which, following a successful pilot project, has officially provided training in 'Creative Communication Skills' since 1996. The course, offered until now under the auspices of the Music Education Department and the Further Education Centre, aims to provide skills which will enable performers, music teachers and composers to engage in collaborative forms of creative work with new audiences across the arts forms.

The course, which combines training in improvisation, composition and workshop leading skills, has been linked to a collaborative project between the Sibelius Academy, the Finnish National Opera and the cities of Espoo and Vantaa. The current model features an introductory training period, which leads to a practical schools' project run in the space of 6-8 weeks, and is followed by further training and research. In a reflection of the Academy's seriousness of purpose, a new development plan will integrate the Creative and Communication Skills training module as part of pedagogical studies introduced across all departments starting in the Autumn of 2001.

[36] Guildhall School of Music and Drama, Research Policies and Procedures, 1999, p. 3.
[37] Renshaw, Op.Cit.
[38] Ibid.

4. Training Provided by Arts Organisations

Arts organisations are increasingly providing both general and project-specific training to prepare artists and musicians to partake in education and community work. Phyllida Shaw's 1996 survey shows that most British orchestras provide some form of training for their players.[39]

An important branch of training offered by arts institutions is INSET-Training for teachers. Projects with schools often start with introductory sessions for teachers to support them in an area that their traditional training does not properly equip them for. Induction courses, either project-specific or general, introduce teachers to art and music with a practical emphasis on creativity along the new guidelines of the National Curriculum, and prepare the ground for cross-arts and cross-curricular work.

Arts organisations in Britain also regularly collaborate with students at universities and colleges, and establish links with amateur and youth organisations through coaching, workshops and facilities taking advantage of new technology.

5. Exporting Know-How and the Importance of Considering Local Context

An important way of supporting the development taking place among individual arts organisations and training institutions is international collaboration and networks. There is much to be said in favour of sharing experiences and disseminating good practice, but one also needs to exert some caution. All European countries have different approaches to art teaching, reflecting national traditions and values. It follows, as Professor Robinson expresses it, that 'good practice in one setting does not necessarily transfer unaltered to another.'[40]

The British model of creative education work has been deservedly the object of much admiration, and leading orchestras in the field have been in great demand to provide training and collaborative projects abroad. While there are uncontested advantages to disseminating creative workshop leading skills and related know-how, there is the danger that the ground for such projects is not properly prepared as they are not always adapted to particular cultural and educational contexts. Here, as with all partnerships, it is important to work in a spirit of exchange. Rather than bring in a set model which might be successful in one setting, but prove inappropriate in another, it is crucial to involve the partner at all stages of the planning process and always aim towards achieving a sense of local ownership.

This note of caution is intimately linked to the issue of reflective practice discussed below, and the importance of avoiding a dogmatic approach and formulaic recipes - the anathema of creativity.

[39] Shaw, P. Op.Cit., p. 18.
[40] Robinson, Op.Cit., p. 43.

III. Practical but Essential

1. The Place of the Education Department in the Arts Organisation

The interface between the Education Department and the artistic core of the organisation is a key issue. An education programme should never be an extension of the marketing department, nor should it be driven by the single-minded motive of attracting a larger paying audience.

When an education programme is underpinned by depth and vision, it has an integrity of purpose. Too often, however, an organisation's education and community work is compromised by a lack of integration with the artistic centre of the institution: educational work is a marginal activity, a paste-on to attract funders, and the department thereby ghettoised. There is a problem when the organisation's active creative and performing artists and musicians are not involved in education work; likewise it is not a healthy sign when no strong links exist between the repertoire and educational projects.

Interestingly, a recent report on British arts organisations and their education programmes suggests that two thirds of organisations consider their education programmes to be successfully integrated into their performing or presenting activities.[41] A cynical mind would, however, like to suggest that there probably is, in actual fact, a great deal of variation among individual arts organisations.

