

**CASE STUDIES OF NON-FORMAL MUSIC
EDUCATION AND INFORMAL LEARNING IN NON-
FORMAL CONTEXTS**

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Part IV

Case studies of informal learning in non-formal contexts

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1. Introduction

In the summer of 2004, I was asked by the lector to perform a number of case studies of non-formal music education practice in The Netherlands. It was agreed that non-formal music education would be the field of music education outside the regular school curriculum, and delivered by music teachers / music leaders other than the teacher in the classroom.

The main body of this research consists of case studies in The Netherlands. In addition there is a number of case studies in other European countries. The international examples were collected within a project initiated by the Association Européenne des Conservatoires (AEC) together with the European Music Council (EMC), called EFMET (European Forum for Music Education and Training). These examples are less in-depth than the Dutch cases, and have collaboration between formal and non-formal music education as an additional criterion.

This report shows the outcomes of the research. First, an explanation is given of the research methodology, including working method and selection of case studies, as well as description issues. Then the primary conclusions from the case studies are presented. Finally the complete case studies are included, followed by the international examples.

2. Research

Framework and research questions

A large part of learning music – on all levels – takes place outside the formal structures of schools and arts education organisations (e.g. music schools) in many different contexts and from a variety of organisations. Leaving aside particularly informal learning environments like private bedrooms and parents’ garages (Green, 2002) and more receptive ways of learning music (e.g. concert attendance or media), there is a multifaceted landscape of music educational activities outside schools. This non-formal field¹ includes a broad variety of organisations, music leaders and participants, contexts and ideas about what constitutes a good music (education) programme and what the aims of music education are.

It is acknowledged by many institutions for higher music education in Europe that education will be part of professional practice of most music graduates (EFMET research, 2005). Non-formal education will constitute a large part of this, since for teaching in formal settings a specific qualification is often required – not so with non-formal settings where instrumentalists and vocalists enter the profession, often with little preparation for educational work. Music graduates need to be prepared for this professional practice as it is part of their lifelong learning experience.

The aim of this research, within the framework of the lectorate for Lifelong Learning in Music, can be defined as follows:

Finding and describing national and international examples of good practice concerning non-formal (music) education in a broad sense, which takes place in conjunction with informal learning.

The research questions for defining and describing the case studies can be defined as follows:

How are non-formal music education activities set up in terms of educational content and methodology, organisational partnerships, and learner-centred approach?

How are musicians/music leaders involved in non-formal music education, e.g. in terms of music leadership, responsibility for arts education?

Selection case studies

Selection of the case studies took place on the basis of prior knowledge of the practice and/or people involved in the examples. It was attempted to cover a wide variety of practices without the intention of representing the whole field of non-formal music education. An attempt was made to include examples with e.g. varying target groups, musical content, and organisational context. In practice it often turned out to be a

¹ A discussion about formal, non-formal and informal education and their characteristics can found in Peter Mak’s research report (Mak, 2006).

challenge to incorporate the ideal mix for various reasons. For example, for the targeted creative projects by professional composers or ensembles of contemporary music, the settings in which they took place were too formal to be included in this research: these were settings like primary education or public music schools.

Another consideration was that many non-formal music education initiatives start from a non-musical motivation in which secondary aims (social considerations, generic skills, etc.) are an important factor. This means that many projects target ‘difficult’ groups (youth, immigrants), consequently using ‘their’ music (urban music culture). This is the case with three out of five of the Dutch case studies.

Table: characteristics of the Dutch examples:

Example	Target group	Musical content	Organisational context	Music leaders	Primary aims
Habibi Maghribi	Youth ages 12-16, Moroccan cultural background	Pop/Urban, emphasis on Arab styles	Private practice in collaboration with community and welfare organisations	Performers, not formally trained (as musicians / music teachers)	Presenting art as viable life option for expression and profession
Roots & Routes	Youth, ages 15-20	Urban, band-based programme	Collaborative effort	Performers, not formally trained, supported by experts	Talent support and development
CATch	Youth, ages 12-16	Urban, emphasis on rap/hiphop	Welfare organisation and arts education organisation	Peer group, not formally trained	Welfare, targeting risk groups in society
Limburg Symphony Orchestra	Youth (14-16) AND orchestral musicians	Classical	Orchestra	Performer/music leader (formally trained) → Orchestral musicians	Extending musical communication of orchestra
Vrolijkheid	Young asylum seekers: children and youth (3-23)	Music/Music theatre	Organisation working with arts in asylum seeker centres	Musician, formally trained, supported by volunteers	Positive influence on life, ‘encourage happiness’

The international examples show a wider variety of musical styles. This has mainly to do with the involvement of institutions for higher music education in the examples, which filters out many ‘urban music’ projects since institutions generally do not offer this kind of music.

Research

The research consisted of documentation research (websites, articles, publications), interviews, and observation. Documentation research took place mainly in the preparatory phase for each case study. It helped structure the interviews and gave a

specific focus to the observation. The websites in particular were helpful in determining the focus of the activity (aims, organisation). A list of all websites can be found at the end of this report.

The interviews were adapted to each case study and respondent/informant and were guided conversations rather than structured enquiries. The interviewees were in every case the people directly involved in teaching music, and those responsible for the organisational side of the activity. In some cases this overlapped: Mimoun Himmit (Habibi Maghribi), Bart Suèr (Roots & Routes) and Michiel Bos (Vrolijkheid). In other cases there was a clear distinction: Michel Hobbij and Jarrod Francisco/musicians (CATch), Katinka Reinders and Hanno Tomassen (LSO). These persons were all asked to verify the case studies, and to correct any mistakes and misapprehensions. An on-site observation was part of each case study research, except in the case of the Vrolijkheid.

A proposition in the research was that the musician, from an artistic point of view, plays a role in shaping and executing non-formal music education, and that this is not solely a task of trained music teachers. The aim of the descriptions is to describe the role of the musician in the activity and his/her competencies, in order to test and support the propositions and findings of the theoretical framework as described by Peter Mak in his research report (Mak, 2004).

3. Conclusions

Different roles

The roles that the central people in each of the case studies fulfil are not only as musicians. In other words they are much broader than the four types distinguished in *Creating a Land with Music* (Youth Music, 2002). The list in the appendix of *Creating a Land* presents a more realistic picture (appendix A, p. 2). Their roles in securing funds for the activity (note e.g. Mimoun Himmit's role in Habibi Maghribi) and finding political support (note Jarrod Francisco in CATch) are essential too. For the participants the musicians act as role models in terms of social behaviour, attitude and self-presentation. Due to the strong presence of social elements in non-formal music education (see further) this role is extremely important and musicians are aware that their own enthusiasm and commitment (or lack thereof) will reflect directly on the participants.

Generic skills

As a result of the range of possible roles that a musician needs to take on, the case studies confirm the proposition that the music leaders generally possess a great deal of generic skills. These include the generic skills as described by Paton (1996, Mak, 2004) as the ability to: communicate orally, communicate in writing, learn new skills and procedures, work in a team, make decisions, solve problems, adapt knowledge to new situations (particularly in the fast-changing world of youth culture – NK), work with minimum supervision, understand the ethics and social/cultural implications of decisions (very strongly present – NK), question accepted wisdom, be open to new

ideas and possibilities, think and reason logically, think creatively, analyse, and make mature judgement and take responsibility in moral, social and practical matters.

It is this last ability that is very striking in most music leaders and other organisers in these projects: the responsibility they feel they take in moral, social and practical matters. There were several remarks in the interviews and observations about this not being a 9-to-5 job² (and one should even realise that more hours were invested than paid).

Metacognitive skills

Metacognitive skills such as the ability to reflect on one's own practice and to adjust as context demands are very strong in many of the music and project leaders. Especially in music projects dealing with fast-changing youth culture the ability to adapt is strongly developed. This is accompanied by a realisation that it is necessary to keep developing professional and musical skills and knowledge. (For the Vrolijkheid this is even an explicit requirement of a workshop leader.) Another outcome may be that another musician is more suited for (part of) the job like in CATch where the project leader (Jarrod Francisco) found musicians from his troupe that would complement his insights and knowledge – a clear sign of overview of the necessary competencies, and insight into one's own abilities and areas and expertise.

Social component

Although the initial focus of this research (and many of the cases) is on musical skills and qualities, it can not be denied that many non-formal music education activities often carry within them a strong social component. This may not always be made explicit by the music leaders while other non-formal music education is strongly centred around social aims like the example of the Vrolijkheid where musical outcomes are of secondary importance.

Aims that are other than artistic include: social inclusion, personal development, employability development, expression of emotion and identity, societal development (increasing multicultural arts participation), strengthening personal resilience and (self) image building. A strong example is of course the Vrolijkheid. The use of role models in the projects is primarily visible in the examples of CATch, Roots & Routes, and Habibi Maghribi where the commitment of the music leaders to more social and personal development aims of the participants are (either explicitly or implicitly) included in their competencies (see further).

In the learning process explicit and implicit learning seems to be combined. Implicit learning focuses on generic and metacognitive skills (use of role models, team work, listening before choosing) while explicit learning is more in the field of music (how to play, what to choose).

² E.g. Hanno Tomassen (LSO), Mimoun Himmit (Habibi), Jarrod Francisco (CATch), Michel Hobbij (CATch), Bart Suèr (R&R) specifically remarked on this.

Competences

From case study Habibi Maghribi:

The musician must

- connect with the participants, 'become friends';
- be a performing musician: know the ropes behind the stage, but also e.g. know his way around the technical and financial aspects of being a musician;
- be able to handle dynamic youth culture, and work with present-day musical cultures and styles.

Musicians must be: "good musicians and good people, who take their responsibility as a person and a musician" (Mimoun Himmit, 24 November 2004).

From case study Roots & Routes:

The masters need to be committed to transferring their skills and knowledge to young musicians, and feel a responsibility to extend their musicianship to helping young artists. The music coordinator looks for a distinguishing angle in each of the masters (a favourite subject, *stokpaardje*) that they will bring into the process.

From case study CATch:

The leaders have much experience, excellent skills and knowledge in this field, and know how to communicate these to the participants. These attributes earn them respect from the participants (...). Another important competency of the leaders is creativity, both in an artistic sense and as a life skill for addressing problems and finding ways to explain, motivate, engage, etc. Working with youngsters in this way means being alert and flexible. "You can not dumb down."

From case study LSO:

- use of body in music making and communication;
- analytical skills for on-the-spot arranging and maintaining an overview;
- flexible leadership: the ability to take on different roles as contexts require.

