THE ORGANISATION, ADMINISTRATION AND IMPLEMENTATION
OF AN
EDUCATIONAL CHAMBER MUSIC CONCERTS SERIES
IN AN ELEMENTARY SCHOOL: A CASE STUDY
by
JAMES EDWARD TEMPEST
B.Mus., Western Washington University, 1982

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Department of Curriculum Studies
The University of British Columbia
Vancouver, Canada

Date Sept 28/95
Abstract

Educational concerts for public school children have occurred for over a century in North America. During that time, they have evolved from orchestral concerts presented in symphony halls to chamber music concerts presented in school gymnasiums to highly interactive musician-in-residence programs. Each phase of their development has reflected popular education theories of the time and current economic influences on arts education. In addition, a central argument over whether music appreciation should be taught as experience or analysis has been at the heart of the many approaches developed to teaching music appreciation.

The researcher was interested in how historical developments in music education theory and practice might have influenced musicians and teachers; the discovery of cultural and social issues that may have influenced decisions made by educators; administrative factors, past and present, that may have affected how educational concerts are conducted; the description of current educational chamber music concerts practices; the determination of the degree of integration these concerts have into the curriculum; discussions with musicians, teachers, and administrators regarding their reasons for making choices about how they conduct educational concerts; and finally, determining which of these factors, or combination, accounts for the success or failure of an ensemble's presentation. In attempting to study such things, a case study was carried out in one elementary school.

The results of this study confirm findings of previous researchers. Data collected indicate that practices found in the contemporary classroom in support of educational concerts have not changed significantly. Although various projects have been instituted to test new approaches and theories using educational music concerts as the vehicle, none have survived for any length of time. Once research funds have been exhausted, these programs ceased and such developments appear to have had little effect on educational concert organisation and administration. At the heart of the situation is the contrast in attitudes towards music and music education held by educators and musicians. Educators' attitudes are similar to those of the general public in that they are primarily derived from popular music and culture. Attitudes of musicians reflect a belief in the educational value of an in depth study of music. The conflict in attitudes leads to inefficiency in the use of school based concerts.
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Section One: Context

Foreword: My Experience

Between 1988 and 1993, I toured British Columbia performing chamber music concerts for elementary school audiences and the public as a member of a professional chamber music ensemble. During that time, I discovered there were no clear guidelines or policies, at either the provincial or school district level, on concert content or format, or for musicians who present concerts in the schools. Criteria used to select ensembles were arbitrary and peculiar to each school district or school.

Sometimes, our concerts had been carefully prepared for by school staff. In these cases, teachers had adopted suggestions for preconcert activities contained in the study guide we had sent to the school before our concert date. Students were attentive and asked pointed questions about members of the ensemble, the music we performed, and our lives as professional musicians. Other times, there had been no preparation before our arrival. In these circumstances, the teaching staff treated our concert as mere entertainment for their students. Teachers seemed to regard our presentation as having little, if any, educational value. This attitude was reflected in the behaviour of our student audience. With no preparation, students soon lost interest in our presentation and it was sometimes difficult to maintain a congenial atmosphere during the concert. The outcome for students, and for the ensemble in this situation, was a much less enriching experience.

For a practising musician, the confusion produced by two such radically different responses to the same presentation was enormous. How could a concert that worked so well with one school be such a dismal failure in another school just down the road? A questionnaire developed by the ensemble to evaluate the reception of our performance seldom hinted at an answer to this fundamental question. Returned questionnaires indicated that some teachers did not themselves understand why we were there. Rarely did responses from two schools point to
common factors; suggestions from individual teachers in the same school frequently contradicted one another.

The absence of a consensus among educators about what they wanted educational chamber music concerts to achieve, left us to our own devices in the creation and performance of our presentation. The development of an educational chamber music concert thus became a prolonged experiment based primarily on our guesses of what the eventual purchasers of our performances really wanted. Our ideas were tested under “battle conditions,” so to speak. Our presentation evolved through trial and error over a period of months. Ultimately, the ensemble had to deal with fundamental questions that went beyond those required to design a school concert that flowed smoothly and entertained. What were we doing, educationally speaking, and why? What learning experience could our educational chamber music concert provide children they normally would not have in a classroom? How did sponsoring educators view presentation, as performing artists and as educators? What, if anything, did they want us to convey to their students?

The idea of connoisseurship in the fine arts evaluation has existed at least since the writings of Baldassare Castiglione in the early sixteenth century. He argued that artistic activity must reflect the sophistication of all aspects of court life and show the fine taste and good manners expected of a member of the court (Ady, 1927). Eisner (1979) writes that those who undertake criticism in arts education should adopt a perspective unique in education evaluation. Unlike subjects where only quantitatively measurable skills or data are taught, arts education endeavours both to teach measurable skills and to allow for self expression. One who evaluates education in the fine arts cannot simply apply tests and measures to determine if a predetermined amount of information has been assimilated or “learned.” To do an effective evaluation, the evaluator must also determine whether the affective realm has been stimulated. The evaluator must have sufficiently developed artistic ability in the area he or she studies and must bring both this knowledge and acquired experience to the analysis of the situation. Eisner defines this ability to go beyond mere recognition of patterns and to see underlying interactions and classroom effects of these patterns as “educational connoisseurship.”
Although Eisner directs his theory to the evaluation of classroom art teaching and evaluation, I have adopted a similar approach in this study. My lengthy experience as a professional musician and presenter of educational chamber music concerts provides the necessary background to approach this study from a standpoint of connoisseurship. My education and work experience as a professional musician in all types of ensembles from symphony orchestras to rock bands further has given me the skill to analyse critically the performances of other musicians from an artistic point of view. Finally, my experience in presenting more than 150 performances in several school districts across British Columbia has given me insights into what makes an educational chamber music concert educationally successful. These insights, placed in the context of published research, will allow me greater perception in the observations presented in this study and in their analysis.

Introduction

An educational chamber music concert is more than an ensemble of professional musicians sitting in front of an audience of school children performing a collection of musical selections, offering no commentary or opportunity for discourse with the students. Like a lesson in any subject, an educational chamber music concert aims to teach students something about the music they are listening to and to provide skill or knowledge applicable to music they may hear or make in daily life.

Superficially, an educational chamber music concert looks like a concert for the general public. But the purposes of the two events differ, as do the structure, musical choices and performance style of the musicians. A public chamber music concert is primarily an entertainment. Although a performance may provide intellectual stimulation and an aesthetic experience for audience members, the musicians are chiefly concerned with providing them a pleasurable musical experience. The performers present a program of music balanced and pleasing both to them and to their audience and that allows demonstration of their artistic prowess. The audience attends to enjoy themselves and to hear musicians perform great works of art. Generally, there is little dialogue between musicians and audience beyond simple
introductions for each piece performed. If, at the end of the concert, the audience have been
moved emotionally by the performance and have enjoyed it, the musicians may presume they
have been successful.

In an educational chamber music concert, musicians strive both to entertain and to teach
their audience. They may wish to provide their audience with an understanding of the structure
of music, of the musicians themselves, of the role of music in society, or of a combination of
these and other elements. In this way, an educational chamber music concert may be thought of
as a concert-workshop designed to provide their audience with a lesson in music appreciation.

Ideally, an educational concert-workshop is centered around a single theme that unifies
the entire performance. As the concert-workshop progresses, individual elements are
combined and developed in a logical structure. Musicians may choose to organise their
presentation around a sequential introduction of several ideas, the historical development of a
specific genre of music, or some other framework designed to have some sort of impact upon
their audience. Students will see how the central theme emerges from its component parts to
the whole. Students generally have the opportunity to appreciate each element as the concert-
workshop progresses. This is achieved through audience participation and dialogue between
musicians and students.

At the end of the concert, if the musicians have been successful in their quest, students
will have been entertained and they will have acquired new musical knowledge. The musicians
may have also introduced their audience to previously unknown types of music, thus fostering
curiosity in a broader range of music.

This study is an investigation into the educational chamber music concert. In it, I shall
investigate the attitudes, beliefs and educational practices of administrators, teachers and
musicians involved in an educational chamber music concert series in one elementary school.
Do the teachers and musicians involved distinguish between the two types of concerts defined and
how do their attitudes, beliefs and educational practices affect the organisation and presentation
of educational chamber music concerts?
The Debate: Critical Listening versus the Musical “Experience”

Music educators have debated at length how best to teach students music appreciation. Various schemes and methods have been developed and implemented, but there is no generally agreed method for teaching children what to listen for in music or which elements of music should form the core of musical understanding. Although numerous methods are available, they generally fall into one of two approaches. The most commonly adopted approach is to develop “critical listening skills.” In this approach, students are taught to identify several basic elements of music and to recognise them in the music they hear. If they can do simple analysis of the music they hear, their understanding and appreciation of it will increase. The second approach is diametrically opposed to the first. Here, the listener is encouraged to experience the music as a single entity and to avoid analysis of its components. Proponents of this approach believe that music affects the listener on many planes simultaneously and that the dissection of music contravenes or, at least discourages, this type of experience. If the listener surrenders him or her self to the power of the music, the affect of the music on the individual will be greater than that gained through the mere intellectual analysis of it and the individual will transcend both himself or herself and the music.

Critical Music Listening

No composer believes that there are any short cuts to the better appreciation of music. The only thing that one can do for the listener is to point out what actually exists in the music itself and reasonably to explain the wherefore and the why of the matter. The listener must do the rest (Copland, 1957, p. 17).

Perhaps one of the most prominent figures in the debate over how best to teach listeners music appreciation is the composer Aaron Copland (1900-1990). Copland's music is arguably the quintessential “American” symphonic music and he is widely regarded as one of the seminal figures in American art music in the twentieth century (Copland & Perlis, 1984). During his long career, Copland divided his energies equally between composition and music education. Like
many twentieth century composers, Copland believed art music was the most profound intellectual expression of a musician and he was concerned over the loss of audiences contemporary music began to suffer during his lifetime. He also believed the music of most contemporary composers of the time was not understood by a great portion of the public. He therefore devoted a large amount of his non-compositional energies to the promotion of new music and the education of the public about it. During the later years of his life, Copland ceased composing and spent his time lecturing on music to academics and the public around the world. In 1928, Copland and Edgard Varèse presented a series of six concerts in New York city that combined lectures about and performances of new music (Copland & Perlis, 1989). This practice is still common among new music societies across North America. Several of Copland's collections of essays about music and music appreciation are commonly used in university music appreciation courses. Copland's ideas about music education influenced an entire generation of musicians in the United States and had far reaching effects beyond the country's borders.

Copland's approach to music appreciation can be described as structuralist. According to this school of thought, the education of a music listener involves the teaching of the structural elements of music. This school also believes not all musical meaning can be successfully translated into words. Because the meaning of music relates only to the sounds heard, language may fail in an accurate description of the meaning a listener derives. This approach aligns with the theories of Eduard Hanslick, who believed the absolute meaning of a musical composition could only be found within the music itself (Hanslick, 1857). References to external factors may appear in music, but Hanslick argues they are secondary and that the ultimate determination of the meaning of a musical composition can only be found through an analysis of its structure.

Copland's text, What to Listen for in Music (1957), remains today a standard text for those who believe this to be the case. Copland sees music as a dialogue between composer and listener with the performer acting as the transmission medium. Each player in the conversation must have a certain level of understanding of the basic elements of music and how
they are manipulated to communicate in the language we call music. It is generally accepted that composer and musician are thoroughly versed in this language; to Copland, the listener must also have at least a fundamental grasp of the grammar of this language if any communication is to transpire. Without a grasp of these elements, Copland believes the listener cannot understand what he or she hears or be critical in their listening.

Although Copland cites no educational theory in his writings, his approach to developing critical musical listening skill, which is based on the recognition of several elements of music, fits well with education theories that stress learning through systematic assimilation of component elements of a greater whole. This particular educational practice stresses concepts or skills be broken into smaller units that can be successfully demonstrated or taught in isolated contexts. Once the component units have been learned, the student will make the logical connection and understand how the component elements function independently and interdependently within the whole.

For critical musical listening, Copland argues, the component unit approach described above is necessary if the listener is ever to attain the ability to experience music on a meaningful level. He believes that we all are capable of experiencing music on several levels at once. Some of these levels, or planes, are intuitive and need no training. Others must developed if the listener is to become a critical or intelligent music listener.

Copland's least educated listener is the individual who experiences music on what Copland calls the sensuous plane. Here, the listener merely experiences the composer's music as sounds. These sounds may or may not be pleasurable to the listener. He or she may or may not perceive a collection of sounds which could be described as a melody. The listener makes no attempt to go beyond a sensual experience of music to discern structure or meaning. Copland's sensuous music listener can make no critical judgments as to the value of the music he or she hears beyond merely "liking" or "disliking" it.

Copland thinks listeners who experience music on what he defines as the expressive plane will be equally unsuccessful. These listeners create a story which, for them, explains their responses to a musical composition. Copland admits that some music is composed with a
story in mind and suggests this approach to listening is appropriate when the composer supplies such a program. However, he believes the expressive approach is folly when applied to all other music. Copland is highly critical of this approach to music listening; he states those listeners who adopt the expressive plane approach are “beneath contempt.”

For Copland, the only successful listeners are those capable of experiencing music on a purely musical plane. These “educated” listeners have a fundamental understanding of the five essential elements of music: tone, melody, harmony, rhythm, and musical form, and can appreciate music on the highest level through the critical evaluation of what they hear. The ability to recognize these elements in a piece of music and follow their development and manipulation by the composer as a piece progresses is, to Copland, the most important aspect in being an intelligent listener. The intelligent listener can enter the mind of the composer as he or she develops musical ideas and, perhaps, gain insight into the creative process which resulted in the music he or she hears. Finally, the intelligent listener may assess the complexity, creativity, inventiveness and technical skill with which a composer manipulates these elements. This understanding will, in turn, allow the listener to provide knowledgeable defence for their assessment of a piece of music.

Copland states that the intelligent listener experiences music on all of the levels described above simultaneously. To him, each level of understanding represents an increased depth of understanding of the composer’s intent. The correlation of these levels, which is intuitive and unconscious, is the apex of musical experience. Ultimately, he argues the experience of listening to music is unique to each of us and cannot always be described in words every listener will agree upon.

My own belief is that all music has an expressive power, some more and some less, but that all music has certain meaning behind the notes and that that meaning behind the notes constitutes, after all, what the piece is saying, what the piece is about. The whole problem can be stated “Is there a meaning to music?” My answer to that would be, “Yes.” And “Can you state in so many words what the meaning is?” My
answer to that would be “No.” Therein lies the difficulty (Copland, 1957, p.19).

The Musical “Experience”

Music discloses itself... Initially, the listener suspends all judgments (all awareness of the world) and enters into the musical work.... the music reveals itself, first and foremost by one’s experiencing it (Angilette, 1992. p. 169).

In sharp contrast to the structural approach to music appreciation just described, is the approach that believes the affective experience of music is the only valuable one. Advocates of this approach believe that one need not understand the “nuts and bolts” of a musical composition to have a meaningful experience while listening to it. Music should speak for itself and each listener’s experience of that music will be unique. Like Copland, followers of this approach believe music affects the whole person; body, intellect, emotions, and senses simultaneously. However, these individuals believe the effects of music cannot be isolated from the whole or divided into component parts. This approach to music appreciation closely aligns with the humanist approach to education.

Abraham Maslow (1966) describes knowledge as being either spectatorial or experiential. Spectator knowledge is obtained through observation and experimental treatment. It is quantifiable and attempts to reduce the universe into discrete facts, processes, and equations. It is intellectual knowledge or knowledge for the mind. Experiential knowledge is obtained when the individual surrenders his or her intellect to the body and experiences an event in a holistic way, with no attempt to analyse or to quantify it. Experiential knowledge is spiritual knowledge or knowledge for the soul. Individual events may create either type of knowledge in the individual, depending on context and content. The complete person integrates both types of knowledge into their understanding of the world. Integration leads to a deeper understanding of not only discrete events, but affects all realms of the individual’s learning. Without a balance of spectatorial and of experiential knowledge, Maslow believes the individual is incomplete.
Reese (1974) argues the intellectual and affective study of music can create a balance of Maslow's two types of knowledge in music education. The desire to understand music more holistically will spread to permeate everything the individual studies and will promote a deeper, more satisfying learning experience. This integrated approach to music education will, in turn, provide him or her with a greater ability to experience and understand the world.

Angilette (1992) makes a direct correlation between the educational philosophy of the renowned Canadian pianist and media personality Glenn Gould and Maslow's five principles of humanist psychology. Maslow (1971) defines "peak experiences" as being the most profound learning experiences an individual can have. Such experiences occur when the experience of the intellect, emotions and body come together to create a single "meta-experience." These experiences may or may not be associated with an individual's formal education and their effect encompasses all aspects of a person's life.

Gould (Angilette, 1992) believed the musician should strive to achieve a state which he described as "ecstasy." In this state, the musician ceases to be the interpreter of the music and becomes the mode of its transmission to the listener. To achieve this state, Gould believed that the musician had to surrender his sense of self and ego to the music and allow the music to control the performance. If the musician was successful, the music would transcend the performer and the medium in which it was performed.