As an example of an organisation that is currently addressing these issues is the Birmingham Royal Ballet, which has carried out a SWOT analysis of its education work. Among weaknesses listed are 'the lack of involvement of the Company, with most of the work being delivered by Education Department staff or freelancers'; a 'limited relationship with the artistic vision of the Company'; and an 'emphasis on selling performance tickets'.[42] According to the Education Director, Anne Gallacher, the organisation is currently seeking to bring together the artistic and educational work of the Company, with the aim of creating, eventually, one Cultural Policy instead of two separate Artistic and Education Policies.

2. Management and Planning

The development of education and community work has created a new profession in its wake: the Education Officer. Although no specific training exists as of yet to prepare for this profession, a good combination of 'ingredients' might be a depth of vision regarding the policy and practice of the education programme, creative ability and understanding of the art form, and strong organisational and management skills.

An education programme is likely to have a higher profile within an organisation if the person with the responsibility of leading it has an active input on senior management level; representation at board level is a further expression of the depth of commitment of an institution to its education work.

[41] Hogarth, Kinder and Harland, Op.Cit., p. 17.
[42] The Birmingham Royal Ballet, Revised Education Policy, unpublished document.

The report referred to above on the education programmes of British arts organisations found that there is a high level of input, across the art forms, of persons in charge of education programmes at senior management level, whereas specialist presence at board level showed some variation: music, touring and visual arts organisations were poorly represented at board level, whereas dance, drama, and film, video and broadcasting organisations had a stronger imput.[43]

As Phyllida Shaw points out, an organisation without a written education policy may well be doing quality education work, but 'a written policy tends to reinforce an organisation's commitment to education work, at board and senior management level, and provides a basis on which to devise an annual programme of work, and a set of objectives against which to measure progress.'[44] As an indication of the situation in Britain, 60% of the orchestras which responded to this particular question as part of the survey had written education policies, while the report covering all art forms received an affirmative answer from just over half of the organisations.[45] In general, large organisations are more likely to have written education policies.

From a management and planning perspective, it makes all the difference when an organisation's artistic planning and production process is integrated, from the start, with the educational dimension and the two are viewed as parts of a whole. On a practical level it can be very problematic to attempt to book artists and create the necessary time and space after rehearsal and performance schedules have been fixed; the larger the organisation, the more forbidding this situation can be.

3. Funding and Remuneration

Remuneration is a reflection of value. While it is conceivable, in the very early stages of initiating educational work within an organisation, to involve artists and musicians on a volunteer basis, this situation cannot be perpetuated outside a very short, try-out period. Education work is hard, professional work comparable to creating and performing, and for an education programme to thrive and be able to attract top artists and performers, the payment structure must be on a comparable level. If this is not the case, the enthusiasm and spark, however strong, will quickly wither away.

Funding structures will inevitably vary greatly among different countries. In Britain, as suggested in Phyllida Shaw's survey, just over half of the orchestras allocate a separate budget for education work to cover the costs incurred by the promotion of the programme, individual projects and training. All the orchestras that partook in the survey raised a minimum of 25% of their education budget, while less than half raised 100% of their budgets.[46] This report also shows that in Britain, the most common source of outside funding of orchestras' education programmes is commercial sponsorship, followed by funding from local authorities, and trusts and foundations. Further income is raised through fees charged from clients and Regional Arts Boards.[47]

[43] Hogarth, Kinder and Harland, Op.Cit., p. 30-32.
[44] Shaw, Op.Cit., p. 14.
[45] Hogarth, Kinder and Harland, Op.Cit., p. 33.
[46] Shaw, Op.Cit., p. 21.
[47] Ibid.

The national survey of arts organisations and their education programmes in Britain confirms that the sources of funding of education programmes are diverse, that very few institutions obtain their budget from any one source, and that main organisations are the single most important source of financial support.[48]

4. Evaluation and Reflective Practice

A weak area in the field of creative education work is monitoring and evaluation. This has been widely admitted and has become the object of acute criticism. Evaluation is related to the issue of artistic standards: there is, in Anthony Everitt's words, 'a failure of critical debate in that it is not always clear what community musicians wish to achieve when launching projects nor whether they can show they have achieved it once they are over.'[49] Although education projects are often driven by a certain idealism, there is a failure to articulate the purpose of the work, which can lead to a situation where the boundaries between art, education, and bad social work become dangerously blurred.