From case study Vrolijkheid:

- Experience working with (intercultural) groups of this age group;
- Knowledge of the issues concerning Asylum Seeker's Centres;
- Transferable skills and knowledge – what is developed needs to be transferred to others;
- Cooperation skills
- Independent workshop development
- Self-evaluation, adjusting to context (metacognitive skills - NK).

Learning by doing

Learning by doing seems to be the prominent education method in the case studies. Theory and explanation are of secondary importance in the teaching and learning process. Peer learning is an important aspect. However, an impulse (in the form of a non-formal activity) is necessary to motivate the learning process in terms of content, quality and organisation. In other words, some structure is necessary to take knowledge and skills to the next level. This may be by establishing contacts with people who can tell and show you new things (CATch, Roots & Routes) or by

showing ways of recognising and using your inherent musical abilities and understanding (LSO/Hanno Tomassen).

Non-formal and formal education

In the case studies it becomes clear that, as Bjornavold (2002; in Mak, 2004) states that “key qualifications are less about knowing facts, theories and rules (knowing that) than about applying them in social, organisational and technological settings (knowing how)”. But while Bjornavold reasons from a basis that was laid through formal education and that is complemented by key qualifications in non-formal education, for many participants – and even music leaders – in the case studies, the situation is reversed. It is felt by them that their ‘knowing that’ is underdeveloped while their strength lies in ‘knowing how’. Their situation is comparable to what Green (2002) states about popular musicians who have learned informally.

Many musicians investigated in this case study, see the conservatoire as a source of ‘knowing that’ (theory, history) with an added element of technical directions for instrumental play. This is an indication that the conservatoire world for them has little relevance to the work situation where the key qualifications are indeed ‘knowing how’ – working from the ‘knowing that’ they have acquired on their own.

Context

The context influences any kind of music education, but it is particularly visible outside the school context. In order to run a successful and effective workshop, one needs to adapt the approach to e.g. target group, purpose, place of the activity in the lives of the participants, physical context, etc. The target group means not only age group but also personal and collective backgrounds, artistic language, and motivation and ambitions. Eventually the context defines the chosen format (short workshops or long sessions, series or one-off events, etc.) and e.g. the artistic language – at least to start from. An example is the Vrolijkheid where working within the framework of an asylum seeker centre will determine the duration of a workshop series (3 months) and the format of the workshop (with an explicit closing session in case the participant is not there anymore the next week).

4. Case studies: Dutch examples

Case I: Habibi Maghribi (December 2005)

Introduction

Habibi Maghribi³ is a project by the Habibi Foundation (*Stichting Habibi*). Youth (ages twelve and up) are offered pop music workshops at local community centres. The aim of the project is to stimulate youth to become involved with arts, in this case music, by means of presenting them with role models. The participants are mostly boys from a Moroccan background, living in socially deprived areas. The workshop leaders are also mostly from Moroccan backgrounds, and accomplished musicians in their own field. The workshops are spread over twelve weeks and lead towards a final presentation on a larger stage. The most talented participants are helped further along in their career by the network of musicians they have encountered during Habibi Maghribi.

This case study is based on a series of workshops that took place in 2004-2005 in the city of Rotterdam, city district Oude Noorden. The project would expand to other cities as well in 2005.

Partners / Organisation

The project is set up and managed by the Habibi Foundation. The Foundation provides the framework of the project and is responsible for the music leaders and the workshops. Locally the foundation works together with community centres that provide the necessary facilities such as rooms and instruments, help with recruitment of participants, and take part of the financial responsibility. The rest of the financial support comes from local municipalities. In Rotterdam one of local community centres was Het Klooster Oude Noorden⁴. Additional financial support came from the municipal Sports and Recreation Service.

Habibi Foundation, Mimoun Himmit

The Habibi Foundation is an initiative of Marieke Knol (arts consultant) and Mimoun Himmit, a performing and community musician. The key words of the foundation are: youth, cultural diversity, talent development, role models, performing arts. Activities include e.g. an urban festival for girls⁵, youth programming in a human rights festival, and activities (similar to Habibi Maghribi) in which local youth are involved with music and other arts.

Mimoun also has a private business, *Mobiliteit in Muziek* (mobility in music), specialising in culturally diverse marketing advice for the arts sector, project leading in talent development programmes, and music activities such as performances and workshops in schools. Part of his practice also takes place at the community department of the arts education organisation in Rotterdam (SKVR), *Kunst Onder*

³ Freely translated: *Morocco Baby*

⁴ See www.kloosteroudenoorden.nl.

⁵ See www.girlsfestival.nl.

Andere (Art Amongst Other things), where he is one of the project leaders of a talent development programme aimed at training arts leaders to work in the community (*Kweekvijver*).

In all his work, Mimoun acts as an important role model for the participants: he is relatively young, a good musician, disabled, from an immigrant background, organised, and well at home in the Dutch landscape of performing arts and education. The approach of using role models comes directly from Mimoun's own experiences when he was given the opportunity to follow a workshop by the influential rai musician Cheb Khaled (produced by VPRO Television). This workshop was also the start of the Roots & Routes project – see case study.

Target group and music leaders

The workshops are aimed at youth, ages twelve and up, from so-called socially deprived areas in the city. The Rotterdam Youth Monitor 2004⁶ states that relatively many young people, especially from immigrant communities, go to community centres (youth centres). They are often considered at risk by the local and national government, but Habibi Maghribi does not work from this angle. The cultural identity of this group is linked to a shared cultural background consisting of Arab music (raï) and street culture (hiphop). The workshops tap into this culture by incorporating elements of these musical styles in the workshops, building on familiar ground. Participants of Habibi Maghribi are selected on the basis of musicality (e.g. feeling for rhythm) and commitment.

The musicians working with these young people are from a Moroccan background themselves. They are proficient musicians, most of them without formal schooling for education. The musicians are selected by Mimoun from his own network on the basis of informal criteria, which can be summarised as

Good musicians and good people, who take their responsibility as a person and a musician (Mimoun Himmit, 24 November 2004).

The musician must:

- connect with the participants, 'become friends';
- be a performing musician: know the ropes behind the stage, but also e.g. know his way around the technical and financial aspects of being a musician;
- be able to handle dynamic youth culture, and work with present-day musical cultures and styles.

Learning

In principle the participants follow a series of twelve music workshops, working towards a final presentation on a professional stage. In Rotterdam the series was extended by two months because the starting level of the participants was low and twelve weeks proved too short to prepare a presentation. The content of the workshops is determined by the participants in close collaboration with the workshop

⁶ In Trienekens, 2004.

leader. Usually he starts with a jam session to determine the primary interests of the group, then starts to work on the basics of a musical style (e.g. raï). After the initial Habibi workshops, talented participants can be supported in their further career in an informal way through the network of musicians involved with Habibi Maghribi.

The workshops are clearly non-formal: short-term and working towards a specific goal (presentation), non-credential based, working on a short cycle, part-time (once a week, one hour), working on individual skills and development of the participants, practical with little theoretical background given, level and content are determined by the participants (learner centred), highly community related, self-governing and democratic – as far as social dynamics allow. (Mak, 2004).

Contrary to the CATch project (see description) generic skills (or life skills) are not explicit in the project; the primary aim is to work on music (arts) skills and at a later stage also professional skills. However, central to the approach is the use of role models which implies a wider array of informal (and implicit) learning than only in the field of music. By determining that the music leaders should be ‘good people’ as well as good musicians, it can be stated that there is also learning in terms of people-related skills (communication, interpersonal skills, teamwork), personal skills and attributes (responsibility, resourcefulness, flexibility, time-management, self-esteem), and skills related to the community (civic or citizenship knowledge and skills) (id.).

FINDINGS

- Fundamental to the Habibi Maghribi project is the notion of *accessibility*: providing the opportunity for all children to become involved with arts, in this case music. Without the intention of making an explicit point, Mimoun Himmit seems to work from the conviction that Moroccan youth community in the Netherlands has enough bad publicity to deal with, and can benefit from a more positive influence.
- The key to Habibi’s approach is the use of *role models*. Although the workshop leaders are not necessarily from the same peer group as the participants (they are much older), they are considered part of the same social-cultural group. Through these proficient, socially skilled, responsible musicians, music as part of life is promoted, and the life of a musician is presented as a feasible (professional) option. The role models also have a part to play in the development of generic skills (see paragraph above).
- Habibi is based on stimulating the need for music in youth groups. Their *dynamic music culture* needs dynamic musicians who are able to handle the fast-changing musical landscape. They do not need to be experts in all musical styles and forms, but they must be at home with the basic characteristics.
- The work of the musicians implies more than workshop leading. Working in community centres with this kind of youth can be *organisationally challenging*: e.g. erratic attendance from the participants but also bureaucratic structures from the community centre. This means that workshop leaders will e.g. call all

participants 30 minutes beforehand to make sure they are there, assemble the group at the door of the facility before strict opening times to make sure early birds do not fly off again, take (and teach) care of instruments and other facilities, etc.

- Informally Habibi functions as a *talent scouting programme*. Talented participants are given directions by more experienced musicians to build their own career. Different from other talent scouting programmes (e.g. Roots & Routes, see description), Habibi does not provide subject-specific training or performance facilities other than the final presentation after the initial workshops. The idea is that (future) musicians must be able to work *independently*. Mimoun and the other workshop leaders will help them find the right contacts for e.g. rehearsal rooms, recording facilities, or further training opportunities, or will explain about financial and fiscal implications of performances.
- The *conservatoire* is considered by the workshop leaders as a possible source of information and complementary training to their already-present musical knowledge and skills, e.g. in the field of theory. They learned their music informally and find it hard to adapt to a formal training setting, especially in combination with a professional career.

Case II: Roots & Routes (January 2004)

Introduction

Roots & Routes (R&R, subtitle: *Put your talent to the test and meet the masters*) is a talent scouting programme for musicians, dancers and media talents who do not naturally find their way into higher education or the performance scene. The *talents* (participants) are recruited through auditions, and offered a week of intensive training consisting of workshops, masterclasses and performances. R&R works closely together with festivals and concert venues, so that internationally well-known artists who are already in concert programmes can be brought in for the masterclasses. The music talents work on writing and performing their own songs, the dance talents on their own choreography and skills. These activities provide the content for the media talents who make registrations and small documentaries. Apart from the training in artistic skills there are also workshops concerning the industry: finance, marketing, etc.