To experience a piece of music, Gould believed the listener had to enter a similar state of ecstasy. In doing so, the listener would surrender the intellect to the body and allow the music to overwhelm him or her. In this way, the music could transcend analysis and dissection by the listener and have an holistic affect. Gould believed that if the listener could achieve this state, he or she would learn beyond the momentary musical expression. He or she would see beyond the level of ordinary consciousness and experience the deeper meanings Gould found in all music.

Although the "meta-experience" Gould describes as "ecstasy" may be a rare event, attitudes I have observed indicate that a similar approach has been adopted by some educators. Some teachers feel the study of music through analysis detracts from the beneficial nature they believe comes from exposure to it. To these teachers, analysis or intellectual dissection of
music is unnecessary. The personal nature of this type of experience make it difficult to incorporate into education as it is commonly practised as the "meta-experience" defies measurement and quantification.

Today, a mixture of attitudes regarding the function of educational concerts in the curriculum may be found among teachers. Musicians who perform in schools are confronted with several doctrines and often encounter some type of hybrid as they travel from school to school. A concert that teachers in one school deem successful may be a viewed as a complete failure by teachers in another, even though the musicians judge audience responses to be similar. In some measure, the sharp differences in teacher responses stem from their commitment to ideas which align with "critical listening" or "musical experience" approaches to music appreciation. I have sought in my research to find whether the musicians and educators involved in the presentation of educational concerts have adopted any features of the critical listening or musical experience approaches to music appreciation in their practices.

An Historical Overview

The debate on how best to present educational concerts has been joined ever since the idea was first broached almost a century ago. In addition, factors not generally associated with other areas of education have, to some extent, influenced the evolution of educational concerts. Attitudes found in the general population towards the arts have changed dramatically over the past century in North America and these changes have affected how educational concerts are presented in schools. Collaborations between schools and arts organisations have played a major role in the evolution of educational concerts. Often, the goals of the two parties in these efforts conflicted, affecting the design and content of the eventual presentations. Finally, monetary considerations have always affected the use of professional artists in education. In some cases, budget constraints have caused certain approaches to be adopted over others that may have been preferred for educational reasons.

Since the earliest orchestral concerts presented for students in New York in the mid-1880's, developments in education theory and practice have influenced the teaching of music
appreciation to school children. Educational practice in North America has moved from transmission-based approaches that relied on rote memorisation to transactional approaches that incorporate Dewey's theories of interactive learning. Transformation-based approaches that incorporate humanist ideas into education have also had influence in some areas of curriculum development (Miller & Seller, 1990). Music appreciation in schools was no less affected than any other subject. As theories on education have developed, educational concerts have changed to adhere to theories popular at the time. In music education, there has not been a clear evolution in methodology which saw one practice completely supplanted by another. Rather, an amalgam of elements taken from various methodologies has developed over the years. In the contemporary classroom, practices prevalent near the end of the last century can still be found employed beside recent innovations in music education.

The presentation of educational concerts has long been accepted as one method of fostering an appreciation for culture and fine art in young children. Music appreciation has never been entirely limited to the classroom and key individuals in and out of the education system have sought to introduce children to art music. For over a century, concerts for children have been presented by many orchestras across North America. Since the 1940s, educational chamber music concerts and musicians-in-residence have gradually become a part of the curriculum in public schools. Although orchestral concerts predate any involvement of professional musicians in the public schools other than as music teachers, the introduction of educational school concerts was directly linked to the pioneering work of orchestras and educators.

An examination of the history of the involvement of professional musicians in schools in Canada, the United States and the United Kingdom indicates that there are basically three approaches, based on venue, characterised by a shift from orchestral performer on the concert hall stage to chamber musician in the school gymnasium to musical resource in the classroom. These approaches roughly reflect changes in education theory that had similar effects in other areas of curriculum that occurred.

During the late nineteenth century, a few orchestras began to present concerts just for children (Williams, 1989). These concerts were usually nothing more than simplified
versions of regular symphony concerts built around shorter musical selections and light classical repertoire. There were no formal attempts to teach the audience anything about the music performed. Essentially, these concerts represented not much more than attempts of orchestral management to create performance opportunities for their musicians and to gain future audiences. It was believed that if children became accustomed to orchestral concert attendance at an early age, they would become life long consumers of symphonic music. This idea can be found in orchestral management to this day (interview with R. Smith, Manager, Education and Youth Activities, Toronto Symphony Orchestra).

In the mid-1920's, public schools became involved and began to sponsor orchestral concerts for children. As school administrators started to participate in the organisation and presentation of children's concerts, their content and design changed to reflect popular educational theories and practices of the time. Lectures about the music became a regular component of educational concerts and some programs were built around specific education goals.

In the 1950s and 1960s, musicians left the concert hall and entered the school to perform for students. The logistics and costs associated with orchestral performances in schools were prohibitive and the chamber ensemble soon became the dominant vehicle for children's educational concerts. This move reflected the transactional approach to education as developed by Dewey and others in the 1930s because children now were encouraged to interact with the musicians and discover more about who they were and what it was like to be a professional artist.

By the 1980s, transformational approaches to music education began to appear in schools. Creativity and the holistic effect of the event are at the center of this approach, which aligns with the ideals of humanism in education. These projects view the activities of the child as primary and see musicians as special resources for children to use as they explore musical creation. Concerts have been replaced by musicians-in-residence. Individual musicians enter the classroom to work intensively with small groups of children while they create a musical work of their own. Based on artist-in-residence ideas developed in the United States and the
United Kingdom during the 1960s and 1970s, this idea, embraced in the United Kingdom, has only seen limited application in Canadian schools.

I now offer a more detailed examination of these historical developments, paying special attention to those features of the musical history that have some relation to the development of educational chamber music concerts in British Columbia.

A Detailed Historical Introduction to Educational Concerts

Beginnings: 1885 to 1940

In North America, concerts for children have been presented by orchestras for over 100 years and symphonies have seen these concerts as a method of both educating their audiences and of ensuring there will be an audience in the future. In 1885, the New York Symphony Orchestra, under Theodore Thomas, presented an irregularly scheduled series of concerts solely for audiences of young people on Saturday mornings (Williams, 1989). An important aspect of these presentations was the brief explanations given by the conductor before each piece was performed. The music presented was drawn from the standard orchestral repertoire. Concerts featured excerpts from large symphonic repertoire or short works more suitable for the shorter attention span of youngsters. No concessions were made in the perceived quality of the music which the orchestra performed.

After 1885, Walter and Frank Damrosch, who had emigrated from Breslau, Germany to the United States when their father accepted a position in the New York Symphony, emerged as prominent members of the New York arts community. Walter became the conductor of the New York Symphony Orchestra in late 1885 and Frank was the Superintendent of Music for the New York City public schools.

Under Walter's direction, the New York Symphony Orchestra continued its irregular schedule of concerts for young people. Frank thought young people's concerts would be more effective if the orchestra cooperated with the local school authority to establish a series during school hours. Working together, the Damrosch brothers established the Young People's Concerts Society in 1898 to oversee a regular series of concerts for children. Unlike Maestro Thomas's
earlier concerts, this series brought children from the public schools into the concert hall during school hours and included short lectures about the music that was performed.

The Young People's Concerts Series grew to encompass schools from many of the boroughs of New York and influenced orchestras across North America to begin similar programs. During the 1920s, radio broadcasts of the concerts began, expanding the audience across the United States and Canada. In addition to a strong core of classical music, music from other genres began to appear on the concert programs. Excerpts from opera and ballet appeared, unaccompanied choral music was occasionally included in the program, and some concerts were built around a theme such as Christmas or Shakespeare. In every concert, a narrator described various aspects of the music performed and told the children what to listen for in the music they were hearing. Walter Damrosch continued to conduct the Young People's Concerts Series until he retired from the New York Symphony in 1927.

The Young People's Concerts Society flourished and became a mainstay in the New York arts scene. Eventually, the administration of the society's concerts was absorbed by the New York Philharmonic Orchestra when it succeeded the New York Symphony Orchestra. Under the direction of Leonard Bernstein, these concerts became internationally renowned.

Leonard Bernstein began his career as a pianist and composer. Bernstein met Aaron Copland while still a student in 1937. For several years, Bernstein attended the Boston Symphony summer music school at Tanglewood where he studied composition with Copland and conducting with Serge Koussevitsky. Bernstein and Copland became friends and remained so until Copland's death. Bernstein adopted Copland's ideas about American music and music education (Copland & Perlis, 1984). His educational work with the New York Philharmonic was a testimony to his adherence to Copland's philosophies.

Bernstein believed one of the primary roles of an orchestra was to teach its audience about the music it performed (Bernstein, 1966). Classical music, like the vast majority of the American people, had been transferred to the new world from Europe; it was a product of old world cultures. Because of this, Bernstein believed classical music was not as accessible to Americans as it was to the Europeans who lived in the cultures that had created it. Under
Bernstein's leadership, the New York Philharmonic expanded its educational activities far beyond the original Young People's Concerts Series to reach audiences of all ages. In addition to the children's concerts and radio broadcasts, Bernstein offered a series of television broadcasts aimed at the general public in the 1950s and 1960s. Bernstein also wrote articles for the popular press and published several books on music for the layman.

Musicians and teachers in Vancouver were well aware of the activities of Bernstein and the New York Philharmonic. The young peoples concerts and broadcasts had a direct effect on the activities of the Vancouver Symphony, as they began to emulate this successful American orchestra (Becker, 1989).

During the early part of the century, the economy of North America changed as the industrialisation and urbanisation that had begun in the late nineteenth century accelerated. As people moved into the cities to work in the factories, the traditional agrarian lifestyle that had been dominant in America was supplanted with a new, city based lifestyle. The first world war increased this trend and the wealth of individual Americans grew rapidly. The new urban population had more time and money than their rural predecessors and the demand for entertainment grew (Hamm, 1979, Abbott, 1987).

During the 1920s, symphony orchestras across North America moved to develop similar programs to those presented by Walter Damrosch and the New York Symphony. In many cities, orchestra management cooperated with local school music administrators to create new approaches which integrated ideas about music education in their design. In 1929, the supervisor of music for the city of Cleveland school board, Mrs. Lillian Brown, worked with staff from the Cleveland Symphony Orchestra to develop a seven year curriculum of music education built around regular orchestral concert attendance. In addition to orchestral concerts, small instrumental ensembles toured local schools to present concerts which introduced the children to the instruments of the orchestra and taught them about “correct” concert behaviour. This program is notable because it is the earliest record of the inclusion of small ensemble performances in the schools (Williams, 1989).

Mrs. Brown believed that this program of small ensemble performances and symphony
orchestra concerts served two main purposes. Like many of the earlier advocates for children's concerts, she believed that exposure to classical music was key to the complete education of an individual and would serve to make one a better consumer of culture. She also believed that regular viewing of professional musicians in small ensembles would motivate students in the school district's various music performance programs to practice their own instruments.

Similar developments to those in the United States occurred in the United Kingdom in the early part of the century. Canada's close ties with Britain allowed many of the developments in music education in the United Kingdom during this period to be felt in this country. Individuals who became major figures in teacher training in Canada emigrated from the United Kingdom during the first half of the century and brought ideas and practices developed there with them to Canadian schools.

In 1919, a young British businessman and his family began to attend the New York Symphony Saturday morning children's concerts. Robert Mayer found these concerts to be his most enjoyable cultural experience while he resided in New York. He enjoyed the commentary given by the conductor and believed it helped his children to better understand music they heard at other concerts. In 1921, Mayer returned to the United Kingdom to continue his work in the metal processing business, but the memory of the concerts for children remained with him (Mayer, 1979).

Robert Mayer was destined to become one of the major figures in children's concerts in England. Several factors in his life combined to bring about what became a long running tradition in the United Kingdom and a model for children's concerts in countries around the world.

Mayer was born into a wealthy German family and received his formal education in Mannheim, Germany before his family emigrated to England in 1896 (Mayer, 1979, Williams, 1989). Although he lived his life as a businessman, Mayer had many strong connections to music and musicians throughout his long life. In his childhood he demonstrated marked musical talent but elected not to pursue a career as a professional musician, preferring to remain an enthusiastic amateur. His wife, Dorothy Moulton, was a professional singer whose career took
her into many of the concert halls across Europe. She knew many of the young lions in classical music at the turn of the century and introduced them to her husband.

In 1923 Mayer and his wife, in an effort to revitalise music education in Britain and provide an opportunity for the poor children to hear live symphonic music, began a small series of children's concerts in London (Mayer, 1979). Mayer's family had instilled a sense of altruism and a belief that those who had the ability and financial means were obliged to provide assistance and opportunity to those of lesser means which provided the moral impetus for the creation of the concert series. Drawing on their connections in both the financial and musical communities, an orchestra was formed and three concerts were mounted.

This series grew rapidly between the two world wars and by 1935, had expanded to encompass cities throughout most of Britain. In 1935, Robert Mayer Concerts for Children were performed in 25 cities across Britain and included 65 performances for children of all classes and socioeconomic strata. By 1939, the total number of performances had increased to 200. These concerts were suspended for the duration of world war two.

After world war two, the Mayer's concert series resumed and expanded to include other facets of the performing arts, most notably opera. In 1954, the organisation changed its name to Youth and Music and became affiliated with the international youth music organisation, Jeunesses Musicales. In addition to concerts, Youth and Music organised community orchestras, developed young musical talents in the United Kingdom and promoted them across Europe.

Over the more than 50 years that Robert Mayer presented concerts for children, he preferred to remain independent of the economic support or administrative control of school boards. The two aims in his activities had been to instil a love for music in young children and to get them accustomed to paying to see musicians perform. Under guidelines established by local education authorities in Britain, a fee could not be levied for concerts presented in schools. In addition, attendance to school concerts was mandatory for students. Mayer wanted children to love music enough to attend concerts because they wanted to, not because they were compelled to. He also wanted them to value music enough to pay musicians to perform concerts. In this way, the arts would find support in the community instead of through government subsidisation. To
Mayer, creating the impression that music was not worth paying for and that concert attendance was an activity one must participate in was more detrimental than the advantages using schools as venues provided. As a result, his concert series for young people never became more than loosely allied with any education authority in Britain.

In Canada, children's orchestral concerts began at roughly the same time as their rapid proliferation in the United States. In 1925, The Toronto Symphony Orchestra presented its first series of concerts for children (Toronto Symphony Women's Committee, 1984). This was the beginning of one of the earliest series of children's concerts in Canada. Sponsored by the orchestra's women's committee, these concerts were similar to those presented by the New York Symphony under the direction of Maestro Thomas during the 1880s. Concerts were built around short selections of music and there was no attempt to inject educational practice or content. The first series of concerts only lasted four years, but was resurrected in the 1930s.

In the early 1940s, the Toronto Symphony began working in consort with the city's school board to coordinate concerts for students and to incorporate education ideas into their design. A series of five evening concerts for secondary school students was offered in 1942. These concerts were planned in conjunction with the help of educators and a council of students from each school in the city acting as consultants. A similar series of concerts for elementary students began in 1946. These concerts occurred during regular school hours. They were designed to introduce the students to the various instruments in the orchestra and prepare them for attendance at regular symphony concerts. Both programs continued well into the 1960s. The student council continued to advise the orchestra in its programming into the 1960s and, at one point, represented 98 schools from greater Toronto.

The Transition: 1940 to 1970

During the 1940s and 1950s, educational concerts for children remained relatively unchanged. Most children's concert series were operated by orchestras or concert societies outside of the school system and those programs developed in conjunction with school boards often were localised and short-lived. Many were little more than educational experiments, or
cleverly disguised advertising for orchestras. Major developments which would lead to the next stage in the evolution of educational concerts were to occur in the United States in the 1950s and 1960s.

Several national organisations arose in the United States during the 1950s that directly affected the development of educational concerts in that country (Remer, 1990). The American Symphony Orchestra League was founded and began to codify educational program guidelines and criteria that existed in programs across the country. These were made available to others trying to create new programs and led to some standardisation. In 1952, Young Audiences, Incorporated was founded. This organisation was dedicated to chamber music performances for school children in school assembly halls.

Two education theory texts also had profound effects on arts education practice in the 1940s, 50s and 60s. Art as Experience by John Dewey in 1934 and Education Through Art by Herbert Read in 1956 both stressed the necessity of participation in art creation as crucial to the development of the child. After 1935, Dewey's ideas began to find their way into the curriculums of universities across North America and teacher training schools in Canada. The emphasis placed on active participation that was at the core of each of these approaches to art education had widespread effects on all facets of education and changed the rationalisations used to bring musicians into the classroom (Remer, 1990).