There is, then, an urgent case for developing methods of assessment of this work and for a systematic mapping job to be carried out on all levels, local, national and international. In Britain, educationalists are beginning to take stock of the work; surveys of education programmes of arts organisations are mapping out both the extent to which evaluation is undertaken and the different methods used. Research shows that while there is an awareness, among education managers, of the importance of evaluation in the context of individual projects, evaluation of entire programmes is not widely practiced. Phyllida Shaw's survey of orchestras also suggests that where there is a concern, at board level, of the efficiency of education work, there is also a greater likelihood for resources being allocated for education.[50] Among the most common methods of assessment of education work used by arts organisations to-date is debriefing with artists, co-ordinators and participants.[51]

After nearly two decades of experience in the practice of creative education work, British arts organisations have arguably reached a point where there is now a danger of stagnation. 'Workshop practice', as Anthony Everitt puts it, 'has become something of an orthodoxy and there is a good case for participatory musicians to make use of a more extensive range of means, suiting cases to circumstances rather than routinely applying a dominant methodology.'[52]

Alongside developing better methods of evaluation, there is a need to apply a healthy criticism and reflection to existing practice. It is important to keep asking why one is doing what it is that one is doing. Otherwise workshop practice can become driven by recipes and creativity boxed into easily digestible formulas. One must beware of packaging the work into a ready-made product to fit, in Professor Renshaw's words, 'the utilitarian performance indicators' so typical of our time. In creative education work, the process should be kept alive: stale accountability is not a soil upon which organic forms of innovation and creativity are able to grow.

[48] Hogarth, Kinder and Harland, Op.Cit., p. 57.
[49] Everitt, Op.Cit., p. 16.
[50] Shaw, Op.Cit., p. 18.
[51] Hogarth, Kinder and Harland, Op.Cit., p. 51.
[52] Everitt, Op.Cit., p. 16.

Conclusion: Potential and Pitfalls

Underpinning the educational developments of arts organisations is the notion that creativity is no longer the sole property of a few professional artists, but a quality that belongs to and can be fostered among 'ordinary'people; it is understood today as 'a general attitude to problem-solving in every field.'[53] Enlightened arts organisations which are managed in a spirit of renewal can have an important role to play in supporting the personal, artistic and creative development not only of professional artists and musicians, but of whole communities of people, including children and young people in schools. The process of diversification and opening up to truly connect with wider audiences is, finally, a matter of survival for arts organisations themselves at the dawn of the 21st century.

The promotion and dissemination of creative education work calls, however, for a considerable growth in related training opportunities for artists, musicians, and teachers. Furthermore, there is a vast working ground in the area of general attitudes and awareness. On one level, education work, and especially work with children suffers from a lack of respect in comparison with presenting and performing art and music to adult audiences. Also, where a lack of awareness and old attitudes prevail, education and community work is easily trivialised, seen as a worthy but not so important addition to the real thing. As a remedy for this situation, there is a widely agreed emphasis on the acute need for a wider public discussion, which should include not only artists and teachers, but also representatives of arts organisations, cultural policy and educational bodies, and the media.

This report has sought to discuss some of the fundamental issues related to education programmes of arts organisations. The relationship between the educational and artistic policies and practice is a pivotal one: education programmes thrive when they are integrated to the organisation as a whole. Adequate time, payment and training are all resources in great demand. And if an education programme wishes to amount to more than a string of one-off projects, it needs to foster a sense of continuity by seeking to establish long-term partnerships with the community.

There are currently great differences among various European countries in the level of development and activity in this field. In some cases, the work has not even started, while in others, it is a new field in the making. In Britain, a different set of challenges result from nearly 20 years of practice.
The current report will close with a note of hope that increasingly, arts organisations throughout Europe will awaken to the urgent call for diversification as a necessary step in the process of evolution of the art institutions themselves, the art forms they serve, and individual artists in response to the changing needs of our culture today.

[53] Ebrû Sonuć and Michael Wimmer, 'Reflecting on Youth Arts. Towards a New Framework to Enable Young People and the Arts to Come Closer,' *Culture, Creativity and the Young, Thematic Studies*, Council of Europe, Strasbourg, 1997, p. 7.

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