Roots & Routes has formulated its central aim as follows: “to connect the wealth of cultural traditions to the multicultural future of our society.” So far there have been six editions of R&R and one follow-up project. Apart from this there have been other activities along the same lines. Since the project for the dancers and musicians is accompanied by a trajectory for media talents, i.e. programme makers for television, radio and written media, it is very well recorded.⁷

Roots & Routes deals explicitly with talents in the field of music, dance and media. For the sake of this research, this case study will only look into the training for musicians.

⁷ This can be seen e.g. on the website: www.rootsenroutes.nl.

Partners / Organisation

R&R is an initiative of the foundation that organised Rotterdam Cultural Capital 2001, NPS (Dutch media production company), and Mira Media (private consultancy organisation). Organisation and production is in the hands of the R&R Foundation and is supervised by i-Nova, a consultancy organisation in the field of diversity. Financial support comes from public and private funds⁸. The music component of R&R is coordinated by a musician, Bart Suèr. He is also primarily responsible for the quality of the music programme.

Editions of R&R took place in 2001, 2002, and 2003 at the Dunya Festival in Rotterdam, a large world music festival. The first edition centred around a masterclass by Cheb Khaled, an internationally renowned rai artist from Algeria. This drew a lot of media attention⁹. In 2003 and 2004 R&R also took place in Amsterdam in close collaboration with the annual opening of the season in August, the *Uitmarkt*. Another event in 2004, called Thinking Forward, was a project to celebrate the EU chairmanship of The Netherlands. The principle of the project was the same as prior editions, but with talents and masters from seven EU member states, leading to a concert on Dam Square. New in this 2004 edition was the Aftertime project, a follow-up with talents from earlier groups. They had the opportunity to go deeper into the matter.

Target group / Music leaders

The participants (*talents*) are in the age group of 15 to 25. They are scouted in cooperation with local organisations and then selected through an audition where the following criteria, and especially a *combination* of these, are important.

- artistic (musical) level: good or potential for improvement;
- own identity as musician– no imitation but own artistic drive;
- (realistic) belief in own abilities and potential;
- creativity, a drive to create.

These criteria are flexible to a certain degree because the workshop week is centred around the concept of a band. This means that the talents need to possess team working abilities, but also that the music coordinator will look for a certain composition of the group for forming a band. This can lead to concessions in terms of musical level. (A simple example would be that one needs a drummer/percussionist in most bands.)

The masters are selected in close cooperation with festivals / concert organisers, so that R&R can make use of artists who will come to the Netherlands anyway and are then contracted to extend their stay for running a number of workshops. In the case of the project for the European Union, artists from the talents' home countries were brought over.

The masters need to be committed to transferring their skills and knowledge to young musicians, and feel a responsibility to extend their musicianship to helping young

⁸ R&R is supported by the municipality of Amsterdam, Amsterdam Fund for the Arts, Doen Foundation, European Commission Equal-Multiple Choice, Ministry of Education Culture and Science, Prince Bernard Fund and VSB Fund.

⁹ One of the participants in this workshop was Mimoun Himmit, see case study Habibi Maghribi.

artists. The music coordinator looks for a distinguishing angle in each of the masters (favourite subject, *stokpaardje*) that they will bring into the process.

Future

R&R is becoming well-known in The Netherlands as a concept for talent development. There is interest from a number of conservatoires to link in with the concept. There is also interest from secondary schools to develop a similar project, R&R Junior, for a younger age group.

Learning

The workshops (primarily band training), masterclasses and performances take place within a short period of time, about a week. The masters are brought in to inspire the talents and to work on particular aspects. However, most of the work is done during band training. This is led by the trainers: musicians from the network of the music coordinator or e.g. from the band of the master as was the case when the talents worked with Lilian Vieira of Zuco 103, a well-known Dutch band. They are there to do the more hands-on work of band coaching and leading in creating a new song out of the jam sessions that make up most of the music workshops in the beginning of the week. There is no fixed methodology for the workshops. By working towards a final presentation and/or recording, many aspects of musicianship are encountered, and the talents also bring in their own view on the process.

It should be noted that for many of the participants in this project, making music together with other musicians is a new experience. Many, if not all of them were already involved in music making but due to the nature of their musical styles (urban music culture, which is often produced on a computer) this is mostly done on their own. The process of inspiring one another and receiving direct feedback on their ideas and work is relatively new to them.

Bart Suèr, the music coordinator, is also responsible for the quality of process and product. The short period of time means that he is not able to concentrate on the long-term development of the musicians, but the organisation wishes to remain a contact point for the former participants who want assistance, contacts, etc. for their further career. In a way this will also distil from the group those participants who want to be seriously involved with music as a career: they are the ones who will phone again after the workshops have ended.

Apart from musical aspects attention is also paid to other aspects of musicianship such as the business side of the industry but also e.g. attitude, stage fright, team work, etc. Experts in this field are also brought in to lead a workshop. One example is a manager from the United States who came over to work on marketing ideas with the participants.

FINDINGS

- R&R works on accessibility to the field. Not so much the field of music and music making because the participants are already involved in that before they enter the project, but access to the music industry: training opportunities, performance and recording, and other careers in music.
- The central concept of musicianship is centred around creativity, ownership and own identity as a musician; these are the primary aspects of the kind of talents that R&R aims to develop. In this way the project clearly and consciously distinguishes itself from other talent scouting programmes along the lines of Idols and Popstars on television where the singers will not write their own music.
- The musicians that R&R uses as masters are sought out for their musical abilities but also for their commitment to working with youth and transferring musical knowledge and abilities. In a way they serve as role models for the talents – not for imitation but as independent and strong musical personalities.
- Peer learning (informal learning) is an important aspect of the learning process. During the workshops the talents, masters and trainers work intensively together for a short period of time. Lunch and dinner are shared as well as performances and recordings. This means that the learning process does not stop during the week. During the informal gatherings the musicians will keep working on their song and/or exchange ideas, information, experiences.

Case study III: CATch – Musiccatch with LikeMinds (December 2004)

Introduction

CATch¹⁰ aims to offer opportunities for social and artistic development to youth, ages 16 to 23, who are in risk of becoming involved in crime. Another important aim of the project is to strengthen the local infrastructure of organisations involved in (community) arts education and arts welfare. A four-step programme (a *chain*) aims to improve social and artistic competencies. Eventually about 10% of participants will be supported in finding appropriate training or employment in arts (education). Music is one of the arts disciplines offered.

Each chain is the responsibility of an independent organisation, for example writer's schools, theatre groups, and dance companies. Theatre company LikeMinds has taken on introducing and training youth in making hiphop music.

Partners / Organisation

The project was initiated by the Community Development Service (*Dienst Maatschappelijke Ontwikkeling*, DMO) in Amsterdam, who hired Music School Amsterdam/Kunstweb (local arts education organisations) to develop and co-ordinate

¹⁰ CAT = *Cultuur Als Toekomstperspectief* (culture as future perspective)

the project¹¹. Financial and political support was found in the city districts (*stadsdelen*). Organisations such as lower vocational schools (*ROC's*), welfare and care institutions, and youth employment agencies are instrumental in reaching the target group and directing participants towards one of the twenty 'chains'. There are about 250 participants, about 30% of whom are involved in the music chains.

Kunstweb has appointed a project leader who co-ordinates the overall project, monitoring all twenty chains as a whole. He is supported by another project co-ordinator for financial and organisational aspects. Each of the twenty chains has a separate 'executor', a person from an organisation with specific expertise. These each have their own plan and – to a certain degree – budget responsibility. These executive partners (theatre companies, dance groups, literary academies, etc.) are recruited through the direct network of Kunstweb and selected on the basis of organisation competencies such as commitment to social-artistic aims, professional skill (craftsmanship), area of expertise, experience with (or potential for) working with youth. Partner organisations are expected to have the same level of commitment to the project as the project coordinators at Kunstweb: it is not a 9-to-5 job, and work hours are almost certain to exceed paid hours.

One of the executing partners is LikeMinds, a small semi-professional theatre company which originated in youth culture in Amsterdam South-East, an (almost notoriously) multicultural city district. The leader of the company, Jarrod Francisco, comes from a background in social work. The other members of the team are experts in a particular field, such as hiphop/rap, dance, text writing, etc.

Target group

The target group is youth, ages 15 to 23, who belong to so-called risk groups. The city of Amsterdam has specified a number of risk levels for these youngsters. CATch does not target the highest level (core of youth criminality) but the risk levels below that: youth who are frequent truants or just come off school, very often lack any qualification for work, do not have clear role models and have little or no support from home. They often do not find their way into institutions, e.g. for arts (education), or have lost confidence in what these institutions can mean for them. These youngsters mostly have a different manner of communication, with specific language/slang, body language and attitude. This makes integration into society often difficult.

Most of the participants were directly approached about CATch by their school, social worker, or employment officer. During the CATch project the youngsters work not only on their artistic skills, but also a number of life skills (generic skills, see Learning) that they have not obtained naturally earlier in their life because of social circumstance or behavioural difficulties.

¹¹ New developments in the last months of 2004 have led to the demise of Kunstweb. Many of its tasks have been taken over by either private organisations (e.g. dance and theatre lessons outside school hours) or – in the case of music activities – by the Amsterdam Music School. See further for current developments.

Learning

CATch encompasses four steps (*Walks*), after the introduction (Walk 0) which is an initial presentation of the project. Walk 0 serves to introduce the project to the (potential) participants, but also to provide an opportunity to adjust content and set-up according to the participants' reactions. In Walk 1 ("Come on to the Catchwalk!") participants become acquainted with the central skill. This is a first introduction. Walk 2 ("The try-out walk") is an orientation phase for participants. This step ends with a small-scale presentation for family and friends, and possibly a sound recording. During Walk 3 ("The premiere") participants acquire more in-depth knowledge of the central skill. This step ends with a presentation on a bigger scale, on a main stage in the city.

Walk 4 ("The Masterwalk") is a particular part of the project, more directly aimed at participants with potential to work in arts / arts education. A selected group of participants (about 10%) is coached and supported in finding further training and/or employment.

Apart from the artistic content of the lesson/workshop programme, there is a strong element of life skills (generic skills) as the aim of learning. They are explicated in the project plan and evaluations but in the lesson situation they are dealt with implicitly through use of role models (workshop leaders) and correction of 'wrong behaviour' as it occurs. A simple example: the correct use of language.

These competencies are evaluated regularly throughout the programme through formal and informal discussions. They are also at the basis of access to phase four.

Competencies include:

1. Assertiveness, handling conflict, initiative, decision making, creativity (field specified).
2. Delegation, target directed working, perseverance, courage, conversation skills, leadership, ability to learn (both cognitive and interactive).
3. Listening, social skills, handling rules, negotiation, presentation.
4. Punctuality, problem analysis, sense of reality, flexibility/ability to adapt, literacy, work rhythm, independence.