The final ingredient in the transition phase was the United States Elementary and Secondary Education Act (ESEA) of 1965. This federal act provided hundreds of millions of dollars for projects in the arts in public schools and led to a great deal of experimentation and research in all aspects of arts education. Districts could apply for funding under any or all of five separate categories, or titles, to operate programs for the disadvantaged (title I); acquire texts and materials (title II); implement experimental programs in collaboration with arts organisations, especially for cultural enrichment (title III); conduct research in arts education (title IV); or to strengthen state education agencies (title V).
Educational Chamber Music Concerts in Schools

The Elementary and Secondary Education Act of 1965 led to an explosion of affiliations between professional artists and the public schools in the United States. Numerous non-profit arts organisations started in the previous decade were now well established and a network of artists and musicians experienced in education projects existed. The availability of federal money and the general spirit of experimentation and the desire to challenge conventional social institutions that was predominant during the 1960s provided the catalyst for many projects in all areas of arts education. Once a project was approved, it received funding for a maximum of three years, which allowed projects to evolve and adapt. Research was conducted and the results disseminated to the academy. Unfortunately, many research documents associated with the Elementary and Secondary Education Act grants from this period do little more than describe in detail the organisation and implementation of a specific project. In most cases, they fell victim to serious flaws. Although many state their intention to describe projects with specific goals or to measure specific learning outcomes, they often fail to reach conclusions or provide sufficient data to support those given.

The work of Collier (Collier, 1967) is a typical example. Prepared under the auspices of an organisation named Youth Concerts of New Mexico, Incorporated, this report purports to be a study to compare the effects of various small instrumental and vocal ensembles on students in urban schools with students in rural schools.

The report begins with a brief description of the goals and rationale for creating this program. This is followed by a detailed description of how the program was designed and integrated into the curriculum of the schools that participated. Promotional materials, repertoire lists, abstracts of each ensembles’ program, and examples drawn from teacher’s guides are also included.

Data were collected through a combination of techniques. Observations, questionnaires, pretests and post-tests and tape recorded interviews are reported as being used.

The author concludes that (1) live musical performances can produce specific factual outcomes in terms of learning about musical instruments, how they are played, and facts related
to the performers, (2) positive attitudinal changes towards live performances appear in students who attend them and (3) live musical performances have a real potential in acculturation and self concept improvement of culturally disadvantaged isolated children.

Although numerous data collection methods are described in the body of the report, no consideration is given to concerns for validity, nor is a summary of the data included. No examples of the questionnaire are supplied and no summaries of the interviews are offered. No explanation of how pretests and post-tests were created or chosen is given. Nor are examples of these tests supplied. Test result summaries do not appear and no analysis is supplied to support conclusions. Two of the final conclusions do not relate to the original research questions and the third conclusion cannot be supported by the data collected.

Although this report purports to be a study designed to compare the effects of live concerts on students in rural versus students in urban schools, there is no discussion of this in the final section. In reality, it is not much more than an advertising brochure prepared by a non profit organisation that hopes to continue its own existence through continued funding.

A related report (Michel, 1968) appears as an appendix in Collier’s document. The author defines his research purpose as “to investigate the methods and effects of live music performances on disadvantaged children” and poses three research question which relate to factual learning that takes place, attitude changes that take place and self image changes that take place in the children who attend a series of live musical performances in their schools.

The methodology is described as a combination of observations techniques and questionnaires. Numerous performances were observed by the author and a liaison from the sponsor organisation. Tape recordings of some of the performances were also made. In addition, “casual interviews” with principals, teachers and students were also collected. Further data were collected through a letter sent to administration staff and performers involved asking for general comments.

The administration of three separate questionnaires is also described. The first is described as a pilot. The second was designed to determine pre- and post-concert factual knowledge students had about woodwind instruments. The final questionnaire was a revision of
the pilot questionnaire and was designed to gather data about pre- and post-concert attitudes of students who attended a symphony performance.

The results state observation data had not been completed and would be included in a later report. Responses to questionnaires are summarised as percentiles.

The author prefaces his conclusions with a statement that the preliminary nature of the study can only allow him to draw tentative conclusions. He concludes that this study has indicated there are measurable learning of factual knowledge and attitudinal changes in children who view live musical performances. He states that data gathered in this study cannot allow him to answer the third question regarding changes in self image.

This study follows accepted practices much more closely than the paper which contains it. The presentation of the research questions, data collection methods, results and conclusions is clear and easily understood. Despite this, there are weaknesses in the design and methodology. The author admits there are numerous weaknesses in the study such as the incomplete analysis of the observation data, the repeated use of one measurement tool with the same group of subjects and the omission of statistical analysis of data. These weaknesses are attributed to the preliminary nature of the study and lack of sufficient money to properly conduct the research. Dr. Michel suggests these factors be addressed in future research.

Other reports from this period which describe programs built on the presentation of chamber music to students (Baker, 1971; Bigelow, 1967; Clarke, 1972; Ridgewood Public Schools, 1968) follow formats similar to that employed by Collier. Although various survey and interview techniques are employed in each of these studies, the results generally lack sufficient data summary and analysis to support any significant conclusions. As a result, these studies are best viewed as examples for future administrators of how to organise and implement such programs.

One exhaustive study draws themes and suggestions for educational concerts from extensive surveys and document analysis (Hill & Thompson, 1968). Comprised of two parts, a summary and final report, this study analyses data collected from well over 5000 concerts given for school aged children across the United States during 1967. Although it is centred on
The Artist-in-Residence Idea in the United States

During the 1960s and 1970s, many projects brought visual artists into the classroom for extended periods in the United States under the Elementary and Secondary Education Act act of 1965. These projects were built on the idea that a child could learn most effectively through participation and the belief that prolonged exposure to an individual artist would allow for the elimination of inhibitions that might adversely effect a single workshop. Over an extended period of working with one artist, students would be given a more intense opportunity to experience both the art and the artist. Such an approach became broadly known as the artist-in-residence idea (Remer, 1990). This idea found wide acceptance across North America, but was limited primarily to the plastic arts. In only a few instances did it appear in music education.

An application of this idea to music was a project which ran from 1959 to 1967 under a continuing grant from the Ford Foundation. The Music Educators' National Conference administered a composer-in-residence program which brought aspiring young composers into
secondary school classrooms across the United States (Folstrom, 1983, Dello Joio, 1984). Called the Young Composers Project, this scheme sponsored twelve young composers annually, and allowed them to work closely with a selected secondary school music program for one year. In their initial grant proposal of 1957, the Music Educators National Conference cited three reasons they believed this project should be funded. Secondary school music programs had experienced phenomenal growth during the post-war era and there was a number of exceptional secondary school music programs across the United States. Equally, there was a great number of gifted young American composers in need of the opportunity to compose. And finally, such a project would provide music that was “dynamically related to social and ethical roles that should be played in schools” (Dello Joio, 1984). During their residence, the composer was expected to interact with the students and teacher on a regular basis, learn about the needs of secondary school educators and musicians and compose exclusively for the host ensemble. Once the residence was finished, their compositions were made available to all schools through publication.

Although the Young Composers Project did loosely follow the artists-in-residence scheme, it did not apply the underlying belief that learning through active participation and creation was the most beneficial component for the students. The heavy emphasis on performance that existed in the American secondary school curriculum during the period, and which still exists in most music programs across North America today, prevented the type of interactive creative exploration and experimentation for students that the artists-in-residence doctrine attempts to achieve. In that aspect, the benefits of the program are questionable. However, the large repertoire of excellent contemporary music for wind ensemble that resulted from the Young Composers Project is a legacy of the program.

The British Approach to Musicians-in-Residence

The British state school music curriculum has never had the heavy emphasis on instrumental performance found throughout North America. Numerous opportunities exist outside the state school system to study music and the emphasis on performance that appears in
North American music education has never arisen. There is a long standing tradition of community brass bands, mixed brass and reed bands and orchestras in Britain which provide performance opportunities outside the public schools. Many of these community organisations have offered instrumental instruction for over 100 years (Baines, 1976). Churches, through their choirs, have also provided music instruction for centuries. After the education act of 1944, this community-based approach to music education was formalised in the state schools of Britain. As part of their purview, local education authorities established regional youth orchestra training programs. Rehearsals and individual instrumental instruction were provided by professional musicians, referred to as peripatetic staff, and any student in a region was eligible to participate in the training program. These orchestras rehearsed outside regular school hours and concerts were presented as community events rather than as school activities.

During the 1960s, musician-in-residence programs similar to those in the United States were run in Britain. Because performance was not central in British music education, these experiments were more interactive than the Young Composers Project in the United States had been. One example of such a project is the tenured appointment of the composer Peter Maxwell-Davies at Cirencester Grammar school in southern England in 1960. During his tenure, Mr. Maxwell-Davies taught students composition while still actively pursuing his career as a composer.

The differences between British and North American practices in music education allowed another approach to musicians in the schools to emerge in the early 1980's. For most students in state schools, their initial exposure to professional musicians still occurred in concerts modelled on those developed by Robert Mayer and Ernest Read after the first world war. Music teachers felt this approach was no longer adequate in light of the trends in the United Kingdom at that time to make education more interactive (Ford 1987). Music educators began to search for new ways to bring professional musicians into the classroom.

Numerous articles can be found in the British music education press from the late 1980s which describe projects to create more interactive experiences in music education for students. Like documents that describe earlier American Elementary and Secondary Education
Act projects, these articles concentrate on descriptions of process; few attempt to evaluate the effectiveness of a given approach or method of teaching music. Articles can be found which describe projects which brought composers (Holloway, 1988, Mills, 1989), members of opera companies (Fawkes, 1989, Pettitt, 1987, Sisman, 1986), and chamber musicians (Ford, 1987, Sturrock, 1990) into the classroom in schemes which follow the artist-in-residence idea that had developed in the United States in the 1970's. In each of the projects described, the professional musicians are no longer the centre of the artistic event. Instead, the emphasis centres on the creative efforts of the students. Musicians are employed over a prolonged time period as highly specialised artistic resources for the students to draw upon as they compose music or write the libretto for an original opera or theatre piece.

Unlike the United States and Canada, the administration of education in the is highly centralised in the United Kingdom. Curricula for all subjects are established by a national board and are used to set national exams. In 1988, two events occurred in the United Kingdom which drastically changed how music education was taught. The Education Reform Act introduced a new elementary music curriculum that included composition, listening with understanding and performance as its three primary requirements. The act also began the abolition of local education authorities in favour of a return to the nationally administered education policy that existed prior to 1944. In the same year, the Arts Council of Great Britain mandated education and community outreach programs as a requirement for performing arts institutions seeking support. The combination of the changes in the national music curriculum and grant requirements of the Arts Council of Great Britain, and the return of administration of curriculum to a national authority intensified the exploration of new approaches to music education that had begun in the early 1980's.

There is little published research into the effectiveness of these new approaches. Of interest is a recent study conducted for the Association of Canadian Orchestras (Speed, 1994). In an effort to discover new approaches to community music education that might be applicable to Canadian orchestras, the author made several visits to Great Britain in 1994 to observe seven educational and community outreach programs run by various performing arts
institutions.

The report is divided into three major sections: a rationale, which explains why the author elected to undertake the study and its relevance to Canadian orchestras; a summary of the project visits, in which the author describes each of the programs; and reflections, in which the author presents numerous questions the visits raised in her mind and comments on them. She suggests these questions be used as guidelines for Canadian orchestras that wish to establish their own educational outreach programs. There are appendices which outline the visit itinerary, provide photos of some visits, and furnish a copy of the data form used to summarise observations.

Although this report is one of the few studies available on this new approach to musicians in schools, it is rather weak. There is no discussion of relevant literature, so the reader is left to ponder where the report stands. There is no description of the author’s methodology or of efforts were to address validity concerns. It appears no mechanical devices were used to record data, beyond a few photographs. Finally, and perhaps most importantly, the length of each visit was so short that it leaves this reader wondering if the author truly had the opportunity to understand exactly what was happening. In all cases, each visit was limited to one session only, usually less than a half day.

This report is directed at administrators of Canadian orchestras and, as such, pays only limited attention to education issues. Instead, the author concentrates on administrative details and on how these programs affect musicians. This may also account for the omission of a literature review from the report. Despite her concentration on administrative details, Speed does make some observations about the perceived effectiveness and educational quality of the programs visited. She notes the wide discrepancy in organisation and preparation of the musicians between the projects and states that, in her opinion, only those programs which use the finest musicians who have an obvious commitment to this type of education are successful (Speed, 1994, p. 21).
The Canadian Experience

In Canada, programs which introduced chamber music concerts into the school began to appear after 1960. Although influenced by the American model, they differed from their American counterpart. Canada does not create or administer education policy on a national level and a national curriculum similar to Britain's which standardises practices in music education does not exist. National acts similar to the American Elementary and Secondary Education Act of 1965 which provided funds for research and project implementation across the country do not exist. Under the British North America Act, jurisdiction of education is solely a provincial government matter. Grade schools are supported by locally raised taxes and although federal funds for post secondary education are supplied to provincial governments, it is left to them to employ the money as they see fit. Limited federal government funds do exist to support research in the humanities, but little has been done with regard to musicians in schools. In addition, those national organisations such as the Canada Council which do fund the arts do not see it as part of their mandate to fund research in arts education. As a result, the development of educational chamber music concerts and related research across the country has been piece-meal and inconsistent.

Although most provincial governments in Canada fund performances by musicians in the schools, each has a developed a different approach. Most provincial education ministries do not offer coordination of concert tours or supply funds to artists to develop concerts exclusively for schools. As a result, it is often left to non-profit organisations which sponsor community concerts to provide the framework around which many musicians try to build their school performance tours. These venues are limited, but the fees paid to musicians justify the necessary effort needed to learn and perfect repertoire. Those musicians who choose to tour Canada use community concerts as the focal points for their school performances. Educational concerts are normally derived from repertoire intended for concert performance.

Community concert societies began to emerge across Canada during the 1960s and 1970s. These societies typically are very small, serve only the local community and operate on extremely limited budgets. Usually, they present a single series of four to six chamber music
concerts each year. As the number of community concert societies grew, provincial touring councils emerged to provide province-wide coordination between community concert societies and touring musicians. In Ontario, Alberta and Manitoba, these councils serve both community concert societies and schools; in British Columbia, several independent organisations exist to serve the two constituencies. In Ontario, Alberta and British Columbia, these councils also sponsor annual conventions, or 'Contacts', which bring concert presenters and educators together to meet, view artist showcase performances and attend workshops on arts administration. In Manitoba, a similar convention occurs on a biannual basis. Saskatchewan has an organisation called the Saskatchewan Junior Concert Society. This organisation is unlike touring councils in other provinces because it organises province-wide tours for musicians. Community concert societies and schools act as a consortium through this agency to engage ensembles for as many as 100 concerts across Saskatchewan.

The Canada Council (1993) reports there is limited academic research on artists in the schools in Canada. Much of the research that does exist has been conducted by organisations outside the universities and is not generally available. Community concert presenters and arts organisations in Canada function on extremely limited budgets and often do not have the fiscal resources to share their results through publication. The research they choose to do usually concentrates on their own unique circumstances and is ungeneralizable. Further, practising musicians tend to view research differently than those who observe them at work. The development of an educational presentation is highly flexible, peculiar to each musician or group of musicians. They see "research" into their own performance as "ongoing" and as a part of performance practice. As a result, their learning is never recorded and codified in the traditional academic sense. Information shared between musicians is often anecdotal and exchanged informally.

Although orchestras have toured Canada to present concerts in schools and for the public outside major cities since the 1950s, such tours are highly unusual and only occur when major government or corporate funding can be obtained. Even when funding is available, the high costs related to touring make it uneconomic for schools to engage an orchestra. The cost of one
symphony concert could exceed the total budget for a school district’s annual education concert series. As a result, small ensembles rapidly became the predominant medium for educational concerts outside the major cities of Canada.

In 1965, the first educational chamber music concerts in the schools of Toronto began (Toronto Symphony Women's Committee, 1984). Chamber ensembles drawn from the orchestra’s ranks travelled to schools to present concerts and teach the students about the instruments of the orchestra. This program grew partly as a response to economic demands for a less expensive way to expose children to professional music making and partly in response to trends in educational theory that were beginning to affect schools after 1960. This program still exists, has grown to encompass many chamber ensembles from outside the orchestra and serves cities across most of southern Ontario. Currently, the orchestra administration feels the original goal of the program, which was to familiarise students with orchestral musicians and encourage attendance to symphony concerts, is being lost. It is under review and may be restructured in the near future (interview with R. Smith, Manager, Education and Youth Activities, Toronto Symphony Orchestra, March 7 1995). Similar programs administered by orchestras or concert organisations developed across Canada during the 1960s.

The Toronto Symphony Orchestra currently operates two programs which venture beyond the usual forms of the educational chamber music concert. Both programs exhibit influence of the musician-in-residence idea popularised in the United Kingdom over the past decade. The first, called Symphony Close-Ups, brings soloists who are appearing with the orchestra into local secondary schools to talk with students about their lives as professional musicians and to present short concerts. The goal of this program is to demystify musicians for young people. Organisers hope that secondary school students who participate in this program will come to think of classical musicians in more positive ways and attend more concerts.