Evaluation of these learning outcomes and general experience of involvement in CATch, takes place after each of the Walks. The experiences of the participants play a central role. Interviews with the participants have been collected and serve as publicity material – even though the organisers are not equally happy with what some participants have to say. For example, participants may concentrate their response on how they see CATch as an opportunity to become a superstar – not something the organisers (or funders) wanted to focus on.

Musiccatch: LikeMinds

LikeMinds has taken on a series of workshops about hiphop: making and performing (*spitting*) raps, and recording these. The process includes text writing (content matter but also metre, phrasing), rap (use of voice, breathing technique, physique), music making (making and/or selecting appropriate *beats*), recording and production.

There is a definite element of peer education in the workshops; although the workshop leaders are not strictly from the same social group as the participants, they do have the same cultural background and notions. The leaders have much experience, excellent skills and knowledge in this field, and know how to communicate these to the participants. These attributes earn them respect from the participants. As one of the boys (Diego, 16) says about Manon, one of the workshop leaders: "She has been doing this much longer than me, you know, and she can just do it really well. She knows." Another important competency of the leaders is creativity, both in an artistic sense and as a life skill for addressing problems and finding ways to explain, motivate, engage, etc. Working with youngsters in this way means being alert and flexible. You can not dumb down.

A large part of learning in the workshops consists of learning by doing. The participants are given the opportunity to do their 'thing' and receive comments and suggestions for improvement. For example during the recording session at the end of the workshop series, when one rapper was recording his track for the CD, the producer gave directions for improving his timing, attitude/stance, articulation, *power*, etc. The result was frequently played back at the rapper. His input and comments were taken seriously – even if this was the n-teenth time they were recording.

Future

The demise of Kunstweb in the first half of 2005 has led to the forming of a new organisation, click F1¹², which will take over CATch from 2005 onwards. CATch is expected to go on for at least another year in 2005. During this year the selected participants from Walk 4 will be coached and supported. At the same time the project co-ordinators will work on embedding the activities in the structural social-cultural plans and budgets of the city districts: funding responsibilities should be transferred over the period of a year. After a year click F1 will no longer be a financing partner, but expertise will be available to the city districts.

LikeMinds will be involved in Walk 4. Their further involvement after responsibility for the project has been transferred to the city districts is as yet unclear.

FINDINGS

- Participants are made shareholders of their own cultural development; the project is handed over to them. This means giving them the opportunity to express their views but also accepting what these views are. The project does not belong to any of the organising partners (DMO, Kunstweb) but is a brand in itself. The partners and participants are ambassadors. In this sense, the organising partners want CATch to be taken out of their hands.
- Respect is at the centre of the educational process, even more so than in a formal setting. It has to be there from the very beginning, otherwise the social process necessary for learning for these youngsters is not there. This means (apart from

¹² Click = *Culturele Loopbaan, Innovatief Creëren van Kansen* (cultural career, innovative creation of opportunities)

excellence in the field of expertise) either craftsmanship that gives authority, or peer education – which is the same but in a different form, including inside knowledge and understanding of the youngsters’ culture.

- The need for trained staff was expressed several times during interviews. The street, one’s own informal learning situation, can only take you so far. At a certain point it is necessary for musicians/leaders to tackle the next step. Non-formal, and in a later stage formal, education is instrumental in taking this next step. Being trained at a high level will provide a firm basis to work from, and grants authority and respect. It makes a good role model.
- The project leader, Michel Hobbij of Kunstweb, emphasised the mutual benefit of engaging between this kind of work and the conservatoire world. The high level of musical skill, in-depth knowledge, and craftsmanship that can be expected from conservatoire students and graduates is valuable for community projects of social-cultural learning. Examples that were mentioned: vocal pedagogue for R&B workshops, percussionists for kawina/kaseko bands. The cooperative setting, ways of communicating, project management skills and political framework are valuable learning experiences for conservatoire students. On-the-job training (full immersion) was suggested. As it is now, the number of available leaders is too limited. This project reaches ‘only’ 250-270 youngsters in the whole of Amsterdam.
- A discrepancy exists between institutionalised education and non-formal practice, in terms of meeting the needs. One example is that music school employees (teachers) enjoy 12 weeks of holiday a year, and these institutions are virtually unreachable during (bank) holidays, and most of the weekend – which is exactly when these activities mostly take place. In order to change this situation, the pressure need to come not (only) from outside the institution, but the need for change must be felt from within.

Case IV: Limburg Symphony Orchestra – Kommetje Kunst / Make your own link (November 2004)

Introduction

Within the framework of a local programme for secondary school youth (ages about 14) to encounter arts and arts organisations, the Limburg Symphony Orchestra (LSO) organised a programme to meet members of the orchestra in a collaborative composition workshop, to make new music based on the opera *Der Fliegende Holländer* by Richard Wagner. Four musicians of the orchestra spent one afternoon of training with a musician specialising in this area, Hanno Tomassen¹³. Their training was put to the test during four workshops, spread over two days.

The central aim of the project was twofold:

1. to equip performing musicians of the orchestra with tools to engage in outreach work;

¹³ Notes about Hanno’s background and other activities can be found in the appendix to this case study.

2. to bring youth into contact with (classical) music and active music making and composition, in order to enhance their joy in music making and listening. The project therefore consisted of two levels: training musicians to do workshops, and doing workshops with youth.

A number of issues were central to the project from the start:

- (voluntary) involvement of performing musicians from the orchestra in the teaching process;
- involvement of school youth in final product;
- use of specific expertise of classical musicians (skills and knowledge);
- fitting into local structure for arts education;

Other issues were developed as the project took shape:

- musical content based on existing musical material (from opera by Wagner);
- direct involvement between musicians and youth, without mediating by facilitator.

Partners / Organisation

LSO's direct partner and provider of funds was Kaleidoskoop, a local mediation organisation between arts organisations and schools (*steunfunctieinstelling*) for educational projects within and outside school curricula. Kaleidoskoop organised a route for secondary education youth to different arts organisations in the city of Maastricht: *Kommetje Kunst*. Kaleidoskoop financed the project and took care of contacts with schools, organisation and planning.

LSO was approached to contribute with an hour-long programme. The orchestra was free to determine content and set-up of the project, within the time limits of the visits (one hour per workshop). LSO used the opportunity to try out a new way of working with education by centring the programme around composition and engaging orchestra members in a new way. Four musicians of LSO were found to take part.

Target group

Professional development was aimed at musicians from the LSO. There were no specific criteria for the selection of participating musicians. Since this project was a first for LSO it was decided that all musicians of the orchestra were welcome to take part and to use the opportunity to make outreach part of their professional practice in the orchestra. The education officer of LSO approached musicians of the orchestra personally. Four musicians were found willing and able to participate: a violinist, a hobo player, a French horn player, and a percussionist.

Other musicians declined for various reasons:

- practical considerations: time restraints or planning difficulties with daytime activities;
- language problems: the orchestra's musicians are from Dutch, French, and German speaking communities;
- no interest in educational activities.

The workshops were targeted at school youth of local VMBO schools (lower secondary level). The pupils were able to register for different programmes, provided by various arts institutions around the city. In some cases, the choice for certain activities was made by the pupils themselves while in other cases the choice was made for them by the school. Four groups were formed. The active element of workshops better responds to the needs of this target group than hearing (about) it. In addition to the workshops for VMBO pupils, visits were organised for HAVO/VWO schools (higher secondary level). These were more passive and included a look behind the scenes tour of the concert hall.¹⁴

Learning

The methodology of both training of orchestra musicians and the workshops for school youth was developed and decided by Hanno Tomassen. Central in his approach is the concept of providing people with choices: in music making, or in their professional career. Many of the techniques he uses come from working with musicians of the Guildhall School in London, where he followed a number of modules during his second phase conservatoire training.

When asked for the competencies that were most necessary to successfully do this kind of work, the musicians and Hanno indicated:

- use of body in music making and communication;
- analytical skills for on-the-spot arranging and maintaining and overview;
- flexible leadership: the ability to take on different roles as contexts require.

In the training session with the orchestra musicians, Hanno presented them with a number of exercises to help stimulate creativity, listening and collaboration in music making. After the exercises Hanno worked with the musicians on creating new music, using story elements and musical material (mainly melodic material) from *Der Fliegende Holländer*, the opera that LSO was performing at the time with an opera company. The workshops with school youth had about the same set-up except that time was more limited (1 hour) and the workshop was led by Hanno together with the orchestra musicians.

On the first day of the workshops (Monday 15 November), the workshop was kept in one group. As the orchestra musicians had had only one training day, their reactions and their willingness to take on responsibility for creating new music with school youth were at first unclear. Hanno therefore acted as central co-ordinating figure, drawing out musical elements from the participants and arranging them into a whole. The musicians objected to this set-up because they found their role too limited. They wanted closer contact with the school pupils, and more freedom to work with them. The format was changed for the second day, when the group was split into two working groups with two leading musicians each. This worked better for the musicians, giving them a sense of ownership over the process and end results. However, it also became clear that in order to make full use of the musicians' potential, further training was necessary to give them better insight into the process

¹⁴ These visits are not included in this case study.

and possibilities of the work, as well as a broader repertoire of methodology to work with.

FINDINGS

- LSO used existing frameworks for its educational activities and staff development in this field. First: the activity fitted into *Kommetje Kunst* which meant that another organisation took care of publicity and recruitment as well as funding. Second: in order to maximise musicians' involvement and to make the most out of training and workshops, Hanno used materials from current repertoire of the orchestra, thus making its relevance clearer – and saving time by not including melodic improvisation in the process of music creation.
- Orchestras engaging in educational practice other than school concerts and instrument demonstrations, are a relatively new phenomenon in The Netherlands. LSO has started to break this ground for itself, an indication of the general shift in the Dutch orchestral landscape towards more education and outreach work by performing musicians. Some orchestras mainly have reasons of audience development, but an increasing number see education and outreach as one of its basic activities.

Only four musicians could be found to participate, and it is a question whether they will be involved again in the future – depending on practical considerations and support from within the orchestra. The education officer works hard to make that culture change in the organisation, but it is a challenge to find support from the management. There is a feeling in the management that these activities are too strongly focused on social aspects, instead of aiming for artistic goals.

- During the project the musicians found that they were shifting their aims, and therefore their mind-set towards education. As one of the musicians (the hobo player) commented:
“At first I was unsure of how this (type of activity) would teach children about my profession as an orchestra musician or about my instrument. But it is not about that anymore; it is about teaching children something about music.”

Appendix to case IV (Limburg Symphony Orchestra)

Some outcomes, interview with Hanno Tomassen

Background

Hanno was an amateur violinist for many years. He played in various orchestras, a.o. during his student years in Utrecht where he studied chemistry. However he found that it was not chemistry he was devoting most of his time to, but music. He had also taken up bass guitar at school where he played in school bands, and afterwards in other kinds of bands. He entered the conservatoire with his bass where he met Paul Griffiths and Sean Gregory of the Guildhall School, department of Performance & Communication Skills (PCS, now Professional Development) during his 1st phase

studies. Talking with Sean he decided to be part of one of the projects they had in London and he stayed there for a month. This resulted in Hanno taking PCS modules as part of his 2nd phase (graduate) studies in Utrecht. He did his thesis on collaborative music making, based on his Guildhall experiences. When the conservatoire decided to run a number of pilots with the music school, Hanno was asked to become part of it.

Hanno's background in both classical music (as a violinist) and pop/rock (as a bass player) are now very helpful when working with musicians and music students. He knows their experiences because he has been part of their world: orchestral practice, bands, arranging performances, line-up, etc.

Practice

Hanno is involved in two kinds of practice. He is employed by Utrecht Conservatoire (HKU) / Utrecht Music School (UCK) to deliver compositional workshops to school children, mainly in primary schools. And he has a freelance practice together with his partner, a dance teacher, to give workshops in collaborative music/dance making. These workshops can take place in all kinds of settings, but they are hired mostly to work in secondary schools arts programmes (CKV). The work for LSO (see case study) is within his freelance practice.

Musically Hanno's stronger points lie in rhythm and melody, harmony is weaker. This shows in the workshops he leads. In his work as a music leader his strengths lie in his ability to work with a group:

- to put everyone at ease;
- to treat people and their input with respect;
- to look for artistic potential in all suggestions made by (members of) the group;
- to take on different leadership roles as different situations demand (flexibility).

Vision

The core of Hanno's work is presenting participants (whether they are children or accomplished musicians) with various options they have in making and working with music, and helping them to make informed choices. This starts by helping participants to look at (their) music in a different way so that the choices underlying music until then are not so straightforward anymore. Choices may include ways of making, handling, processing and incorporating sounds. Ultimately, especially in the case of children's workshops, he wants to familiarise participants with music as a means of communication – sometimes almost literally: music as substitute for speech.

Hanno will be the one presenting various options to the participants, with the aim of drawing from them other possibilities and stories. These materials can then be used in various ways to add to the end product. In his own words: "I will give them a finger, they will take the whole hand."

Over time, Hanno has developed his own criteria for when something is a good project/process:

‘When I am surprised by the participants or by myself in finding new, creative and exciting ways.’ This will prevent work from becoming routine, and it will add to everyone’s development.

‘When the result of the project or process is shared by everyone – everyone agrees with the choices that were made, everyone is owner of the piece.’

Interview: Utrecht, October 2004

Case V: Stichting ter Bevordering van de Vrolijkheid (The National Foundation for the Promotion of Happiness¹⁵) (March 2005)

Introduction

The National Foundation for the Promotion of Happiness (*Nationale Stichting ter Bevordering van de Vrolijkheid*: BV or the Vrolijkheid¹⁶) realises cultural activities for children and youth (ages 3 to 23) in asylum seeker centres in the Netherlands. Children and youth are offered weekly workshops and other cultural events with the central aim to offer a positive counterbalance against the difficulties they have experienced (and are still experiencing) as refugees/asylum seekers. The Vrolijkheid organises activities but more frequently it assists in setting up local initiatives by volunteers and corporations by providing information and reference material as well as practical training. Existing initiatives which meet certain criteria (see further) can make use of the Vrolijkheid’s expertise and network.

The Foundation was originally started by Fronnie Biesma, who worked for the Dutch Refugee Council (*Vluchtelingenwerk*). The organisation has its strongest network in theatre and visual arts and these disciplines are still very strongly represented in its activities. Music is already part of the activities, and is currently being developed further. This case study describes the framework by the Vrolijkheid in which the music education activities take place. It concentrates on the workshops by one of the professional musicians, Michiel Bos. Unlike the other case studies in this research, this case did not provide the opportunity for me to observe.

Partners / Organisation

The Vrolijkheid is an ideology-driven organisation which plays a facilitating role in providing an organisational, ideological and conceptual framework for this kind of work. A substantial network of methodology makers, regional ‘quartermasters’ (*kwartiermakers*) and centre coordinators is operational to promote, support and guide local and regional initiatives. In order to ensure that quality is maintained and that the target group is approached effectively and constructively, the Vrolijkheid supports workshop leaders with training weekends. It also publishes a practical guide which

¹⁵ Note for English and other aliens: ‘happiness’ is not a literal translation of the Dutch *vrolijkheid*, but it is the closest term. Another possible word would be ‘merriment’.

¹⁶ More information on www.vrolijkheid.nl (mostly Dutch website)

includes pre-developed methods by professionals. These methods can be applied directly by volunteers and other workshop leaders.¹⁷

The Vrolijkheid is a networking organisation. It employs about 25 people part-time, working throughout the country. They include:

- Four 'quartermasters' – They work on a regional level, providing the framework and concepts;
- Three methodology-makers – They ensure that the quality of the workshops meets the standards of the BV, and work on making methodology transferable to other workshop leaders and volunteers;
- Eighteen local co-ordinators, four of which are specifically for older age groups, 16 to 23 – The co-ordinators will check the local situation: ASC, local community, other organisations in the field of arts and welfare. Then they will organise workshops in order to find out more about the specific target group, the needs and wishes of the residents and the organisations. Finally they will develop a project/product, often in co-operation with other parties: artists, organisations, volunteers, etc. The co-ordinators will also: guard the concept of the Vrolijkheid, build local networks of volunteers, private companies, and funding structures, support volunteers and maintain contact with the residents and the centre.

In addition, there is a network of volunteers and (semi-)professionals (artists, interns) who will lead the workshops in the centres. Volunteers come from the local community; socially committed people, local businesses, etc. The Vrolijkheid offers them training to work with the children in the ASC's. The training provides them with the necessary background information, basic principles of the Vrolijkheid, intercultural communication skills, and methodological basics. It also includes project organisation such as creating the right conditions for these projects and obtaining funds. The Foundation also tries to involve residents of the centres in its projects, as artists or volunteers, to develop projects for their children.

The Vrolijkheid takes responsibility for the professional development of its workshop leaders. Four times a year a training day/weekend is organised. The training concentrates on refreshing the goals of the Vrolijkheid and exchanging experiences and techniques. There are exemplary workshops and sometimes external advisors are brought in to work on a particular subject, e.g. providing additional insight into educational or political principles that affect the work of the Vrolijkheid.

Target group and workshop leaders

The situation and background of children and youth in ASC's set them apart from other children. Many come from countries where violence and oppression are a common occurrence. In The Netherlands they apply for refugee status where they await the procedure (admission or rejection) in ASC's. In theory this should have a maximum duration of seven months, in practice many people are in the ASC's longer. The uncertainty of if or when one will be deported or transferred to another centre is an important aspect of life in the ASC's.

¹⁷ The 'Fun Kit' can be obtained from the BV at no cost. (Research copy available)

About one third of all asylum seekers in the Netherlands is under 19 years of age, a total of 20.000. Many (not all) were traumatised at an early age, and their parents will also have suffered trauma. These children are more likely than other children to develop emotional and/or psychosocial problems at a later age. However, the Vrolijkheid does not provide arts therapy activities (such as e.g. WarChild does) but concentrates on bringing a brighter note to everyday life. The Vrolijkheid works from the viewpoint that the children in the ASC's are ordinary children in special circumstances that do not offer them opportunities to play or to 'be a child'.

Workshop leaders

Workshop leaders are recruited from an informal network but also from colleges, e.g. programmes for cultural-societal work (MBO: CMV, *Culturele Maatschappelijke Vorming*) There is some contact with higher education institutions, particularly theatre, but not for music. Some workshop leaders have a refugee background, and some are still in the asylum-procedure themselves. The Vrolijkheid has only a few regular workshop leaders in the field of music. One of them is Michiel Bos, a former student of the Messiaen Academy (Peter Mak was one of his teachers) where he studied music educational design (*muziekeducatief ontwerpen*).

There is no formal list of criteria for workshop leaders for the BV. When asked, one of the coordinators, Fleur Bakker, specified the following characteristics:

- Experience in working with (intercultural) groups of this age group;
- Knowledge of the issues concerning ASC's;
- Transferable skills and knowledge – what is developed needs to be transferred to others;
- Cooperation skills;
- Independent workshop development;
- Self-evaluation, adjusting to context (metacognitive skills).

Learning

Projects under the flag of the Vrolijkheid have to meet the following criteria:

- It is aimed at continuity;
- Children and youth are central – what they want is the starting point of the activity;
- There is cooperation with people of a refugee background;
- Participation and integration may be secondary goals, but they are never central;
- The five V's are kept in mind at all times: *Vrolijkheid, een Veilige plek, Vertrouwen in Veerkracht van kinderen en jongeren, Verhaal* (happiness, a safe place, confidence in resilience of children and youth, story).

The workshops for children (primary school age) will mostly take place in the ASC's. For older youth, the local coordinator will look for cooperation with other organisations in the field of youth culture, especially in the larger cities. At first activities will take place in the ASC and youth from inside and outside the ASC will be involved. At a later stage – and if possible – the youth from the ASC will follow workshops outside the ASC with the other organisation. Outside the cities this is less the case.

Context

The particular situation the children are in (see above) has its consequences for the arts education activities of the Vrolijkheid, both in a social/conceptual and practical sense. For example, arts is used to provide the children with an area of their lives which is safe and their own and “where they are free to use their imagination” (interview Fleur Bakker). However, due to the uncertainty of whether one will be able to stay for long or not, it is not possible to programme an activity which will last for more than three months. Each workshop ends with a joint closing activity to ensure ‘closure’ in case one of the participants is not in the centre anymore the following week.

According to Michiel Bos, leading a workshop for children in a ASC is more demanding than working in a school. Uncertainty and tensions will give children less sense of security and trust; it is the task of the workshop leader to offer them this ‘safe space’. This is very demanding: energy levels fluctuate more throughout the workshop. Another issue is that the children will have little or no opportunity to practice their skills during the rest of the week – something to be considered when setting up a series of workshops.