Another project, called “Adopt a Player”, is closely modelled on an idea developed by the City of Birmingham Symphony Orchestra in England in 1985. The program in Birmingham brings individual members of the orchestra into elementary school classes several times over a number of months. During their visits, the musicians work with students to familiarise them
with as many aspects of music and musicianship as possible while the students work on their own compositions. Whenever possible, links are created between the students’ projects and repertoire performed by the orchestra. Composers’ compositional techniques, influences they state affect their composition, or other factors relating to the repertoire the orchestra is performing are discussed and applied to students’ composition projects. It is believed that repeated meetings with a musician will allow students to test and digest ideas and provide them the opportunity to query him or her about new ideas that arise as the workshop proceeds (letter from A. Tennant, Education Manager, Birmingham Symphony Orchestra, January 30, 1995).

The Toronto Symphony version of this program is the only interactive musician-in-residence program operating in Canada at this time (Speed, 1994).

Despite their popularity with educators, both Toronto Symphony programs operate on an extremely limited scale, primarily due to high costs incurred for a relatively low student-artist contact ratio and to limited availability of musicians. Even with corporate funding, the orchestra finds it difficult to offer these programs to more than five or six schools annually. The lack of government funds to operate these types of programs and the perception that they are relatively ineffective as advertising for the orchestra make administrative staff hesitant to expand either beyond their present size (R. Smith interview, March 7, 1995).

British Columbia and Educational Chamber Music Concerts

In 1967, the district supervisor of music for the Vancouver School Board, Dennis Tupman, began a project which introduced professional musicians into the schools of Vancouver. This program was known as Artscan. Initially, Artscan was intended to provide a learning experience for both students and musicians. Students learned about music and musicians and Mr. Tupman made critiques of and for the musicians, offering suggestions to increase educational content. Groups of artists from the program also participated in the critiques, which allowed them to learn through observation and to assist one another in their artistic growth.

Artscan met with great success and soon grew to encompass many school districts in
British Columbia. As it grew, other performing artists began to participate; in addition to musical ensembles, dance, opera and theatre companies were added. Eventually, the demand for school performances was large enough to allow ensembles to tour the province. In order to facilitate the organisation of provincial tours, an annual audition was established in the Lower Mainland. Fine arts coordinators, who were common in most school districts at this time, could attend a single event to see all the talent that wished to work in the schools of British Columbia and coordinate province-wide tours. In addition, they met informally with other arts coordinators to exchange ideas about educational concerts.

For the musicians, the expansion of Artscan offered a mixed blessing. Although musicians now had access to almost every school district of the province at one time and could book tours that were financially worthwhile, the opportunity to develop educational programs that had been one of the fundamental principles for the event was gone. Initially, Artscan had been small enough to allow interaction between musicians and educators. However, as it grew to become a convention which lasted several days, this interactive component waned. Eventually, it was discarded in order to facilitate arts coordinators viewing as many performers as possible in the shortest amount of time. Limited summaries of comment sheets collected from educators were substituted for interaction. These were mailed to the ensembles some months after the convention. The possibility of artists learning what educators considered important in an educational concert and of improving their performances was gone.

Artscan is now administrated by Festival Concert Society, a non-profit society independent of the provincial ministry of education. This organisation advertises that they engage artists to present more than 2500 performances in British Columbia schools annually. Although there are other agencies and independent artists booking educational concerts in schools, this number represents the vast majority of the school performances in the province. Unlike Saskatchewan, there is no coordination between the organisation which represents community concerts societies, the British Columbia Touring Council, and the organisation which coordinates educational concerts. In many areas, the two organisations are in direct competition in the services they offer musicians and for government grants to provide them. As a result, the
coordination of community concerts with educational concerts in the same town does not occur as frequently as in other parts of Canada. This lack of coordination also causes tours to be shorter than in other provinces and increases touring expenses for artists (Page, 1993).

In recent years, several changes in the administration of fine arts education in British Columbia and in Artscan have distressed participating artists. Discussions with many artists who participate in Artscan reveal they believe entertainment value has become the dominant factor in Artscan auditions and that the original intent and benefits of the event have been lost. This problem has been aggravated by the elimination of district arts coordinators in most school districts. Many school district representatives who now attend Artscan are teachers with little or no arts education who have voiced an interest in attending the convention. Their limited knowledge makes their criticisms and selection criteria questionable. As a result, the comment summaries musicians do receive after Artscan are often confusing and contradictory. The lack of opportunity to interact with the educators further complicates this confusion as there is no chance for musicians to ask questions and learn from their audition experience.

Under current circumstances, chamber ensembles new to the presentation of educational chamber music concerts in British Columbia no longer have an opportunity to develop their presentation through constructive feedback from educators. Often, an initial Artscan audition will result in such conflicting comments that an ensemble abandons the idea of pursuing school concerts. New approaches and presentations by established ensembles are also difficult to develop without interactive feedback between artists and educators. Musicians cannot afford the financial and temporal commitments to develop a program through trial and error and those educators who attend Artscan are usually unprepared to offer their own schools as laboratories for an ensemble's experiments. The competitiveness which now surrounds educational concerts and the potential damage a poorly received new program might cause an ensembles' reputation is seen by many musicians as too severe to risk such experimentation.
The Purpose of this Study

My purpose was to investigate the attitudes and expectations of educators and professional musicians involved in the selection and presentation of educational chamber music concerts for elementary schools in British Columbia. To accomplish this, I investigated the structure and organisation of a series of educational chamber music concerts in one British Columbia elementary school and observed the activities which surrounded the presentation of concerts by two professional chamber music ensembles. I have kept in mind the long history of educational concertising, since it explains many of the data produced by my research. I hope to provide a basis for establishing guidelines for educators who select musical ensembles to perform at their schools and for professional musicians who wish to create educational chamber music concerts.

The "Problem" and Its Investigation

In the face of current fiscal and political odds, visiting-musician programs flourish in many school districts in British Columbia. Despite the absence of provincial ministry guidelines, educational chamber music concert schemes have developed that aim to integrate performances by professional musicians into the general elementary curriculum. Many schools across the province present a regular concert series and have five or six ensembles appear each school year. As the ethnic mix in the province has changed over the years, these concerts have become a vehicle to expose children to the cultural diversity of the province. In this way, these concerts have come to be synonymous with cultural education. Ensembles which represent musical traditions from all over the world are now a regular part of most schools' concert series. Such schemes do attempt to provide both an educationally and culturally enriching experience for the children who participate in them.

The performing arts are dynamic and reflect the culture in which they occur. Similarly, individual schools are dynamic and exhibit the effects of a local cultural context. The exact circumstances of each school are unique, as are the attributes and educational values of individual artists or ensembles who work in a school. As a result, the details which surround
each experiment that has integrated artists into an individual school's curriculum are unique. To understand what makes these programs successful, they must be studied case by case. From these observations, we may see how the dynamic elements of the professional musical ensemble and school community interact and work together to bring about the resulting program.

The design of a concert program for an entire school implies an across the spectrum affect on students. This design accepts the premise that a visit by an ensemble will have a holistic effect on the students who participate and that, if the program has been integrated into the curriculum, it will affect all areas of the students' education. To investigate only a single variable or group of variables would not do a program justice. The multiplicity of variables which directly affect each artist's residency are unique to that particular situation and any attempt to control or isolate individual variables would be fruitless. In a report based on case studies of four artist-in-residence programs run under the New York City Arts Partners program, York (1990) found that, although certain variables emerged as crucial to an individual project's success, no single variable was solely responsible. Instead, she believed a complex network of variables came into play and the degree of interaction between variables within the project directly affected the effectiveness of an artist's residency. In addition, she believed the unique nature of an individual artist and of his or her art form had a direct effect on the relative importance of each variable and how it interacted with the others.

Finally, the unique environment of the school and the community in which it exists also come into play in this particular situation and play an important role in this program's success. To ignore the effect of the environment would also do the analysis an injustice. Over a period of time and through the investigation of many programs, common elements may begin to emerge, despite the seemingly unique design and nature of individual programs.

I am, in brief, interested in how historical developments in music education theory and practice have influenced musicians and teachers in the subject school; in the discovery of cultural and social issues that may influence decisions made by educators; in administrative factors, past and present, that affect how educational concerts are conducted in British Columbia; in describing current educational chamber music concert practices; in determining
the degree of integration of these concerts in the school curriculum; in discussions with musicians, teachers, and administrators concerning their reasons for making choices about how they conduct educational concerts; and finally, in determining which of these factors, or combination, accounts for the success or failure of an ensemble’s presentation.

The Case Study Design

Although there is much published on the artists-in-residency idea, few authors have attempted to evaluate this scheme in Canada. The objective of this study was to attempt to understand the attitudes and expectations of those parties involved in the presentation of an educational concert series and to see how these attitudes affect the design and implementation of that series. Yet, the nature of this type of program precluded its examination outside of the context in which it exists. This desire to understand a single process within the greater whole without limiting the investigation to a specific effect implies that the researcher adopt a mode of inquiry that Schumacher and McMillan (1993) refer to as naturalistic case study design. This approach accepts the premise that reality is multilayered, interactive and a shared social experience interpreted by individuals. The goal of the researcher is to understand a process from the point of view of those that participate in it. As a result, the design must allow for flexibility and adaptation as the investigation unfolds. Initial research questions are subject to change to more accurately reflect what is important in the study as the study proceeds. This was the case with my study.

During preliminary investigations, it became evident that attitudes about music and music education differed radically between teachers and musicians. Conversations between myself and numerous musicians and educators during this stage of the research led me to conclude that these attitudes affected how educational concert series were viewed by musicians, teachers and administrators and how they were administered in schools. In other words, perceptions led to actions. In consequence, I concentrated my research in the subject school on teachers’ attitudes to professional musicians adopting the role of educator, and on how musicians saw themselves in this role.
Data Collection Techniques

My goal was to determine the attitudes of the teachers and musicians who present educational concerts towards the idea of professional musicians in schools and how these attitudes affected the flow of the events and processes in the selected program. This required an analysis of multiple factors. Generally, authors on research methodology stress the importance of triangulation in qualitative studies (Cohen and Manion, 1994, Schumacher and McMillan, 1993). Through the use of multiple data sources, the researcher can verify observations and confirm interpretations of data. Triangulation also serves to limit false interpretation of single data sources.

First, I examined the structure of the entire concert series. How ensembles were selected for the program, how their presentations were evaluated, how the program was funded and supported and what learning outcomes were desired by educators was the focus of this phase of the study. This stage included interviews with key educators and parents identified during the preliminary investigation. Wolf (1983) states that most successful school concert programs revolve around two or three key people. Their attitudes and expectations create the atmosphere conducive to the existence of such programs and provide the administrative energy to actually make them happen. By identifying these key players and interviewing them, I hoped to determine how they affected the concert series.

In the second phase of the study, interviews were conducted with the musicians observed to gather their perspectives on the field of school concerts. Questions similar to those asked of educators were used to gather data in this phase. Due to time limitations caused by ensembles' touring schedules, questionnaires based on interviews were given to some musicians.

The third phase of the study revolved around the observation of the performances of two ensembles chosen to appear at the subject school. Observation allows the researcher to see non-verbal elements that are an important aspect in interactive events such as a school concert (Cohen and Manion, 1994) and in this aspect, they are superior to surveys. Both performances were observed, and the actions of the students, teachers, and musicians during the event were recorded. At the request of the musicians, electronic media were not employed to record either
For fourth phase of the study, I had originally intended to observe activities based on the concerts in several classrooms before and after each performance. However, school administration thought such observations were inappropriate and refused me access to classrooms. To determine whether activities based on the concerts did occur, I distributed a short anonymous questionnaire to the entire teaching staff. This survey asked teachers about their views of the educational chamber music concerts generally and about activities they undertook to integrate the concerts they heard into their teaching. In addition, I conducted interviews with several teachers to develop themes that arose from the analysis of the questionnaire.

All interviews with key educators, parents and selected musicians were tape-recorded and transcribed. Responses to questionnaires distributed to musicians and classroom teachers were summarised. Interviews with classroom teachers were not tape-recorded. Instead, notes were taken during the discussion and a summary of my perceptions was written immediately following each session.

Documentation of the history of the concert series in this study was found not to exist. However, artist-supplied documentation used by educators in the selection of ensembles was examined. When available, study guides and suggested activities supplied by musicians were also analysed. The inclusion of documents from sources describing programs conceptually similar to the case study allowed me to place the results in a broader context and to draw conclusions with a greater degree of reliability. My own experience as a educational concert presenter was also helpful in this aspect. Although the very nature of case study research implies a low degree of generalizability and validity, the inclusion of a type of non-interactive research in the study design increased reliability to some degree. Such an approach is inherent in Schumacher and McMillan's definition as part of the multimethod approach to case study design.

Conclusions as to the effectiveness of the program were drawn up based on a comparison of how closely the performances achieved the goals of the program.
Section Two: The Study

The School

The subject school is an elementary school offering kindergarten to grade seven. Built in the 1920's, it is situated in a well established upper middle class neighbourhood in the Lower Mainland of British Columbia. When the study was conducted, over 500 students were enrolled at the school, which had a staff of between twenty and thirty teachers and administrators. In addition, ten support staff were employed at the school.

I began the preliminary phase of my study by contacting the school board of the subject school. I spoke with a school district music secretary about my background in the presentation of educational chamber music concerts in schools and my desire to do a case study in the district. The secretary immediately suggested the subject school. She knew an administrator at the subject school through their work together on district projects surrounding Artscan auditions and was familiar with his strong commitment to educational chamber music concerts. She mentioned that the subject school was unusual in that it presented an annual series of nine or ten educational concerts. Typically, elementary schools in this district offer only one or two such performances each year. The secretary suggested I make direct contact with the administrator and arrange a meeting.

The district music secretary referred to the subject school as a “quasi fine arts school”. She described an unusual number of arts-centred activities that occur at the school and indicated that this was atypical of elementary schools in the district. In addition to primary classroom music activities and intermediate grade band programs which are routine in most elementary schools in the district, the subject school also runs several additional arts programs for the entire student body. A directed music listening program introduces students to selected pieces of classical music on a regular schedule during normal school hours. An artists-in-residence program brings professional artists from all fields of the arts except music into classrooms to conduct multiple workshops with children on specific projects. During the study, the school was also the subject of a pilot program to develop a curriculum for elementary dance education for the provincial ministry of education. As a result, a professional dancer had been
working with one of the physical education teachers at the school during most of the year. Finally, a series of educational concerts is presented to the entire school body each year, which was the target of this case study.

The educational chamber music concert series at the subject school is similar to many carried on in schools throughout British Columbia. Across the province, many elementary schools present a series of educational concerts that introduces students to six or more performing groups each year. Outside greater Vancouver, school districts that elect to have educational chamber music concerts generally offer concert series in most elementary schools in their district. To curtail costs for schools and make travel financially viable for artists, musical ensembles are usually block booked to present concerts in several schools by a representative from the district who has attended Artscan or Pacific Contact. As a result, an ensemble may perform at all the elementary schools in a given district as part of a tour. In this respect, the concert series studied is atypical. This series operates entirely independently in the district. Although other elementary schools in the district do present educational concerts, there is no cooperation between this school and others to organise concerts or engage musicians. This is due to the location of the school in a large urban center. Most musical ensembles in British Columbia that perform in schools are based in greater Vancouver, which comprises all cities from Squamish to Hope in the Fraser Valley in southern British Columbia. As a result, a locally based ensemble can be engaged to present a single performance in this school because transportation costs to and from the school are minimal for the musicians. This fact has allowed the concert program at the subject school to develop independently in the school district.

Despite the exceptional nature of the subject school's educational concert series within its own district, it operates similarly to most of those series described above. The structure and design resembles many other concert series I have performed in across the province. For this reason, I have chosen to concentrate the study on this particular program with the hope that findings from this study may be relevant to other schools or school districts.
The Community

Social factors, not directly related to education, have contributed to the numerous arts based programs which exist in the subject school. Although schools ideally are viewed as equal within a given district, like any social institution, they directly reflect the neighbourhood in which they exist. The values and tastes of the families whose children attend the school, the amount of disposable income they have and the importance they place on education all contribute to how the community views both the school and the activities they consider part of a valuable education for the children who attend it.

The catchment area of the school can be described socio-economically as upper middle class. Data available from the 1991 Statistics Canada census tracts cover an area which includes the catchment areas of the subject school and one other elementary school (Ministry of Industry, Science and Technology, 1994). However, the tract area is relatively homogeneous and data can reliably be interpreted as germane to the subject school.

An examination of the statistics indicates that this area is well above the norm of greater Vancouver. Statistics Canada defines a family as any couple or parent/child group that resides in the same home (Ministry of Industry, Science and Technology, 1994). Total population of the tract was 6195 people, which represented 2870 census families. Of these families, 1460 returned long census forms, which collect detailed information about education, employment status and income. These data are summarised in part B of census tract reports. Statistics used herein are taken from this source.

Average family income for this neighbourhood was reported in 1991 as $85,174. This is 49% above the average income of $57,164 reported for the rest of the region. Average housing costs in the neighbourhood were almost double the average of $244,539 reported for the rest of the area. Still, despite an average cost of almost $470,000 for a single detached home in the neighbourhood, 47% of respondents reported home ownership. The adult population of this area is also highly educated; 89% reported they had education beyond grade twelve. Of those, three quarters held some university education or one or more university degrees. This high level of education transferred to the employment status of the neighbourhood as well. Of
males working full time, 48.9% reported employment in fields described as management, teaching, sciences or medicine; 44% of the full time female work force reported similar occupations. Less than 5% of both sexes reported employment in labour jobs.

Ethnically, the population is similar to most of the Lower Mainland. Although there is a small component of other ethnic heritages, the community is primarily a mix of people from European and Asian backgrounds. Slightly less than half of the respondents to the census reported their ethnic background as Asian or non European. During the year prior to the census, fully one third of the respondents had moved into the area from outside of Canada. Yet, only 13.4% reported their primary language in the home as neither of the the official languages (Ministry of Industry, Science and Technology, 1994).

Although these data cannot directly describe the subject school, they do give an indication how the neighbourhood compares to the norm for rest of the greater Vancouver. Based on these statistics, one can make several points about the people in this school's catchment area. They are generally educated well beyond the norm for the rest of the greater Vancouver and many hold a university degree. They work in white collar, administrative and professional jobs. They have a much higher income than the rest of the city and more disposable wealth. Sociologists report people in the United States who exhibit these characteristics typically tend to support the arts more than the balance of the public. They also see education as vital to the maintenance of their class position, regardless of their ethnic background. Their financial status furnishes them with more disposable income than the rest of society and provides them with the means to consume professional fine arts presentations; many perceive such consumption as commensurate with their economic status (Etzkorn, 1973). The similarity of Canadian and American cultures leads one believe similar attitudes exist in Canada.

These people view their education as the key to their success and want their children to have similar opportunities. They are more likely to have their children attend private schools, participate in extra curricular activities while in school and obtain a university degree. As part of their own enriched education, many will have studied the fine arts in some depth. This experience predisposes them to support arts education initiatives in schools. They are more apt
to support special initiatives in schools they believe may enrich their child's schooling or give them some advantage later in their education (Etzkorn, 1973).

The Parents

Writers on arts-in-education agree that concert series programs such as that which is the subject of this study rely on several key elements to survive (Remer, 1990, Wolf, 1983). There must be support from the school's community for the idea of fine arts in the school. Without the support of parents, which typically manifests itself as voluntary financial contributions, teachers cannot pursue intensive arts based programs which extend beyond the minimums set out by education ministry guidelines. In addition, a core of parents must be willing to contribute more than money to these ideals. Often, a single individual or small group forms a nucleus which drives the entire community in its support of these programs. Finally, administration and staff of a school must be committed to the idea for arts-in-education.

As the census data discussed above suggests, the people in this community likely have more than a passing interest in the education their children receive. A group of parents is actively involved in a school consultative committee. This committee differs from the traditional parent teacher association in that it no longer functions only as a bridge between teachers and parents, dealing primarily with academic concerns. This 1990s version of the parent teacher association is involved in almost all aspects of their children's educations. Within the school consultative committee, various subcommittees organise and coordinate special events for the entire school, raise funds to purchase new equipment and supplies for the school, engage guest speakers to address interested parents and teachers on current issues in education, and lobby the school board for additional funds and for the implementation of new projects within the school.

Perhaps the most important task the school consultative committee undertakes is fund raising. Many of the arts based activities at the subject school are outside the mandate of provincial education ministry guidelines and money must be raised to operate them. The relative affluence of the neighbourhood and the commitment of the parents to the education of
their children is evident in the large sums of money that have been raised. This was apparent in how an artist-in-residence program was funded. The scheme was beyond curriculum guidelines and no school board money was available to operate it. Still, the parents committee felt there was sufficient support in the neighbourhood to warrant such a program. To pay the artists and cover the costs of additional art supplies, it was necessary to ask parents to donate money. One parent described the fund raising for this program:

So I thought, alright what if.... this is an upper middle class neighbourhood..... middle and upper middle class... with a very large Asian and ESL [English as a second language] population, who are generally pretty supportive of their kids and their schooling. So I said, let’s do a direct appeal. For tax deductible donations, payable to the school board but in trust for the school arts-in-education fund. If we raise $10,000, we can spend approximately $500 per classroom... that’s 20 classrooms.

We took in $9000 in three weeks. With 150 families responding and the letter went out to about 350 to 400 families. So we had a 50% response rate and people gave... the minimum donation recommended was $20 per student. We clearly had people who gave... a hundred, two hundred, three hundred dollars to support the program.

The school consultative committee offers events throughout the school year that raise money for various programs run at the school. These events centre around the children and are similar to the types of fund raising that occur in many schools. An administrator described some of the events organised to raise money:

Parents here are fund raising. They’ve got a casino night that they have applied for, to raise funds for the future. We haven’t got a date yet. They do everything, like hot dog days, hamburger days, pizza days, those
kinds... chicken sales, selling entertainment books. Those are the sort of small time... smaller things that they are doing. Little ones, as opposed to a big thing. That's how they fund most of the support that they give to the school. And they're more than generous.

Parents play a major role in the success of the activities at the school and their involvement extends to the concert program as well. They encourage the administration in the pursuit of the concert program and provide both moral and monetary support. Although no single parent is directly involved in the selection of ensembles for the educational concert series, parents have offered suggestions in the past and play a very active role in the selection of artists participating in the artists-in-residence program at the school. They also provide valuable feedback as to the effectiveness of the concerts:

We get it through the parents. Where they'll talk about...they'll know when you go to the parent meeting if they've had a performer that month. Or we'll ask “Did any of your students [children] come back talking about?”

“Oh yes, they’re singing.”

When Rick Scott [singer, actor] finished, he did one... a song that he wrote; “Yo! Moe!” about Beethoven. And the parents were saying the kids were humming that thing for... weeks!

The Administrator

Although elementary school budgets in this school district do allow for the engagement of one, or possibly two, musical groups annually, many schools elect to forego educational concerts and use the money in other areas they believe are more important to meet the needs of the children. The educational concert series at the subject school is unique in the district and exists largely because of the efforts of one administrator and reflects his idea of what an educational
concert series should be.

Prior to his arrival at the school in 1993, Mr. K had worked with a senior principal who has been a strong advocate of school concerts throughout his career. This principal was a mentor for Mr. K. in his advocacy for educational concerts. He instilled an enthusiasm for the use of professional performing artists in schools in Mr. K and provided him with the tools he felt were needed to select them for educational concerts. Through observation of this principal during the five years he worked with him, Mr. K learned "what it is that kids like and don't like in performing arts."

Although Mr. K. is extremely enthusiastic about the educational concerts series and believes they increase childrens' awareness of and enthusiasm for the performing arts, he has no formal training in music or arts education. Beyond music and art lessons learned in public school and teacher training, Mr. K. describes his formal musical training as "some piano lessons, which I hated, when I was a kid."

The educational concert series has been operating in its present form since Mr. K. arrived in 1993. Through his efforts, the single educational concert that existed prior to his arrival was replaced with the existing series. Prior to 1993, a committee of teachers sat to select an ensemble for the annual school concert from a prescreened list of groups prepared by a district-wide committee that had attended Artscan. Mr. K.'s previous experience had included participation in that committee and he had attended Artscan for several years. He joined the school's concert committee when he arrived at the school but felt his experience made him more familiar with the musical ensembles that were performing in schools than anyone else at the school:

I said "I'll make a suggestion..... Because I have been to Artscan and seen the groups. If you want, I'll give some recommendations or you can say the kinds of things you would like. Whether you want...ah...comedy. Whether you want, like the Mauris or whether you want to get into Opera... or whatever. Give me some suggestions and.... I can assist you."
And the committee immediately, unanimously, pushed all the forms and files over to me and said “It’s yours.” (Laughter)

And I said “Okay, I’ll order,... book in,... a variety until I get a dog, which you don’t like. In which case, then you are welcome to have it back if you feel that I’m not getting the right thing.”

So, I talked to the principal at the time, and suggested that we should get in more than just one or two. Why don’t we try to get in three or four or five or something.

So we started on that line. The parents... the SCC, the school consultative committee, parents met. One of the questions that came up at there was... performances?... and I had already booked at that time, I guess it was, four...and.... one parent stood up and said “I think a minimum of one a month”.

Mr. K assumed administrative control of the educational concert series program. He explained that teachers often feel “committeed to death” and those on the concert committee were happy to surrender control of the series to him. When asked if teachers still had input into the selection of artists, he described what he thought was a typical example:

Last year, we had a band teacher who was full time in the school and, ah, I don’t think... No we didn’t. Well, we talked to her, but she had no suggestions. But she had arranged to bring in... whatzisname, Sol Ferreras? [Sal Ferreras, a percussionist] and he had a group that he brought in and they worked and performed and did some kind of a workshop with the band. And there was someone else that came in from the symphony, I think, who did something with the band.

But there was not a school-wide performance based on any suggestion she had. She didn’t really have any input..... She had her input, but didn’t
really have anything to say.... didn't really want anything.

This year, our band teacher is only here two afternoons a week, and
didn’t get appointed until after all the bookings were done. So there has not....
to date, there hasn’t been.

Goals and Selection Criteria

When asked what his goals were for the concert series, Mr. K was unclear. Several
points were discussed, but no clear educational philosophy or ideology was identified. There was
a belief that children should learn how to be a good audience; how to behave during a concert and
how to treat performing artists:

The kids really seem to enjoy the performances and besides learning
how to be an audience... There’s an art to being a good audience; polite and all
that.

Related to this idea was a belief that children should be exposed to a broad spectrum of
the performing arts. Mr. K. felt that because the audience ranged in age from five to thirteen
and the environment of an elementary limited his choices to some extent, but he still strove to
engage as diverse a slate of artists as possible. Mr. K. does not limit his choices to only musical
ensembles. Chamber music ensembles occupy the largest portion of the series, but theatre,
dance, and stage acts designed for children also participate.

Within this broader goal of exposure to a broad spectrum of the performing arts, Mr. K.
also attempts to expose students to cultural practices outside the western tradition. Whenever
possible, he engages ensembles that perform non-western music. In this way, he believes the
concert series provides some sort of cultural education in addition to the performing arts
exposure: Mr. K. implied that despite the relative affluence of the families in the catchment of
the school, the cultural exposure, particularly outside the heritages of the immediate families,
was particularly limited:
You’re trying to hit a variety of strings and brass instruments, performance, ah...story telling. Comedy... the whole.... You try to hit the gamut. You try to hit different ethnic music as well, whether it’s, ah. the Mauris, or whatever... Just to try to... to... give the kids a chance to experience what some of this other music, this other stuff, is like. Most of them don’t...uhm, don’t see it. And they all love it. If you pick the right ones, they’re great.

Finally, this administrator has an underlying attitude that public institutions should support the arts whenever possible. Mr. K. believes his educational concert series and the other arts-in-education projects in his school are successful in that regard because they do offer employment for artists in the community:

I think the performing arts are underfunded. I also, I can see where the government and the school board are... I mean “X” amount of dollars have got to be squeezed from somewhere, so it’s a tight thing.

And the arts have been, sort of under siege in a variety of... of financial things. Whether it's the city or federal. The support isn’t there as much as it used to be. So we’re really trying to get the arts in here. If we can offer a little work for some really talented artists, we’re at least doing our part.

Although there are no specific outcomes for students, in terms of measurable skills or observable behaviours in Mr. K’s scheme, these four points of teaching children to be a good audience, exposing them to a broad spectrum of the performing arts, ensuring their is cultural diversity in his concert programming and providing support for artists in the local community are the guiding principles behind his decision making processes for the organisation of his
educational concert series.

In addition to these guiding principles, Mr. K uses a highly personal set of criteria, which he found hard to articulate, in his evaluation of performing arts ensembles. In addition to the principles listed above, he makes evaluation decisions based on personal taste in music, experience and previous exposure to other performing arts ensembles.

Ensembles must present a program which he feels is appropriate for the entire school body. If this is accomplished, he believes he has made the most effective use of his limited financial resources:

I look for things that are a variety of appealing to primary, which is K to three, and intermediate, four to seven.... Some other things are more for, say, grade four, five, six or five, six, seven. And when you only have a certain amount of money, you try to get the most bangs. So you try not to just bring a kindergarten performer and then a grade seven performer. Then you miss all the ones in the middle.

Mr. K is acutely aware of the impressionable nature of children and mentioned that programs must not be sexist or offensive to any ethnic group or minority. In the rare instances that this has occurred, he informed me that he has immediately brought such transgressions to the attention of both the artists and the agency which booked them into the school.

The most elusive characteristic described by Mr. K in his decision making criteria was also perhaps the most important one in his choice of ensembles for concerts. In viewing numerous ensembles at Artscan over the years, Mr. K has noticed there are some artists who have the ability to “connect” with the children in the audience:

I don’t know... You’re looking for it... I don’t know how to describe it, but you’re looking for the performer who can... who has the presence,... the.... rapport with children. It doesn’t take long to show.
It's funny, and I don't know how to describe it, but when you're there and you're sitting there, you know within the first three or four minutes whether the performer has it or... doesn't have it..... And you can tell, in seconds almost, whether the performer is able to relate to the students. Whether they're, as opposed to talking down to them [the student audience], whether they're able to relate to them. Whether the things that they are doing, the students are reacting to.. At Artscan, of course, you've got cameras, so you can see the faces of the students at the same time that you're watching the performers.

This ability to "connect" and establish a rapport with children is absolutely paramount to the success of a school performance, in Mr. K's opinion. Without it, he believes that a school concert will not only be unsuccessful as a musical event, it will also be a failure as an educational event:

Although you are dealing with education... you can have someone up there telling them about a horn, a clarinet, or whatever. And unless they've got the audience first, it's a waste of time.... Once they've got them... they could tell them anything they wanted up there and the kids are listening.

Concert Series Organisation

Each year in late spring, Mr. K. joins three other school representatives and one district music staff member to attend Artscan, which lasts three or four days. During the convention, as many as thirty groups audition daily. Only Mr. K. and the district music staff member hear every audition. Notes are taken for later reference during a meeting of all district staff who attended Artscan. Members of the district committee also play close attention to the reactions of small audiences of students who attend the auditions. These children are, in effect, guinea pigs for the educators and serve to supply them with a true representation of how the artists relate
to the children. Artist evaluation forms provided by Festival Concert Society, a non profit organisation that promotes several music festivals in British Columbia, functions as a booking agency for artists who perform in the schools and organises Artscan, are also filled out and returned.

Two weeks after Artscan concludes, the committee meets to discuss the ensembles viewed. If available, summaries of the evaluation forms submitted by all who attended Artscan to Festival Concert Society are reviewed at this time. Based on this meeting, a short list of recommended performing groups is prepared by the committee. This short list is made available to all schools in the district through the district music secretary.

In addition to the formal procedures described above, Mr. K. described a parallel system which he relies upon in his selection of ensembles. An informal network exists among those who engage musicians to perform in schools in Mr. K’s district. If he is interested in a particular ensemble but has not seen them perform, he will contact others to obtain a review of an educational concert that ensemble has presented. Although he did not participate, he was aware of a similar network functioning on a provincial level and said he thought it played a very prominent role in the large tours that multiple school districts organise in other parts of the province.

Recommendations from various sources figured prominently in the choices the district committee made for their short list of artists. Mr K. explained that new groups seeking work in the district are often asked to perform a few concerts at no charge to facilitate these types of reviews. Unpaid performances are necessary, he argued, because a group must establish a reputation in the district before schools will spend what limited concert funds they have to hire them.

For Mr. K., the organisation of the performance dates and booking of artists revolves around Artscan and Festival Concert Society. Although other, similar agencies promote artists who perform in schools, Mr. K prefers to deal with Festival Concert Society for a variety of reasons. Primarily, he finds the centralised, “one phone call does it all,” nature of the organisation convenient. Because Festival Concert Society determines who will audition at
Artscan and acts as a clearing house for the vast majority of school performances in British Columbia, the society effectively controls which artists perform in the schools of the province. Mr. K. is aware of this power and views it as an advantage for those who organise educational concert series. In the rare event that an ensemble he wishes to engage is represented by another agency, Festival Concert Society will contact them on his behalf and arrange a performance. Dealing with one agency makes the job of arranging the concert series easy:

I phone Artscan, sorry, Festival Concerts. I talk to David there now and he arrange.... He asks who do I want? For what times? I'll ask him about this group, what time are they available?..... We do all that kind of booking..... I get a contract.

Mr. K has been happy with the service he has received from Festival Concert Society and had few complaints. He mentioned there was a high employee turnover rate at the society that had caused some minor problems in the past, but said these were more annoying than disruptive to his concert series. His major concern was the unstable nature of booking arrangements. Although bookings are confirmed months before each school year begins, he mentioned that, almost without exception, every performance date made in the previous two years had been rescheduled by the artists at least once before they actually performed at the school. This instability caused consternation and frustration amongst his staff and in the administration of the daily life of the school, but Mr. K described this as a minor cost to be paid if a concert series was to flourish.