There is also an additional dimension of intercultural communication in the workshop where children will come from different national and cultural backgrounds. Michiel remarked on music as a tool to draw out cultural elements from children, giving them a point of recognition and a sense of ownership. However this is not always easy. In an environment that is not considered safe by the child, he/she will rather fit in with the crowd instead of stand out by showing a personally distinguishing feature of oneself. Social processes (arguments, compromise) are reflected in the arts/music workshop: similarities and differences are made visible in order to give a child a choice to work from his/her particular strengths.

Methodology

The aims of the BV are broad and not educationally or artistically defined. The workshop leaders therefore have a certain amount of freedom to determine their own methodology and even learning aims. Michiel does not only want to divert the children and give them a ‘good time’ every week, but also for them to acquire some skills and knowledge about music and musical instruments. He described the aims as follows:

- listening to each other (musically and socially)
- context of the instruments (e.g. where does the djembé come from?)
- respect for each other (musically and socially)
- basic knowledge of music (dynamics, rhythms, high-low, etc.)
- basic musical skills (singing, tapping a rhythm)

Michiel also addresses generic (life) skills that can be found in music and that have an equivalent in daily lives of children, such as shared music making and being together in the world, complementary music making (helping one another), standing alone (making your own song), being in the centre (a solo in a performance).

His workshops for children roughly follow the following pattern: (example: percussion workshop)

- Explanation of the instruments, aural examples;

- Distribution of the instruments, but no playing;
- Everyone playing very loudly on the instruments, everything together;
- Practicing soft and loud playing, conducting by the workshop leader and/or children from the group;
- Making a structure, sometime using elements of ‘theatre sport’ (improvisational theatre)
- Introducing call-and-response → working towards a final presentation (with small children this is often a short story)

FINDINGS

- Reports from the (well-documented) activities show that leading workshops in ASC’s can be emotionally challenging. It is unlikely that children will be following workshops for a longer period of time, and it frequently occurs that children will be transferred or deported in the middle of a workshop series. This means that short-term results are called for, and a balance needs to be sought between offering children a meaningful artistic learning experience, and providing them with exhilarating experiences that they will carry with them as fond memories.
- The Vrolijkheid is set up as a network organisation and aims to spread its expertise and network as much as possible (without damaging the concept). This means that products (projects) must be transferable, i.e. they must be written down in a methodological format. Others may be inspired by the methodology and will be able to – possibly with some help from the Vrolijkheid and adapted to the particular situation – perform the format elsewhere.
- The story that the participants have to tell are an essential part of the workshops. The input of the participants may vary according to the duration and intensity of the workshop (series) but one of the criteria is that there is room for the personal (hi)story of the children and youth.
- Choices in the learning and teaching process are in relation to the context. The background and current situation of the children and youth in the ASC determines to a certain degree the format of the workshop and the manner of communication with the participants. This is also reflected in the quality criteria of a successful workshop: the ‘bright shining faces’ of the participants is the first reference point because sometimes it is all there is to go by.
- The Vrolijkheid invests in professional development of its workshop leaders in order to ensure quality for the ASC’s. This will not only keep workshop leaders up to date and inspired, it also ensures a certain degree of coherence among activities. During the training the workshop leaders are reminded of the central aims of the Vrolijkheid, and learn about the Vrolijkheid’s other activities.

5. Case studies: international examples

This is the list of case studies as it was included in the EFMET research report. EFMET (European Forum for Music Education and Training) was a European funded project in which the AEC (European Association of Conservatoires) took part as a research partner. The research concentrated on training structures for music teachers in European countries, professional qualifications for music teachers in relation to mobility issues, and connecting to the professional field of music education. A number of descriptions was included in the report to present the readership of AEC (institutions for higher music education) with examples of collaboration between institutions for (formal) higher music education and other organisations in the field of (non-formal) music education. More information can be found on the website of the AEC: www.aecinfo.org and also on that of the European Music Council: www.emc-imc.org/efmet.

Introduction

Contacts between formal and non-formal music education seem to have been limited in the past but recent developments have shown that institutions are increasingly aware of the strong potential of a closer collaboration.

Selection of examples

The international examples have as a primary criteria collaboration between formal (higher) and non-formal music education. The institutions in these examples work together with a wide variety of partners, ranging from other institutions in the field of higher education (e.g. for research purposes) and local schools to the amateur field or social work. The examples serve to give an indication of the possibilities for both the institution for higher music education, and music education in general.

Findings

When collecting the examples for this report it became clear that almost every institution for music education has its own local, national and international network to connect with for a wide variety of activities. The examples in this chapter include collaborations with a.o. a local community music school (Amsterdam), schools for primary (Atlanta, research-oriented activity) and secondary education (Vienna, continuing education-oriented), a range of organisations from Birmingham Symphony Orchestra to the Youth Offending Service (Youth Music), a national choir organisation (France), local brass bands (Corfu), and the Finnish National Opera (Helsinki). The variety of possibilities is virtually limitless.

The examples in this chapter are all formally part of the institutions' activities, but connections between institutions and organisations are not always formalised. Often they exist mainly on a student and/or teacher level, and are not incorporated in the school's programme. This means that experiences and findings that come from these collaborations are not worked into the general training programme, e.g. for music teachers. However, it is likely that with the changing cultural landscape in Europe non-formal education will become increasingly important as part of the professional field of musicians. It is up to the institution to ensure that not only a few students and

teachers become involved with the wider community, but that the institution itself will open its doors to the professional field.

Much collaboration between formal and non-formal music education take place on a local level. This is not surprising, seeing the direct involvement of students and teachers in the conception of many initiatives and the relation with the professional field around the institution – the future work place of many students. There is therefore little international dimension on this level. However, there are many international contacts in a larger framework, e.g. in networks such as IASJ (jazz), Europa Cantat (choirs), ENFYO (youth orchestras), etc.

Case VI: Amsterdam Conservatoire and Music Centre Aslan (NL)

The Amsterdam Conservatoire and Music Centre Aslan in West Amsterdam have joined forces to better prepare students for a culturally diverse teaching practice, and at the same time make higher music education more accessible for immigrant communities in the city and beyond.

One of the policies of the Amsterdam Conservatoire is to connect to the wider community on a local scale. The city of Amsterdam holds a culturally diverse community, with large groups of immigrants from North Africa (Morocco), Turkey, Surinam and the Antilles. There are two issues that affect the conservatoire:

- Although many of these groups are musically active in the Netherlands, it is uncommon to see e.g. Turkish immigrants in higher music education. There is potentially a large group of talented musicians who are not accessing conservatoires, and conservatoires are not benefiting from their knowledge and skills.
- Graduate students from music teacher training programmes will find themselves placed before a culturally diverse group of children once they start teaching in schools, especially in larger cities.

In order to address these issues, the Conservatoire has sought contact with a community music school in a multicultural part of Amsterdam: Aslan Music Centre. The music school was founded by a Turkish musician, Levent Aslan, and reaches a primarily Turkish-Kurdish community. Aslan Music Centre teaches all kinds of musical styles from Turkey and Kurdistan as well as western instruments such as piano and guitar. For Aslan Music Centre, linking up with the Conservatoire of Amsterdam is an opportunity to give pupils a deeper insight into music education, and to present them with the music profession as a feasible option for their future career.

The project is aimed at the music education department of the Conservatoire because this is where the need for interaction with the wider community is currently perceived as most urgent. Primary schools in the area are involved as clients of Aslan Music Centre for the music education programmes it has on offer.

Plans

The cooperation activities of the Conservatoire and Aslan are still in the planning stage. The activities will be twofold. On one hand, students of the Conservatoire (music teacher training programme) will be involved in delivering music workshops

in primary schools in the area around Aslan. This will take place in cooperation with the teachers of Aslan Music Centre. In this way, students will get hands-on experience working with culturally diverse groups of children in primary education, and meet music teachers from another musical background than themselves. On the other hand, the teachers of Aslan will be able to get better acquainted with the Conservatoire, and the way music and music teaching are handled there. The teachers at Aslan are instrumental in motivating their pupils to remain involved in music in a more serious way. Activities in this area are already taking shape in the form of a joint project about rhythm.

On the other hand, the Conservatoire will facilitate a preparatory trajectory for pupils of Aslan Music Centre to get more familiar with the Conservatoire, to understand about the possibilities and implications of a professional career in music, and to understand about the entry requirements for higher music education. This is done through reciprocal visits and conversations between pupils and conservatoire students, teachers, and other staff. These activities have commenced in January 2005 with conversations about musical ability and background, motivation and pedagogical abilities. In May 2005 the pupils of Aslan will be formally assessed. Aslan Music Centre will prepare them in close collaboration with the Conservatoire. If passed, the pupils will enter the preparatory year of the conservatoire in September in order to be prepared for the high standards of the audition the following year (May 2006) for entry into the conservatoire programme.

Organisation

The project is organised jointly by the Amsterdam Conservatoire and Aslan Music Centre. Funding comes from the city of Amsterdam (directly to Aslan), the city district where Aslan is located (through the primary schools), Dutch government (designated funding for music education in primary schools) and the Conservatoire of Amsterdam (curriculum development and innovation). One of the staff members of the Conservatoire of Amsterdam has as a specific task to support and initiate intercultural activities in order to address the above-mentioned issues. He is the main coordinator of this project.

Case VII: Georgia State University, Atlanta (USA)

Georgia State University in Atlanta, US, has a specific 'Center for Educational Partnerships in Music'. One of its major activities, called Sound Learning, is to create, maintain and research a partnership between Atlanta Symphony Orchestra, local schools, and the university.

Georgia State University's Center for Educational Partnerships in Music (CEPM) is a research-based facility. The main aim is to feed into curriculum development of the School of Music of the University. The School of Music wants to change its programmes so that it better equips musicians (both performers and teachers) for a broader career. Another part of the philosophy behind CEPM is that institutions cannot stay dynamic and responsive to changes independently; they need collaboration and partnerships with other (kinds of) organisations such as schools and community groups.

Georgia State University/CEOPM also holds the following beliefs concerning connecting to the wider music education community:

- Career preparation in music must move beyond traditional assumptions regarding performance, composition, and teaching opportunities.
- It is important to build awareness among performers and composers that they have both a responsibility and an opportunity to be active participants in educating children and adults about music – but they must be made aware of the possibilities and the skills/attitudes that support successful work of this nature.
- The skills that are built into this programme are essential to productive success as a musician – knowing that nearly all music graduates teach.

CEPM's main focus is research; research outcomes underlie the programmes of CEPM and the programmes themselves are subject to new research. Some areas of research are e.g. childrens' learning, changing of teachers' attitude towards music in the curriculum, how teachers integrate music in the general programme, position of music teacher in the culture of the school, and institutional change of schools, the orchestra and – ultimately – the University itself.