The instability of performance dates and rescheduling Mr. K attributed to the independent nature of the concert series in the school district rather than problems with Festival Concert Society or artists. Most ensembles set aside specific times to tour limited regions of the province. To make a tour economically feasible, they endeavour to coordinate all appearances in an area around these specific times, particularly if the ensemble is based outside
British Columbia. Tours evolve over a period of months and performance dates are seldom confirmed until just prior to an ensemble's departure. A single venue such as the subject school is often rescheduled once larger commitments have been settled. Because few other schools in the district engage performing ensembles, a performance at Mr. K.'s school often is the only one an ensemble has in the area and they will reschedule it to allow a performance as they pass through the area on their way to another. Mr. K. felt the combination of these factors caused the rescheduling problems he experienced. Although rescheduling was inconvenient, it had only caused the cancellation of one performance in two years:

.....artists will book certain times...blocks of time that they are going to be available... but that's available only if they get bookings. Sufficient bookings to warrant a tour.

'Cause a lot of them are from Alberta. So... Like Sun Ergos[ dance company], they were available in May, I think, and January. Well, I wanted them in January. So I spread my bookings around and got another group in May. I was their only January booking, so they didn't come. So you get those kinds of things...
The Concerts

Foothills Brass

Foothills Brass is a brass quintet based in Calgary, Alberta. The group has been together for over fifteen years. During that time, they have presented an average of 150 educational concerts annually. The quintet arrived at the school thirty minutes prior to their scheduled performance. The venue was typical for an elementary school concert. The quintet was set up on the floor at one end of the gymnasium. The audience of children would sit on the floor arranged in their classes for the performance. To the left of the quintet, there was a small display of pictures of the musical instruments they played, the group logo, and, sitting on a table, a large old steamer trunk. Stuck to the trunk were four large brightly coloured cards, each with one of the four words, “tone”, “harmony”, “melody” and “rhythm” emblazoned upon it.

While the members of the quintet warmed up, I introduced myself to each of them and chatted with several about their current tour and the music business in general. Although the performance was scheduled to begin at 10:45 am, the children only began to arrive at that time. It would take several minutes before all the students were seated.

As the children filed into the gymnasium and sat down in classroom groups on the floor, the musicians continued their preparations, wandering about the room amongst the audience. At 11:00 am, after the last student had arrived, the concert began. From the rear of the gymnasium, a solo trumpeter sounded a fanfare. With each new phrase of music, another member of the quintet joined in from another corner of the gymnasium until all five were playing. As the piece continued, the members of the group made their way to the front of the audience. When the final chord rang, the quintet was standing in a straight line facing the crowd.

The next fifty minutes contained a fast paced performance of thirteen pieces of music from several genres and musical eras, incorporating repertoire as diverse as the theme from television’s Deep Space Nine, A Whole New World from the movie Aladdin and a transcription of Antonio Vivaldi’s The Four Seasons. Individual selections were generally short, only one and a
half to two minutes in length, and had a bright tempo. Many of them were easily recognisable to the audience. Each piece was prefaced by a short introduction by one of the members of the quintet. Although the members of the quintet did not wear formal costumes, props were occasionally drawn from the steamer trunk to illustrate a point in the lecture and amuse the children. Generally, hats were the prop of choice.

The concert was built around a single theme, “The Building Blocks of Music”. Using one of the brightly coloured cards attached to the trunk in the display to concentrate the children’s attention on either “tone”, “melody”, “harmony” or “rhythm”, each member in turn donned a construction hat and workshop coverall before they introduced one of these elements to the audience. While one member spoke, the others demonstrated the notion through musical examples. This theme served to unify the program and provide a logical development for the audience.

The concert incorporated other elements as well, such as introductions to the fundamental concepts of sound production that is common to all brass instruments, musical form and a minimal discussion of the history of the music performed. Whenever possible, members of the quintet moved through the audience, allowing the children to see them and their instruments “up close, and personal”.

Several times, volunteers were drawn from the audience to either conduct the group, perform as part of a large impromptu rhythm ensemble, or lead the entire student body in a piece entitled Everybody Wash. These activities served two functions. They brought the children into the performance and served to break down some of the traditional barriers between performers and audience. They also allowed the children to discover music for themselves through experience. An important side effect was that these activities also gave the children the opportunity to move and release some of the pent up energy that had built as they sat patiently on the gymnasium floor.

Generally, the children were a well behaved and polite audience. Despite this, teachers kept a stern eye on their pupils. Several times, a stern word or “evil eye” from a teacher served to stop fidgeting by a bored student before his or her activity became disruptive. The
large size of the audience partially contributed to this problem. With more than 500 children in the gymnasium, the quintet found it hard to hold the attention of every student and those who sat at the back of the room were the hardest to reach.

Based on the behaviour of the children, the program seemed to reach most of the children in the audience, who ranged in age from five to thirteen years old. After the concert, I briefly spoke to the leader of the group about reaching such a wide age range and he said “We target for grade four and a half or so. It’s surprising how many kids you reach when you do that.” The results of this approach had been evident in the activities observed during the concert. The youngest and oldest children in the audience had been the first ones to exhibit signs of restlessness.

At one point in the program, one member of the ensemble spent several minutes in a dialogue with the audience as he introduced the fundamental concepts of how brass instruments produce sound. Despite his numerous questions and prompts, it was evident the students had no idea how a musician created the sound of a brass instrument. Using a rubber hose and funnel to represent the basic parts of a cylindrical brass instrument and a trumpet mouthpiece, he demonstrated how the sound was amplified and projected by each part of the instrument. Still, the audience could not answer his questions about what the sound source was for a brass instruments. Eventually, one grade seven student, who played the trumpet in the school band, provided the correct answer. After the performance, the demonstrator told me the information he had tried to draw from the audience was in a study guide the group had provided the school several weeks prior to their concert. From this evidence, it appears that little, if any, pre-concert preparation had been done with students. This assumption was substantiated later in the program when the children were given the opportunity to ask questions of the quintet. Some children did not know the names of the instruments that were played; others asked questions about how they worked. All this information was in the study guide.

Foothills Brass is a fine ensemble of musicians. Their fourteen years of experience was clearly evident in their presentation and their ability to establish and maintain a rapport with the large audience at the subject school. In addition, the high level of artistry that they brought
to their performance and refusal to patronise made their performance an enjoyable and educational one.

The Euphorics

The Euphorics are an a capella vocal ensemble based in Vancouver, British Columbia. The quartet of studio musicians has been together for twelve years and has presented school concerts for over nine years. During that time, they have presented over 1000 performances for children. When I arrived at the school, the group had already been there for some time and had set up their PA system. While the vice principal set up the chairs, the two men in the group threw a football around the gymnasium. The women were in a change room getting ready for the concert. Like the previous group, the quartet chose to perform on the floor close to the children and avoided using the gymnasium's stage.

As the children entered the gym, I spoke with the leader of the quartet. He told me he has performed for children in schools for over twelve years as a soloist and as a member of the vocal quartet. We discussed the music business and he mentioned his solo act was getting little work, much to his disappointment. He attributed this to budget constraints on schools and to the fact that he thought his agent was “too nice”. He also said his solo concert contained some “radical” songs that dealt in a realistic way with the conflicts that children have with their parents (he gave an example of a song about the bargaining that goes on between a parent and child over what time they agreed he would go to bed and how a deal was struck) and felt that the inclusion of those kinds of songs may account for the lack of success of his solo concert.

Once the audience was seated, the concert began. From the beginning, the concert was slick and fast paced. Throughout, choreography played a big part in the presentation and the foursome was extremely animated in their delivery. At times, their performance bordered on clowning. The emphasis on silliness was reflected in the appearance of the group too. Members of the quartet wore brilliantly coloured tee shirts with the logo and name of the group stencilled on them, brightly patterned sweat pants and high-top sneakers. The children loved it.

A short introduction was sung by the group and this segued into a Nylons style version of
Rockin' Robin, complete with choreography and audience hand clapping. This was followed with the first of many participation pieces. One member taught the children lyrics to a Hawaiian song about paddling an ocean canoe and several Hawaiian phrases for thank you, cooperation and Merry Christmas. A subtle moral lesson about cooperation and helping one another was also delivered as these phrases were taught to the audience. The song consisted of the quartet singing and the children shouting “HUH” and raising their fists in the air when signalled. Students were encouraged to sing along, if they felt so inclined. Throughout, there was lots of joking and interaction with the children.

The next piece was a round built on a major scale. The member who delivered the introduction explained that a major scale contained eight notes and how the quartet would create a song by singing the degrees of the scale, identifying them as the numbers one through eight. The explanation was superficial and no explanation was given for the inclusion of a chromatic passage in the melody that followed. The quartet sang the song in unison while they held up a corresponding number of fingers to the note they were singing. Then they sang the song as a four part round. Finally, they sang it in four part harmony.

The major scale song was immediately followed with the Banana Boat Song. Once again, the children participated. In this piece, they were encouraged to sing the refrain and clap their hands.

A brief history of western a capella singing followed. While one member talked about each selection, the other three demonstrated: “whale song”; “cave man song” (We Will Rock You); “Gregorian chant” (Kyrie Elison); “Southern Baptist hymns” (Amazing Grace); “Gospel music” (Swing Low, Sweet Chariot); and the theme from Carmen San Diego. Each excerpt was only eight to sixteen measures long and segued into the next excerpt. Actions of the singers reflected stereotypes associated with the music sung. “Cave man song” was accompanied with ape-like behaviour while “Gregorian chant” was accompanied by postures reminiscent of choir boys singing in church. The piece segued into another original, A Capella which was about a capella singing.

A brief discussion of the instrument families of the symphony orchestra concluded with
the quartet singing Pachelbel's Kanon while pretending to play string instruments.

The next song was another participation song based on a South African chant. While the quartet sang the song, the children clapped a rhythmic pattern.

Dem Bones followed. Here the children were asked to stand up, point to the various bones of the body as they were introduced and jump up and down during the chorus. The leader used this song as an opportunity to make fun of the teachers, asking them to sing along with the quartet and do all the movements and then teasing them when they wouldn't participate.

The concert closed with a song introduced as a song of friendship. Lean on me was performed in an quasi gospel style.

This performance was the product of extremely polished professional musicians. Their delivery was slick and the entire performance flowed with precision and ease. Despite complex choreography and silly antics, the musicians maintained singing of the highest calibre throughout the concert. With the exception of one piece, every song in the concert was easily recognised by the audience; almost every selection was a popular music tune or extremely well known piece of classical or folk music. The bright costumes, highly animated style and choreographed presentation of the singers appealed to children. The rapid pacing didn't allow anyone to lose interest. Only a few minor discipline problems were noted in the audience during the concert. Educational portions of the performance were presented in a manner that maintained a focus on entertainment and treated the educational idea as secondary to having fun.

Having fun and participating were definitely at the heart of this concert. The performers succeeded in keeping the interest of the entire audience throughout and the numerous participation pieces kept them from fidgeting towards the end of the program. The readily accessible material of the performance, the fact that the group was a vocal ensemble and spoke or sang throughout the concert and the emphasis on entertainment over education made the question period near the end of the concert almost unnecessary. The questions that were asked had more to do with the individuals in the group and their history than about music.
The Musicians

They have slogans like “Live music is best” and that kind of stuff.

Live music is just different... It’s an experience and it’s an “event”... Just like a hockey game. I mean, yeah, you can watch it on TV but it’s not the same as being there. It’s just different. You get more hyped and more into it.

Due to touring schedules, it was impossible to formally interview every musician in the two ensembles observed as part of this study. However, I did manage to speak with every musician and conduct a formal interview with one member of each ensemble. Questionnaires based on the questions used in the interviews were given to the other members of both groups. Of seven questionnaires distributed, five were returned. The contrast in intent and personal beliefs regarding the function of educational concerts between members of these two ensembles was evident in the responses to the questions asked.

These musicians come from two separate musical traditions. This was most evident in their musical educations and experiences as professional musicians. The brass quintet members were all strongly rooted in the classical musical tradition. All of them had extensive university training in classical music and held at least one degree in music or music education. Three of the five also hold a master’s degree in music. One is in the midst of studies towards a doctoral degree in music. For many of them, their experience with the brass ensemble was their first professional experience as a musician. By contrast, the singers were equally rooted in the popular music tradition. The emphasis amongst this group of musicians was on experience rather than a formal music education. All had been singing from an early age and had over ten years of experience as professional musicians. Although only one singer held a degree in music, two had completed a commercial music diploma program at local community college. The other member of the quartet did have a university degree, but not in music.

Several themes that dealt with music, education, and the role musicians play in schools emerged from their responses. These people hold a passionate commitment to their art and what they are doing in the schools. Without exception, every musician believed their performances
were important to the lives of the children who saw them perform. Ideas which centered around musicianship and the images the musicians attempted to project to their audiences were relatively uniform between both ensembles. However, there was a marked difference in the perceived function of the concerts and the educational emphasis that should be placed on concerts in elementary schools. These people see themselves as more than mere entertainers working in schools. They are sensitive to the power they have to influence children and are aware of how their actions affect their audience's perceptions of the adult world.

The dominant theme was the ability of professionals to present music of the highest calibre to young audiences. They believe their level of expertise can bring something to music in schools that classroom teachers cannot, and should not, be expected to bring. The excitement generated by their performances was seen as a positive force and a result of this artistic excellence. Many of the musicians believed this excitement could break down the reluctance young children often have towards music they did not know and could encourage them to seek it out:

A professional musical product is something we've dedicated our lives to.... Music,.... and the performing arts in general. I think it makes them think about music in a way they might not have before. We try to give the kids a good experience so they can go and have similar experiences {aesthetic} throughout life. We're trying to give them some kind of musical foundation.

Another said:

We do this for a living and have the time, the ability and the energy to put together something kids will really like. It's really cool when we get an audience of little guys excited about music.... If we can turn them on to listening to us, they might go buy a CD or something of music they've never
heard before.

Another dominant theme was stated clearly by one musician. She believes people develop self discipline through a study of music and that a study of the arts fosters different ways of viewing the world. This, in turn, allows one to view their life in different ways from the empirical, scientific approach that she sees as being the dominant paradigm in contemporary education. She believes that performances that challenge children to think about music in new and different ways may begin to develop this type of creative thinking:

I think we need the arts and culture in the school. On a regular basis. Because it’s a whole different aspect of education. To become as good as we are at what we do takes hard work and self discipline. That shows in our performances. We’ll lose a lot of the self discipline that needs to be instilled in children and just a self governing capability.

It teaches them to think in different ways, too. Like, instead of just thinking linearly, to think around a subject instead of just going...
“ZZZZZZ”... straight forward.

I think teaching kids that it’s okay to have fun in a structured way. Teaching a little bit about self discipline so that they don’t run into trouble in terms of getting into fights or... Just learning to control themselves. Ya know.... So much of the trouble that we see is a lack of control and they’re not taught that at home. And teaching them that it’s okay to have the control and that it’s not abusive or it’s.... It needs to be there.

A similar sentiment was echoed by another musician who said he felt the way the members of his group interacted presented children with a different view of adults and how they could be:
We try to show the kids that it’s okay to have fun and be comfortable with yourself, no matter who you are.... even as an adult. If we do our job right, the kids see that chemistry by watching how the members of the group act during our show.... the way we interact with each other and the audience.

It was generally agreed that “chemistry” or how the personalities of an ensemble’s members interact with each other and with the audience plays a crucial role in the success of a performance. One musician described the importance of the audience-performer chemistry in the following way:

Sometimes, its really hard to keep everybody focussed on what we're doing, especially if it’s the end of the day or Friday afternoon. Shows like that can be really hard. You've got to dig deep and find that extra bit of “show-biz” to keep the kids with you.

Several musicians commented on the difficulty they had holding the attention of large audiences of children of such a wide age range. Here, the chemistry between the performer and their audience was crucial. Many felt that one’s ability to project their personality over the crowd was crucial to interacting with the children in the audience:

If you have the energy and the personality.... uhm, personality “aura”, the kids will listen to you. You can just stand there and wait for them to be quiet and they will. If you have the strength of personality to do it.

You have to be careful too. If you’re too heavy or come across like a bitch, the kids are going to turn off right away. It’s sometimes a hard line to toe, especially if you’re having a bad day or the show just isn’t clicking like it should.
Another said:

Large audiences make it tough too. When you’re trying to entertain 600 kids, it’s almost impossible to reach everybody all the time. Ideally, we would like to perform for no more than 300, but most schools can’t afford to book us for more than one show, so it’s all or nothing. We try and keep the energy level as high as we can and that seems to work.

Educationally, the views of the musicians were split. Members of the brass quintet all felt it was important that they educate their audience. In contrast, the members of the vocal quartet felt education should not be the primary objective of their concerts. The contrasting views on the importance of the educational content between the two groups can be illustrated in two statements. The first is from a member of the quintet who believes that the primary job of any musical ensemble performing in schools is to broaden the perspective of the children who hear them perform and open their ears to new music:

We need to educate them towards classical music and the fact that it’s okay to like classical music. It’s okay to listen to it. It’s okay to listen to rock and roll, but classical music has as important a part in life as does rock and roll or country and western or whatever.

Like, kids hate peas. But, you know, they learn to like peas eventually. Kids may not like classical music, but.... or they may not like dance or they may think it’s too artsy fartsy, but if we can educate them to think in a broader spectrum...

This statement is from a member of the vocal quartet. She felt the primary job of musicians in schools was to entertain children and present a positive model for them. This individual felt the music was the medium to other educational goals:
I don’t think it should be our job to educate kids how to comb their hair or count or about how music works. I think it’s more important that we do what we do…. and let them decide for themselves what our music is about. Our shows teach kids about self expression….about being comfortable with yourself. And that having fun is okay.

When asked if feedback from educators was important in the development of their educational concerts, the musicians felt educators had few, if any, criticisms or suggestions that dealt with educational content or ideas. Many of the criticisms dealt with what the musicians felt were “cosmetic” concerns such as the clothing worn, personality of the ensemble members and the pacing of concerts so that they would appeal to children more. Some of these criticisms were dismissed as being irrelevant. Others were welcomed as valuable because they helped the musicians refine their presentations and clarify them for non musicians:

It really bothers me when we get an evaluation back from a teacher saying they didn’t like our clothes! I mean, what the hell has that really got to do with what we’re there for? I know we look good, and that’s all that should matter. Usually, when we get a form like that, we just throw it out. Sometimes we do get really great stuff, though. One teacher suggested specific vocabulary changes once that made a lot of sense..... So we changed that part of the show.

A member of the quintet gave another example of how a suggestion from a teacher had a positive effect on their performances:

The majority of the time, we get comments back that don’t make a lot of sense. Like “You should all wear the same shirt” or something weird like
that.... We just ignore that stuff.

We have had a few excellent suggestions, though. One was to include a
country tune in our show, which we did. It really works when the kids
suddenly realise a bunch of classical musicians know Tumblin' Tumbleweeds.

Educational concerts for both ensembles developed over time through experimentation
and trial and error. For each group programs represent a compromise of material the
musicians find interesting and enjoyable with what they perceive as educational needs. Here
again, the contrast in objective was evident in the responses of the musicians.

When he spoke about the development of their educational concert, one member of the
brass quintet stated he felt it had been important to build their presentation around a single idea
that children of all ages could understand and use when they left the concert venue. The
intention of the performance was to give students an understanding of music that would allow
them to be critical listeners. This idea had to be presented clearly and concisely enough that
students would grasp it in one lesson and be able to use it when they listened to music in their
daily lives:

The building blocks of music teaches the kids about tone, melody,
harmony and rhythm. My idea was to build a piece of music and to let them
see how you can build a piece of music using one or all of those things and how
each part is important and independent and interdependent.

If we do our job properly, it gives them something to listen to....in the
future. Like, we want them to come away from the show with a structure or
something that they can relate to so that they can relate to music a little more
easily.

One member of the vocal quartet responded educational selections were included in their
concerts only because he felt educators wanted something included in their presentation that
obviously taught the children something:

I think most teachers don’t seem to know exactly what it is that they want from us. We do a great job and the kids absolutely love our show.... they go nuts! Our show is really fun. We get them up and down and doing all kinds of participation stuff. But we hardly got any work in schools until we included some tunes that were obviously “educational”. We had to include a couple of tunes that I can sell as that to convince some teachers we’re worth hiring.

One musician said professional musicians in the school can assist resident music teachers by reinforcing what they are teaching students in music classes. The special status of visiting artists and the uniqueness of their appearance in the school can assist classroom music teachers in getting across an idea:

We can reinforce... what the regular teacher does. The kids see those teachers on a day to day basis and..., like anybody, they will turn them off to some extent, cause they see them all the time. But somebody new coming in.... they tend to listen to them. And, you know, in sneaky ways, we reinforce what classroom teachers do

Another felt appearances by groups such as his provided assistance to music teachers in presenting students with a model of professional musicianship:

A classroom music teacher, if the school has one, often has expertise on only one instrument and even that is not always the case. Teaching demands also make it impossible to keep yourself in top shape so they are placed at a disadvantage. The only recourse available to the classroom teacher it to
introduce students to a variety of music is videos and recordings. These are valuable teaching tools, no doubt, but they do no have the impact and immediacy of a performance by live professional musicians doing a well designed show.

Another stated he believed their concerts could serve to inspire band students:

When I was in grade six, I remember this brass group from Vancouver came to my school.... I’d been playing tuba for about three months then..... I was blown away by the tuba player in the group. I think that performance really helped me keep practising that year. I hope that I do the same thing for tuba players in the schools I work in.

Several musicians saw their role as a professional artist in the schools as a multifaceted one. As well as teaching children about music and providing them with a unique experience of live artistry, they saw themselves as presenting an alternate example of what an adult can do with their life.

One member of the vocal quartet said she believes this factor, although not educational in the traditional sense, is an important bonus of artists appearing in schools, particularly in more remote parts of the province:

In some towns, we're the weirdest things these kids ever see! I think the fact that adults can have fun at their jobs is pretty strange to some of them, too..... If a kid sees that an adult can have fun with their job, and that there's more avenues to life than just straight and narrow..... being a doctor or being a lawyer. Then maybe they're gonna think “Okay, maybe I should look for a job that I can enjoy”.
Another musician commented that she thought musicians provided a different perspective on why one might choose a career in life:

The fact that adults can have fun at their jobs. I grew up with a father who hated his job and it permeated our whole life. If a kid sees that an adult can have fun with their job, then maybe they're gonna think “okay, maybe I should look for a job that maybe I can enjoy”.

One member of the brass quintet quit teaching music in public schools because he was dissatisfied with the public school approach to music education. In response to a question about personal educational values he wrote:

I left a good job in education because my values didn’t align with those of everybody else. I don’t feel the current band/music programs are a very effective way of involving kids in music. I felt a lack when I went to school and many of my colleagues who also didn’t pursue music felt similarly.

I feel a more general aesthetic singing {free} should be the foundation of all music programs, and there needs to be an emphasis on listening and participating, not necessarily on playing an instrument. So many kids struggle for years trying to get a good sound on a trumpet and they never realise what music can do for them. In the end, it becomes a bad experience.

Another stated he thought the performances his ensemble presented were part of what he believed schools should do in connecting the activities inside to those outside the institution.

I believe it is extremely important for public schools to provide students with a broad range of real experiences.... It is the ideal situation to expose young people to a variety of cultural events in a controlled
environment that facilitates proper preparation, context, and follow up of experiences... designed for their age.

The live experience is much more present and immediate than any tape or video and prepares them for similar experiences outside the school. For certain individuals, be it music, theatre, dance, art, or some multimedia extravaganza, such a performance may open their eyes to an exciting world they never knew existed.

One member of the brass quintet felt they could not rely on classroom teachers to prepare students for their concerts, even though a study guide is sent to every school they perform in. Although she feels such preparations do benefit students, she intimated the group assumes they have not been done when they perform. She felt it was relatively easy to ascertain whether preparations had been done:

Some people do the preparation and some don't. The evidence isn't hard to see. When you realise that some of the kids are really well behaved.... and if they know what Chris is talking about when he does the brass thing... then you realise that preparation has been done, whether we sent the study guide or not. If we can bring a crowd up and get them really rowdy and then have them settle right back down again, preparation has been done.

A member of the vocal ensemble voiced a similar opinion:

We do have a study guide, but mainly because it's expected that we send one to the school. We tell them about the different voice types; bass, tenor.... that kind of stuff. About what "a cappella" means and that's about it.... all pretty basic stuff. I don't really know if it gets used or not.... can't really tell during our show. Our stuff is pretty accessible to the kids anyway,
so we really don't need to have the kids prepped for our show.

One musician summed up a sentiment held by everyone I spoke with. She strongly believes the experience of seeing live concerts can expose school age children to something that is unique and exciting. This experience, above all others, can have a powerful and long lasting effect on children that transcends education or entertainment:

And, sure there's lot of good CD's out there and really good sound systems and it's just not the same as going to a concert and actually feeling what's coming off the stage....that's what makes it so special and so different.

And, people will say "Well, why do we need music?" Well, it's just a different way of thinking and a different way of being and a different way of feeling than a hockey game or a basketball game or math or history. It's all just a part of the aesthetics of life. The more rounded picture you have, the better able you are to cope with the stresses of life. The more defences you have against the stresses of life.
The concert series at the subject school operates independent of the curriculum and is not formally connected to any of the other arts programs running in the school. No formalised procedures exist to integrate performances into the curriculum and pre-concert preparations and post-concert activities are left to individual classroom teachers. No follow up or measurement is done to see whether this preparation or post-concert activity occurs.

Mr. K indicated that all ensembles which perform in the schools are expected to provide some sort of study guide for teachers. However, size and contents of these guides varied dramatically; from a single page that briefly described a performance to a thirty page booklet that contained descriptions of instruments, relevant music history and musical terminology, and numerous classroom activities based upon the concert.

At the subject school, study guides are copied and distributed to classroom teachers several weeks prior to the artists’ appearance, but it is left to teachers to use the guides or ignore them. Mr. K observed that during concerts, it is obvious which teachers have prepared their students for the concert and which have not:

They [individual classroom teachers] are given the study guide.....usually a few weeks ahead of time. Now, some study guides are very thin - one page. Other ones are thirty page booklets. We give the study guides, which are provided by the groups, to them....but....how much is actually done in the classroom, I don’t know.

You can tell.... when the performer asks a question... that was related to the study guide. Like “do you know what instrument this is?”...Okay... And it’s not a guitar or something; it’s something different...[Interviewer: a dulcimer, for example]. Yes. And that’s held up there and students sit in classes and you see a group put their hands up in the same area. You know that that teacher, obviously, discussed it with them. How much it’s done, I honestly don’t know. There’s no real feed back on how much they’re using
Classroom Teachers

I had intended to observe pre- and post-concert activities in several classrooms surrounding the two educational concerts observed during the study. However, due to conflicting schedules with Mr. K. and a perceived reluctance on his part to allow me access to classrooms to make these observations, they never occurred.

In an effort to gather data on activities that did occur in the classroom, a questionnaire was distributed to all teachers and group interviews were conducted with several teachers.

Response to the questionnaire was marginal. Only six completed questionnaires were returned. During interviews conducted after the questionnaire had been administered, several teachers could not recall seeing the questionnaire. One mentioned teachers typically receive twenty-five or more pieces of paper every work day and they often discard those they feel are not directly related to what they are doing in the classroom. This could account for the low response rate. As a result, data obtained from questionnaires should be viewed as representative of teachers who see educational concerts as favourable.

Group interviews with several teachers were conducted three weeks after the questionnaire had been administered. During morning recess, I joined the staff and asked them about their feelings and attitudes towards educational concerts. Five teachers were interviewed; of these, only one reported returning a questionnaire. Questions asked in the interviews were designed to develop ideas which had emerged from the questionnaire analysis.

Data obtained through the questionnaire was anonymous. Interviews were conducted with three women and two men and represented teachers of grades one, four, five and six.

The questionnaire was divided into two sections. The first section asked questions about arts activities in the school in general, how the concert series fit into these other programs and the teachers' perceived value of educational concerts. The second dealt with activities that occurred in the classroom before and after a concert.

With the exception of the educational concert series, participation in all arts-in-
education programs at the subject school is voluntary. Student attendance is mandatory for these and teachers are encouraged to join their classes. With the exception of one teacher, all questionnaire respondents and interviewees had attended every educational concert in the previous two years. The other respondent reported attending more than 75% of the concerts.

Only one teacher felt that the concerts were not educational. This teacher described them as "simply entertaining". The rest believed the educational value of these concerts covered all areas of the curriculum and was not necessarily course specific. Generally, they felt the most important element was the exposure to a variety of the performing arts. One teacher's response:

They [educational concerts] expose children to a wide variety of the arts and introduce them to areas they might not know of. Children experience and appreciate other forms of entertainment besides their Nintendos and TV.

When asked if the concerts related to the curriculum being taught in the classroom, several teachers responded that they saw the concerts as an extension of the school-wide music listening program. Some indicated that they felt the concerts were special events and that they should be treated as enrichment and should remain separate from the curriculum. One teacher reported using a concert based on Peter and the Wolf as the focus of a "mini-unit" built around the story which was presented in class. Several teachers noted that the large age range in a school audience made it impossible for every concert to be relevant to every student. Many felt that although the ideas presented in a concert seldom coincided with what was being taught in the classroom when the concert occurred, they sometimes appeared later in the year or in subsequent school years.

When asked what they believed children learned from these concerts, the dominant response was the appreciation of a wide variety of the performing arts. One teacher said "they learn to accept all art forms and find value in them". Several others indicated these concerts promoted cultural understanding. Another stated that professional performances could serve to inspire and motivate youngsters in their own musical endeavours. A first grade teacher
commented on the importance of what she called “magic” in performances and how important it was to teaching children:

Artists should bring a sense of magic to their performances. That sense of wonder that I see in the kids after some of the concerts is really great. If they can transmit that to the kids, they've done something really wonderful.

In response to a question about the most positive aspects of the concert series, several themes emerged. Many respondents mentioned that they believed educational concerts trained students to be audiences in the future. As a result, they believed it was important that their student’s primary experience at an early age was one of enjoyment. One respondent commented on “the variety of themes, content, culture, and mood of performance” as being the primary value of these concerts. In reference to the student participation that is common in school performances, one teacher remarked that “students and staff can participate in a variety of art forms. This allows all of us to learn and enjoy ourselves together”. Another commented that having performers come to the school negated the need to “transport our groups around town”.

A question about the negatives of the concert series brought only a few responses. Most teachers felt any inconvenience caused by them was a small price to pay for the enjoyment and education that did occur.

The primary source of complaint about the concert series was the time taken away from classroom instruction to attend concerts. Although none of the concerts last more than an hour, interviewed teachers commented on how a concert interrupted the flow of teaching when they occurred. Several said concerts distracted their students and that it was hard to accomplish anything in the class for the balance of a morning or afternoon once their students had attended a concert. Although it was mentioned that efforts had been made to solve this problem by scheduling concerts before lunch or the end of the school day, teachers indicated that scheduling was a major reason to withhold support:
It takes time away from our really full days! Teachers are asked today to teach so much— from manners, to safety, to personal safety, good health, etcetera! As great as the concerts are, they interrupt what I’m trying to get done in my class..... sometimes it’s really inconvenient.

One teacher felt educational concerts would be more effective if they were directed at smaller groups of children of the same age. This teacher felt performances directed at groups of children of similar ages could be more effective and would eliminate many of the discipline problems observed during concerts.

Classroom activities surrounding the concerts were the central concern in the second portion of the questionnaire and the primary topic of the interviews. Here, a wide variety of factors emerged with regard to whether or not pre- and post-concert activities were done in the classroom. Almost all teachers reported doing some kind of pre-concert activity, although most said that preparation was extremely limited due to time constraints and other classroom demands. In most cases, preparation involved discussion of what the concert would entail and, if necessary, an introduction to the instruments that would be used during the concert. All teachers reported receiving study guides for over 75% of the concerts that had occurred in the previous two years. Many felt that guides that contained broad descriptions of the concert, brief historical and stylistic descriptions and introductions to specific instruments and vocabulary were the most effective. In only one case did a teacher indicate that a suggested activity had been used in the classroom.

Post-concert activities are also limited. Again, most teachers responded that time constraints forced them to limit the amount of time spent on these. Despite this, almost all reported some classroom discussion following each concert. The degree of integration of concert materials varied, depending on the individual teacher and the material being studied in the class when the concert occurred. Teachers that felt comfortable teaching music were more apt to include an activity other than simple discussion. In the event that some element of a concert did
relate to what was being studied in the class, some teachers attempted to integrate the material of the concert into other subject areas:

It depends.... If something is related to what I do in class, I'll sometimes try to get the kids to do something. We sometimes research a country from which the performers come, or discuss the musical instruments that were used in a performance.

Another reported:

Depending on the concert, there is always a variety of follow ups—discussions, journal writing, finding appropriate library books, displaying posters, etc.

One of the interview subjects, a grade six teacher, reported a reluctance toward post-concert activities. In reference to such activities, he said:

I don't do any worksheets on any of them. I think it's important that certain things are just enjoyed.... It's like a novel. If you read the novel and hand out questions on every chapter, the kids see it as more work. They lose the sense of enjoyment.
Section Three: Analysis

Introduction

The concert series observed in this study is typical of many elementary school educational chamber music concert series across British Columbia. Over five years of presenting both community and school concerts across the province, I performed educational concerts in situations similar to that described in the previous pages of this paper. In many schools, an elaborate series of concerts which had been labelled “educational” was presented to students with no more justification than such a program was “good for the children.” No specific goals or learning outcomes were set out for such concerts series and there were no attempts to integrate the concerts into the curriculum. In the rare cases such standards were laid down, or attempts to integrate were made, we were never informed. Expectations were never transmitted to the ensemble, yet we were expected to meet them. We learned we had succeeded or failed to meet a specific list of criteria only after we had performed at a school.