The approach by CEPM is unusual in the US (and abroad) because its programmes have a different focus. Usually programmes are aimed at training performers to teach. Student musicians at the CEPM are not so much trained to be the one teaching in front of the class but to provide the link between professional music and education as they have knowledge and understanding of both 'worlds'. As many orchestras in the US (like in some parts of Europe) now require outreach (education and community work) as a contractual requirement of musician, this preparation is regarded by the School of Music as essential for the students.

Sound Learning

Sound Learning is a programme that aims to develop partnerships in music education. The partnership is between the University, Atlanta Symphony Orchestra, a number of non-orchestral musicians, composers and eight local elementary schools (pupils ages 6 to 11). Until 2004 the programmes were almost exclusively focused on classical music but from 2004 there is also a jazz partnership. The work is focused on building sustainable relationships among the university, professional artists/arts organisations, and schools for the purpose of creating viable musical cultures within school settings.

Musicians visit the schools four times a year. These visits are guided by the university to be integrally connected with the school's music and academic curriculum, which means that they are not packaged programmes or performances. It is interesting to note that the music programmes are designed in close collaboration with the schools to ensure maximum relevance to the overall curriculum. One example is a school where the focus of the curriculum is on science. This is reflected in the music programme where different types of musical instruments and sound production are presented and produced by the children themselves. The visits have a duration of about 2 ½ hours. Musicians are mostly members of the orchestra but sometimes other musicians are brought in e.g. for specific instruments or musical styles.

This approach was developed to make school music programmes more relevant to children's' innate musical interests. It also means that a large youth population is

reached with high-level music education, supported by higher music education, and adjusted to the specific needs of the target group.

Central in the communication between the orchestra and the schools (and the university) are the site coordinators. They are advance-practice music educators, often doctoral students at the university. Each school has its own site coordinator, which is necessary because of the size of the schools (1200 to 1500 pupils) and the labour-intensive work of putting together specific programmes for each of the grade levels. Although in many European countries primary schools do not have this scale and rarely specific music teachers for primary level, the appointment of these site coordinators may be applicable when e.g. a group of smaller schools within the same region work with one specialist music teacher who is also a site coordinator for the conservatoire.

Music in Education

Linked to the Sound Learning programme is Music in Education (MIE), which is the university training component. MIE 'interns' are students (majors) of performance, music education, and composition programmes that work collaboratively to learn how school and community work together to instil strong music education programmes in schools. Whether one is preparing to be a professional performer or professional specialist teacher of music, s/he works collaboratively with the others to provide classroom programmes that connect with the music and academic programmes in the schools. MIE consists of instructional seminars and guided internships. Students are then inducted into the Sound Learning programme through observation and reflection, short programmes, and (when ready) full residencies. For example, there have been a student woodwind quintet, a woodwind-composer trio and a percussion ensemble undertaking residencies of their own in the partner schools. Students are also involved in evaluation work. Currently MIE students are specifically nominated to take part in the programme, but it is proposed by the university that MIE will be integrated into all programmes in the School of Music thus including all students.

Case VIII: Birmingham Youth Music Action Zone (UK)

Youth Music, a national charity in the UK working to provide quality and diverse music-making for children up to 18, has set up a number of Youth Music Action Zones where local partners work together. The Conservatoire in Birmingham has become part of such an Action Zone, benefiting both the professionals working in the community and the institution.

Youth Music is a national charity in the UK set up in 1999 to provide high quality and diverse music-making for 0 to 18 year olds. It targets young people living in areas of social and economic need who might otherwise lack opportunity. Youth music has initiated 22 Youth Music Action Zones (YMAZ) throughout the country. To set up the zones, Youth Music consulted with organisations within target areas of social and economic need around the country to establish if YMAZs were needed and could be sustained: Regional Arts Boards, Local Authority Music Services, Community Music Organisations and other agencies supporting youngsters with least opportunity and maybe at risk.

Each zone is made up of a consortium of organisations from the local area who all specialise in working with children and young people. The principal focus of some of these organisations is music and/or arts more widely, others are more concerned with social/community development. Partners in all YMAZs:

- deliver a wide range of music activities and encourage collaboration between music styles and genres;
- provide workshops, rehearsals, performances and one-to-one teaching and mentoring;
- develop partnerships between music and arts organisations, schools and community projects to reach more children and young people;
- co-ordinate and manage the development of music-making activities within their Zone, including supporting the professional development of musicians employed.

Birmingham Youth Music Action Zone: Sound Futures

The YMAZ in Birmingham was set up in April 2001, and has been named Sound Futures (SF). So far four areas of the city (home to about 10% of the city's population) has been targeted with a whole range of music making activities, and there are plans to cover the whole city. The area served by SF is largely urban/inner city and some suburban. There is close collaboration with other YMAZs in the region around Birmingham as well, extending into more rural and semi-rural areas.

SF's programme of activities is made up of a series of projects delivered by a broad range of music partners. Musical traditions and genres in the programme of activity include Western Classical, African/Caribbean, Pop, Dj-ing, Samba and Folk. All projects involve youngsters taking part in making and exploring music. There is some individual tuition, but making and creating music with others in groups (small or large) is often the main focus of activities. Improvisation is often an integral element. The projects often offer introductory experiences, with some progression. SF aims to link these activities to opportunities for youngsters to progress and develop musical skills along a continuum from elementary to advanced levels and vocational training. SF also aims to improve recruitment and retention of musicians working as music leaders with young people in the city, and develop their practice.

Birmingham Conservatoire is involved in SF as a consultative partner. In 2005 a new project started in which students of the conservatoire were involved. More of these collaborative projects will be developed in the near future. The Head of SF, Barry de Souza, comes from the conservatoire world and provides the link between the formal and non-formal organisations.

Target groups

SF operates in areas of Birmingham that have more than their fair share of challenges: racism, economic deprivation, community and family breakdowns, high levels of teenage pregnancy and low educational achievement. Main target groups are:

- Youngsters considered to be at risk of exclusion (inc. young offenders, teenage parents, youngsters with special needs and refugees)
- Under 5s – wherever possible, parents/caretakers are involved to encourage their children to continue participating in music

- Youngsters in transition between primary and secondary education (when many who have been involved in music activity tend to give up)

So far over 30,000 young people were reached. Musical ability is very mixed – from those with few basic music skills to accomplished levels. Many of the music making sessions are mixed ability and mixed age.

Most of the music making takes place after school, at weekends and during holidays. Venues used include community recording studios, arts centres, youth clubs, drop-in centres on housing estates and schools. Particularly popular are the non-institutional venues where young people meet naturally for social activities and say they feel most comfortable.

Music leaders

The musical activities in the YMAZs are provided by music leaders. These musicians must be highly proficient in their musical specialism (instrumentalist, vocalist, etc.). However, their training background differs. Most musicians contracted to orchestras have trained through conservatoires. Some others working predominantly in the Western classical tradition (and some jazz) trained in conservatoires or other higher education institutions. Private tuition, private study, peer mentoring and extensive performance engagements often form the basis of the training for most musicians working predominantly outside the Western Classical tradition.

Few musicians involved in SF projects have a formal music teaching qualification. However, SF partners aim to employ those whose skills in areas of teaching, mentoring and teaching are already sufficiently developed for them to help youngsters develop their musicality and musical skills successfully. The skills and attributes required of musicians leading SF projects include good communication skills, an ability to assist youngsters progress musically, openness to working collaboratively with musicians from other traditions, comfortable improvising and helping youngsters to create their own music. Musicians leading projects which include youngsters with social/behavioural difficulties also need to be able to relate well to these youngsters.

Professional development programmes for the musicians are provided within SF but no formal recognition of participation in this programme as part of music educator's training is available. Youth Music is working on a programme (MusicLeader) to establish such recognition. SF employs a music director, project manager and, since 2001, has employed 97 musicians to lead the music making activities.

Partnerships

In setting up SF a broad range of music, arts, education, youth, community, training, social, and regeneration organisations were consulted. From that consultation emerged a consortium of organisation in Birmingham which have helped shape and support the programme of music-making activity provided by SF. Each organisation (ranging from Birmingham Symphony Orchestra to the City Council or Youth Offending Service) plays to its own strengths. Partners are formal education sector, provide music/artistic content, or structural support – funding or in kind.

Birmingham Conservatoire

Collaboration between SF and Birmingham Conservatoire is in its early stages but likely to develop very quickly. The Conservatoire has an advisory role by informing

SF about developments in formal music education, while involvement with SF keeps the Conservatoire updated on the latest news in non-formal music education. The Conservatoire is reviewing its approach to curriculum development with a view to providing a wider range of employment related skills for its students. A new project started in February 2005, called Instant Band. The project centres around improvisation with any group of instruments with the aim to form a performance ensemble but also to work on basic musician skills including music reading. Instant Band takes place in a secondary school and aims to motivate students to attend school and become involved in learning. Six students of Birmingham Conservatoire will be shadowing the project: monitoring the music leader, learning from his skills and experience, and participating and contributing as band members and music leaders.

The conservatoire is also developing wider access to its courses through partnerships with further education colleges, which will provide a route for young people without traditional musical qualifications to pursue their studies at higher levels. This would provide a further progression route for those SF participants currently taking up courses in further education colleges.

Impact for partners

Impact recorded to date includes:

- All music partners are reaching more youngsters than previously. Many of these youngsters have been drawn in as a result of the partnership with agencies whose focus is social rather than musical.
- More musicians are getting more, and a broader range of work – whilst this is very positive, music partners have indicated a growing need for musicians to be equipped with appropriate teaching/leading skills.
- Formal music educators and other agencies are beginning to indicate they regard music-making in non-formal settings as important.
- Formal and non-formal music partners indicate that their collaboration have given them a better insight into the complete picture (in and out of school) of opportunities that contribute to youngsters' music education.

Through SF partners have successfully accessed funding from sources they would not have got as individual organisers. Partners have now started to develop relationships with funding sources which are completely new to them and could help achieve greater sustainability.

Assessment / Quality control

Each partner music organisation is responsible for planning, delivering and monitoring their projects. The whole programme is evaluated internally and externally. The quality of music leadership and musical content are assessed as part of the monitoring and evaluation processes. An artistic forum, including representation from all music partners, also meets to consider issues of musical/artistic content. The forum's findings contribute to ongoing work and future plans.

Case IX: A Coeur Joie (France)

A Coeur Joie is an organisation in the field of amateur choirs in French-speaking countries. It has developed a number of initiatives for improving choir singing, e.g. in collaboration with Conservatoires de Région in France.

A Coeur Joie (ACJ) was founded in 1948. It brings together about 40.000 amateur singers in the world, mainly in France. The federation is divided into regional structures and has an international umbrella organisation, A Coeur Joie International. The national organisation in France organises singing weeks and conductors training.

National choir organisations found themselves faced with the difficulty that teachers and conductors working on a voluntary basis are often not sufficiently trained. This has an effect on the quality of teaching and on the musical result. These conductors are usually young and therefore vulnerable. They are also often only staying for a short period of time, leaving again without having the time to assure a successor to conduct their choirs.

During the past few years, several co-operation projects with institutions were initiated:

- Conducting courses for diploma students working together with choirs in the non-formal sector;
- Music and educational projects were developed for schools and choirs.

Cigale de Lyon, Normandy

The French territory is divided into thirty regions with regional branches of ACJ. ACJ in Normandy wished to develop choral music for children. They have involved several partners in the process:

- Cigale de Lyon, a semi-professional children's choir
- Polyphonic Vocal Art Centres
- National Conservatoires de Région (music schools, please note that these are not institutions for professional music)
- Public and private schools
- Municipality

The conductor of the Cigale de Lyon was asked to initiate a number of interventions. Some examples:

- Workshops for pupils in primary schools with their teachers, followed by a discussion
- Training sessions for school teachers: methods to help pupils learn to sing
- Training session for reading scores with conservatoire students and teachers
- School concert with the Cigale de Lyon for 400 primary school children, with a pedagogical demonstration with the aid of the audience.
- Projects to make contemporary choral music and writing for choral ensembles more accessible.

National Youth Choir

The National Youth Choir ACJ and the candidates for the *Diplôme d'État*, specialising in choir conducting, worked together for the following project:

- weekend of conductor training for 15 students who had the opportunity to conduct the National Youth Choir;
- Students and singers benefited from the critical remarks and observations made by their teachers and the choir's musical leader/conductor;
- For the singers it was also an opportunity to evaluate a part of the requirements necessary to get a degree.

Case X: Ionian University, the conservatoire, and wind bands in Corfu (Greece)

The Ionian University Department of Music, Ionian Conservatoire (pre-college level) and brass ensemble The Kapodistriasis Philharmonic Society have signed an agreement to improve the level of local music making.

In order to gain more goodwill in the local community and to strengthen the ties with local musicians of amateur and pre-school level, the Ionian University has set up agreements with the Ionian Conservatoire (pre-college level) and brass ensemble the Kapodistriasis Philharmonic Society. The aim of the cooperation is to enhance the quality of music studies on pre-college level in the city of Corfu. It is the aim to add other institutions on pre-college level on the Ionian islands in the near future. Apart from the Ionian Conservatory there is also close collaboration with local brass bands.

The Ionian University and the Conservatoire are organising seminars and joint concerts which are open to local musicians and music students from the conservatoire. Musicians from the brass bands are also involved in the organisation of the seminars and participate in the seminars. The idea is to create a kind of 'open university'. It is hoped that this will decrease the distance that has come between the university and higher music education in Corfu, and will engage university students with the local music community.

The collaboration will be used as practical experience area for students of the university. In the conservatoire as well as in the wind ensembles they are given the opportunity to practice their teaching skills and participate in community music making in the city of Corfu.

Case XI: Finnish National Opera

The Finnish National Opera in Helsinki has developed a number of educational projects in collaboration with local schools (primary and secondary education), teacher training colleges and conservatoires, and opera companies in other European countries. The central aim is not to develop a new audience, but to develop the art form.

The Finnish National Opera is involved in a great number of educational projects, often in close collaboration with organisations such as schools (throughout the country), education authorities, and institutions that will train musicians and music teachers. It is interesting to note the change of motivation for this educational work.

About ten years ago, when education work started for the Finnish National Opera, the main reason was to develop future audiences for the opera. Nowadays this is no longer the case. A shift has taken place from audience development to 'art form development' – the impact on the Opera company itself has been substantial; education is now an integrated part of the Opera's activities. As the national opera, it feels it has a responsibility to bring opera to a wider audience, and communities throughout the country.

For the opera it seems natural to collaborate with institutions that train music teachers since a close connection with general education is important. Through schools, both primary and secondary, the company can reach a wide variety of children of all ages and social backgrounds. Good contact with teachers is instrumental in reaching these children effectively with opera projects, especially if the teachers have become familiar with the National Opera during the course of their studies. Some good contacts with schoolteachers have already come out of collaborative projects in the past.

Sibelius Academy

A long-term collaboration was started with Sibelius Academy, Guildhall School of Music & Drama, London and schools in the cities of Espoo and Vantaa. The aim was to improve collaboration and to widen training and employment opportunities for musicians/music students. Teams of opera artists, school teachers and students were trained to facilitate creative workshops in schools based on the opera's repertoire at the time. This collaboration ended in 2004.

Turku University

In 2001 a joint project with Turku University Teacher Training College took place in which about 40 students participated as part of their music studies. The project, with a duration of several months, consisted of improvisation workshops around the architecture of the new building of the teacher training college. The music director of the Opera then arranged a new piece out of the improvisations.

General education

Teachers of all education levels are invited to the opera house about once a year to hear about educational projects of the Opera and to get more information about further activities. It is also possible for teachers to attend two-day trainings, which target a specific education level, e.g. upper primary education. During these two days, teachers are offered creativity workshops and information about how to incorporate opera and music into the general school curriculum.

An even more intensive form of collaboration are school operas: school children will rehearse and perform a – specially written for this purpose – opera together with professional singers. The national education board determines per school year what the general theme of the curriculum will be for all schools, e.g. growing as a human being, or what it means to be a child. This theme is then worked through all subjects. The subject matter for the school operas is also taken from this theme, and links in directly with e.g. history lessons. The Opera prepares a package for the teachers to prepare the children for the opera. Then the children will rehearse once with the stage director, and once with the music director before putting on a performance. Involvement of the teacher and good preparation in the classroom are crucial elements

in these projects and there is intensive contact between the schoolteachers and the Opera.

RESEO

The Finnish National Opera is a member of RESEO, the European network of education departments in opera houses (www.reseo.org). Out of this network came a new project that will take place in 2006, the international Mozart year. Together with the operas in Glyndebourne (UK), Komische Oper (Berlin, Germany), and the Latvian National Opera (Tallinn) a hip-hop version of Mozart's *Così fan tutte* will be staged. The production will tour with the same soloists in each country but will encompass local elements as well.

The project is multi-layered. There is involvement of local youth orchestras (in Helsinki it will be the orchestra of Stadia conservatoire), and a 'chorus' of about 50 youth from the local community. Students from local institutions will be involved in educational projects that accompany the production. They will follow workshops about the production and about working with opera in schools, and they will be trained to give workshops to schoolchildren about the opera. Eventually they will give these workshops to schoolchildren in the area.

Case XII: Accompagnato (Austria)

In order to address the issue of implicit knowledge in the teachers' profession, and to better prepare students for professional life, the University of Music and Performing Arts in Vienna has initiated a special course to establish firm bridges between the university and schools where music teachers work.

The core of the course is experiential knowledge (or tacit knowledge): a resource that music teachers can refer to in specific, complex and changing situations in order to act quickly and effectively. This kind of knowledge is – often unconsciously – built up through (frequent) experience in the profession, and the underlying processes are often not clearly articulated. The course aims to address this knowledge, which is vital for functioning in a professional environment, through reflective practice: guiding and supporting students, beginning teachers and experienced teachers in their profession.

Target group

Target groups are both students in music teacher training programmes and participants in further education programmes. Ideally the group consists of equal shares of students (with a certain degree of teaching experience), beginning music teachers who have just entered the profession, and experienced music teachers. The adage is in this case: Beginners have more knowledge than skills, experts have more skills than knowledge.

The team that will 'accompany' the participants consists of three persons, of which two are present at all times. The team members are experienced in working in schools and working with (music education) students, in the area of continuing education, and in the field of mentoring and coaching.

Course

Although there are common themes that will be addressed throughout the course by everyone, the course is essentially an individual trajectory for each participant which runs parallel to his/her other activities. The course consists of the following elements:

- 8 seminars: Per semester about 3 modules of 3 hours + one whole day
- Educational visits in smaller groups: After the second plenary meeting there are individually organised visits to school practice, consisting of one school hour (observation) and one reflective hour. Each participant gets three visits from a constantly changing group.
- E-learning: In between seminars the participants work on the central themes through the internet.

The course is highly individualised and the methodology is focused directly on actual practice with specific tasks. During the course the participants will work through a number of cycles to address specific issues.

1. The first step of the cycle is to define and focus on the central theme ('goal') that the participant wishes to work on. This theme comes straight from his/her own professional practice and will be the centre of attention. Focusing on a concrete theme is an important step. An example of a theme ('goal') is: "I want to achieve that I pay more attention to the 'difficult' pupils in my class, and that I involve them more in my classes."
2. During the second phase this theme is made object of observation for educational visits by small groups (see above). This will ensure that the theme is worked in with the everyday practice of the participant.
3. The options that are available to the participant for addressing his/her theme are identified in the third phase, helped by the findings of the observation group.

Eventually the participants will build up a pool of possible ideas and actions that they will be able to apply in their daily practice.

Since the fall of 2001 this course has been the basis of an EU-project. Adaptations of the course were developed in four other European countries. The current goal is to enhance the original concept of the course with elements of e-learning. The project is now in its test phase in relation to this.

Other examples

Apart from the examples mentioned in this chapter, there is a wealth of initiatives and projects in the field of non-formal music education that is not included. We would like to mention the following examples:

- Berliner Philharmoniker has designed a broad educational programme with schools and community groups in the city of Berlin. The programme is based on that by the London Symphony Orchestra in England, and centres around active participation of children and youth. More information is available at www.berliner-philharmoniker.de/education. Information about the Discovery programme of London Symphony Orchestra: www.lso.co.uk/lso/discovery.
- Private initiative by the Archa Theatre in Prague and the Dutch theatre company the Dogtroep has led to inspiring music programmes with asylum seekers in the Czech Republic. Artists from Prague's Archa Theatre and the Dutch theatre group Dogtroep began their work together in the refugee camp, Červený Újezd. The

theatrical workshop that ran in the camp from November 8th to the 13th, 2004, was the preliminary phase of a joint project with a premiere and public presentation planned for May/June, 2005. In addition to the musicians and the actors from Archa Theatre and the group Dogtroep, the project includes asylum seekers currently living in the camp.

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