To most educators, the contention that certain activities be included in the curriculum because they are “good for children” rather than because they teach children skills or specific knowledge would be thought of as ludicrous. Imagine having students play video games because “video games employ computer technology and it would be good if students knew something about computers.” If a program that used video games to teach children existed, a thorough rationalisation that included clear goals and learning outcomes would be imposed in order to allow later evaluation. Playing video games may be enjoyable, but allowing students to play them for that reason alone is unacceptable justification for including the activity in the curriculum. Yet, this type of argument is accepted with little protest when educational concerts are produced for children.

This case study demonstrates how weak rationalisations allow programs to exist in fine arts education when they will not in other areas of the curriculum. Many of the problems observed in this school have existed in educational concert presentation during most of its century of practise in the public schools. Innovations and new techniques developed to integrate professional musicians into the curriculum over the years have had little effect in the present
The amount of knowledge individuals have of an art form is reflected in their attitudes towards its instruction. Attitudes held by educators and musicians towards music are linked to their view of music education. These attitudes are expressed in the goals each group establishes for itself in an educational concert series.

The actions of educators and musicians surrounding the presentation of these concerts result from how they view music and music education. The effects of educators' attitudes are easily observed as they are reflected in the instruction that accompany educational concerts. The effects brought about by musicians' attitudes are limited by the short time they spend with students and are less easily recorded.

**Attitudes**

Attitudes about music and music education are the root reason why educational concert series exist in the forms they do. In contemporary Canadian culture, the fine arts are supported by only a small segment of the population. This limited support is evident in the rocky history of the Vancouver Symphony which has verged on financial collapse throughout most of its existence, despite being regarded as one of the finest orchestras in Canada (Becker, 1989).

Recordings provide most people with their only exposure to music. The recording industry does not exist to promote music as art; it exists to mass market a product. In this case, the product is popular music (Hamm, 1979, Stuessy, 1990). The very nature of this music is reflected in its name. Popular music is designed for mass consumption and to appeal to the largest possible audience. Those individuals who control this industry are interested in sales and profits; not in artistic statement or significance. The public is encouraged to use music as entertainment and not to concern themselves with meaning. As a result, the majority of music people hear daily is derivative, trend driven, and has limited artistic significance.

These attitudes pervade our society and are reflected in those of the educators in this study. The administrator was unclear over why the concert series existed. He saw no reason to establish specific learning outcomes for the concert series or for establishing classroom
preparation or follow up to concerts. His vague leadership in this area was reflected in the responses gathered from teachers in the questionnaire and interviews. Teachers had an equally unclear idea of why the concert series existed and of what benefits students might gain from participation in it. Classroom teachers see music education as one facet of the overall curriculum. It is part of what they are expected to teach children, but is not the primary reason schools exist. Within this context, educational chamber music concerts are seen as only a minor component of what they perceive to be elementary music education. Without clear goals and guidance from their administration, they feel they can not devote more class time to these presentations.

By comparison, musicians have a clear idea of why they perform in schools and of what educational concerts can teach a young audience. Their expertise in music allows them to create concert programs that communicate specific knowledge about music to their audience while they entertain them. Even in the case of the vocal quartet, who stated they preferred not perform "educational" music, educational material presented was clear and easily understood. Musicians have an advantage in that they need only concern themselves with one facet of the curriculum. They can focus their energy on the creation of an educational concert that achieves their goal.

The contrast in attitudes is expected, due to the nature of the two types of respondents and the roles they fulfil in schools. Educators represent the general public in their attitudes; they have little formal training in music and their attitudes about it are derived primarily from the popular recording industry. Musicians have devoted their lives to the pursuit of musical expression. Years of study have given them insight and understanding into the artistic elements of music and of its structure. This knowledge shows in their attitudes about its presentation and instruction. It is the contrast between these two points of view that lead to conflict.
Educators: The Administrator

The administrator who coordinates the concert series at the subject school exemplifies how the popular attitudes outlined above can affect music education. Although he demonstrates a strong commitment to the arts and contends his concert series contributes positively to the local arts community, he has does not understand how to use them effectively in his school. His ignorance of the performing arts (at one point, he summed up his formal music education as "a couple of piano lessons") and music education theory leaves him at a disadvantage in the administration and coordination of this particular educational chamber music concert series. When asked, he could not articulate the criteria he used to evaluate the artistic quality of auditions at Artscan. His admitted ignorance of music left him with an inability to describe what musical elements he looked for in the performances he saw. His selection criteria were centred on the creation of a balance of styles and the presentation of a wide variety of forms of entertainment.

Because he has no musical training to draw upon, the administrator relies on personal musical tastes which I can only conclude have been formed through his exposure to popular media. Evaluation criteria that were mentioned dealt with entertainment and enjoyment factors. To the administrator, a musician’s ability to entertain is more important than the educational content of their performance. He believes that the performers he engages must mesmerise and entertain their audience above all else. As he put it:

Unless they’ve [the musicians] got the audience, it’s a waste of time.
Once they’ve got them, they could tell them anything they wanted up there and the kids are listening.

I suspect he has never thought beyond the superficial entertainment value in his evaluation of ensembles.

The administrator’s reluctance to consult with a music specialist or involve other members of his staff in the selection process was another weak feature of his approach. Upon
his arrival at the school, he had replaced a committee responsible for the organisation of the concert series. Beyond recommendations from others who attended Artscan auditions, he sought no assistance in his selection process. He stated that he did not consult with the music teacher because he felt that unless she could suggest specific ensembles for the educational chamber music concert series, her input was superfluous. Yet, he mentioned she ran a small series of musical concert-clinics for her band students independent of those offered for the entire school. This lack of communication between the individual coordinating a concert series and the school music teacher is typical of many schools I have performed in. Frequently, music teachers invited us to do clinics for their band classes when we arrived at a school. Often, we were told they had never been informed we were available to do clinics or that we were appearing at their school until the day of the concert.

Similarly, the administrator rarely seeks advice from other teachers or parents. Although parents and teachers have offered suggestions for the concert series in the past, he stated he had never engaged an ensemble based on them. It seems odd that this administrator chose to replace a committee which had existed when he arrived at the school and to avoid the assistance of a music specialist in order to organise the concerts series on his own. In light of his limited fine arts knowledge, one would assume he might wish the assistance of as many knowledgeable people as possible.

Finally, the administrator failed to communicate reasons to his staff for the existence of the concert series. Beyond informing his staff of performance dates and the distribution of study guides, his involvement in concert based activities was nonexistent. He believed it was not his responsibility to facilitate the inclusion of the educational concerts in the curriculum or to encourage the use of study guides by classroom teachers. He was not interested in the evaluation of the educational content of concerts or in determining whether students learned anything about music from them.

The administrator appeared to view a successful educational chamber music concert series more as a tool to assist in his career advancement than as a valuable educational experience for the students in his school. During one interview, he stated he had not confirmed
engagements for the upcoming school year because he had applied for a position in another school and intended to "take my concerts with me" if he was awarded the appointment.

Educators: Classroom Teachers

The administrator's attitudes about music, his staff and the operation of the concert series were reflected in responses gathered from classroom teachers. Because the administrator had no rationale for the existence of the concert series or learning goals for students, his staff had none. His decisions not to consult with staff in his selection of ensembles or to invite their participation in the organisation of the program led to the impression by teachers that the concert series was imposed upon the school. Many classroom teachers view educational concerts as another of the endless extracurricular activities they are expected to incorporate into their already full schedule. Most teachers observed and interviewed in this study failed to see much relevance in the educational chamber music concert series.

Like the administrator, teachers' judgments about the concerts were based on criteria derived from their personal experiences with music, rather than educational theory or practices. Every teacher who responded to the questionnaire or was interviewed agreed educational chamber music concerts were a valuable experience for students, but none believed the music presented in them warranted serious study; they preferred to keep the concerts outside of their classrooms. The preparation of students for educational chamber music concerts and undertaking activities based on the performances afterwards was seen as an additional burden to what many perceived as an already excessive load. Several mentioned they saw the concert series at the subject school as a distraction from the more important learning that was occurring in their classroom. Some felt educational chamber music concerts presented at the school provided nothing more than a break from the routine of the classroom and offered them and their students a pleasant diversion.

These data tend to confirm the observations and conclusions of Hill and Thompson (Hill and Thompson, 1968). In a study which included over 2000 educational chamber music concerts, they noted concert preparation and follow up rarely occurred because teachers failed
to see any value in a serious study of the music presented in educational concerts. However, they concluded that when proper preparation and follow up did occur, learning was enhanced.

**Musicians**

In contrast to educators, musicians believe their performances can have a powerful effect on those students who see them. Attitudes expressed by musicians about music often coincided with goals as these people spoke about educational concerts. In some instances, it was impossible to distinguish between the two in their responses. Musicians see music as more than a profession or an activity a person does; their identities are entwined in their vocation and often they cannot separate the two. Music is the motivating force behind the decisions in their lives and is reflected in their behaviour.

Musicians are acutely aware of the power their performance can have on an individual and know that what they do may affect a single child in a profound way. Several stated that if a performance they gave encouraged a single student to listen to music they wouldn't normally listen to or to hear old music with new insight, they had been successful in their quest. The observed concerts in this study indicated musicians have taken the inconsistency found in school educational concert series expectations and used it to their advantage. Their single focus and specialised knowledge allowed them to create educational chamber music concerts that taught students about their craft as well as transmitted specific knowledge and musical facts to their audiences.

All musicians interviewed had clear ideas of what they were teaching in their performances and how they achieved their goals. Within this framework, they saw their performance as a mixture of three distinct components. Musicians see themselves as entertainers; they must present a program students will enjoy. They view themselves as teachers. Both concerts were conceived around two or three themes the musicians hoped to teach. Finally, musicians see themselves as potential role models for students. These three elements combined in different ratios with each ensemble. The exact mix was dependent on the beliefs of the artists and their educational goal.
The most striking attitude expressed by all musicians was their almost universal acceptance and joy in the experience of every kind of music, regardless of their performance genre. Their knowledge of the structure of music allows musicians to understand art and popular musics, to make critical judgments about both and to find aesthetic value in both. This ability allows them to employ both types of music in their performances to communicate their message to their young audiences. They hoped the presentation of all kinds of music in their performances would communicate this attitude of acceptance to students.

Members of both groups demonstrated a passion for music and brought this commitment and excitement to their presentations. One musician stated she felt a good concert was just as exciting as a good hockey game and that her group attempted to transmit that enthusiasm in their performances. Although their approaches to their concerts were almost diametrically opposed, both ensembles were successful in portraying this attitude.

Musicians with thorough education in the western art music tradition believed part of their job as a performer was to teach their audience about music from that tradition. Members of Foothills Brass believed students should leave their performance with some knowledge about the structure of music of the western tradition. They hoped that knowledge might help students understand other art music or listen to their favourite popular song with more critical ears. This attitude was reflected in the design of their concert which incorporated Copland's ideas on critical listening skills. The sectionalised and accumulative approach they adopted resembled a lesson plan that might be employed to teach any subject. The members of the Foothills Brass encouraged their audience to listen critically and to recognise the elements of music they learned throughout the concert.

Although critical listening skill was the overriding message in the educational chamber music concert presented by Foothills Brass, this ensemble also hoped to expose their audience to music they were unfamiliar with; in this case, art music. One member of the quintet said this group was trying to persuade their audiences that it was "okay to like classical music". By mixing a healthy dose of silliness into their performance, they endeavoured to break down the barriers young children often have towards art music. If students could leave with a new level
of understanding of the basic elements of the western art music tradition, they might be encouraged to explore it on their own. If they associated listening to art music with the fun they had had during the quintet’s performance, they might actually do it.

Musicians are acutely aware of the ability music has to give the performer vent to self expression; to communicate emotions that might otherwise be difficult for one to verbalise. The Euphorics strove especially to display this idea in their performance. They opted for an “experiential” approach similar to that described by Gould, Bernstein and Angilette. Their goal was not to teach students specific musical knowledge. The Euphorics wanted their audience to learn subtle morality lessons, actively participate throughout the concert, and have as much fun as they could without creating anarchy. For this group of musicians, music was a mode for the transmission of something extramusical. Here, music provided support for the messages contained in the text. This approach hearkens back to nineteenth century music education practices in England when choral singing was employed to teach children moral lessons (Walker, 1984). Through the careful selection of lyric content in the songs they sang, the Euphorics communicated their ideas and provided ample opportunity for students to express themselves throughout the concert. The choice of familiar popular songs and folk songs as the primary musical source allowed the audience to transcend the music quickly and grasp the moral lessons found in the lyrical content. In addition, they hoped to teach students to respect other cultures and how to behave during a concert, even in the midst of lots of zany antics. All these attitudes were demonstrated by the musicians in their intense performance style and interaction during the concert.

Musicians are acutely aware that they do not fit the stereotypical mould of an adult held by the average elementary school student. Musicians know they have chosen an unconventional lifestyle and are conscious that their concerts may present a different picture of what an adult life can be like to their young audiences. One musician remarked she felt sometimes her appearance as a woman in a nontraditional role, especially a role beyond the norm for the majority of people, had as great an impact on some students as the musical messages in her performance. Others mentioned their representation of adults who enjoy what they do and enjoy
children as much as they do also could strongly influence how children viewed the world.

**Goal Analysis: Educators**

The absence of a consistent set of educational goals or learning outcomes that everyone was aware of and agreed upon was evident during interviews with educators. Educators view the goals of educational chamber music concerts in general, vaguely defined parameters loosely related to education. In most cases, specific “lessons” mentioned in relationship to educational chamber music concerts were associated with other areas of study. However, when responses of all the educators were analysed, a set of implied, or tacit, goals emerged. When questioned what the learning outcomes for the educational chamber music concert series were, the administrator responded there were none other than “it’s a good thing for the kids.” When asked if he chose artists for reasons other than musical or aesthetic ones, he did not respond with any clarity. His ignorance of the philosophies or theories which underlay music education limited his ability to make decisions with grounded knowledge. However, he did express recurrent ideas that I classify as goals during interviews I conducted with him. Many of these were echoed in the questionnaire responses gathered from classroom teachers.

All goals identified clustered around a belief that exposure to a variety of fine arts traditions is, in itself, a positive learning experience for children. However, none of these goals could be described as the motivators that brought this educational concert series into being. They are the results of the program rather than causes of it. Because there are no measures employed to determine whether any goals are being met, it is hard to determine the validity of the program. Still, events observed and interviews did substantiate some goals.

**Music Appreciation and Related Goals**

Responses of educators indicate that the educational chamber music concert series is viewed as essentially a music appreciation instrument which manifests it effects later in a child’s life. Most respondents indicated they saw the primary goal of educational chamber music concerts as the exposure of students to as wide a spectrum of the performing arts as possible.
Teachers believed the series presented children with musical genres they might not see in their home life. The wide variety of ensembles that perform at the school, including musical ensembles, dance troupes, theatre companies and variety acts, clearly demonstrate that this goal is being achieved.

Within the broader goal of music appreciation, several related goals emerged. One related goal was the idea that exposure to a wide spectrum of the performing arts at an early age would lead to active participation in the performing arts or consumption of professional performances later in life. Although anecdotal evidence may exist for this assertion (for example, many professional musicians I know, including myself, feel seeing an educational concert at an early age served to motivate them in their career choice later in life), no data were obtained in this study to confirm this goal.

A goal related to music appreciation was an assertion that these concerts would inspire and motivate children in their own musical pursuits in school. It was believed children who saw professional musicians perform would be more likely to practice their musical instruments and pursue their studies with more zeal. This was also one of the goals of the educational concert series developed by Ms. Brown in Cleveland in 1929 (Williams, 1989). In the 1920s, the transmissional approach to education was the dominant paradigm (Miller & Seller, 1990). Ms. Brown’s approach undoubtedly incorporated ideals of this approach in her program. Despite almost 70 years of change in education theory and practice towards more child centred activities similar to those evidenced in the “Adopt a Player” programs of the Birmingham and Toronto symphonies, this goal is still held in the minds of some educators. In my research, I found no data to confirm this goal.

One first grade teacher believed viewing live concerts instilled a sense of “magic” or awe in students that she believed led to children’s appreciation of music later in life. She mentioned her students were amazed by what they saw as impossible the feats musicians accomplished in their concerts. This idea was the only one I collected that could be loosely interpreted as fitting into the musical experience argument outlined in the first section of this paper. No evidence was gathered in this study to support this idea.
Other Goals

The second most common goal stated by teachers was the development of acceptable concert behaviour in students. Schools serve to educate and socialise children. Acceptable concert behaviour can be interpreted as another facet of this socialisation process. This idea was extended beyond socialisation to include acceptance of others outside one's realm of understanding. One teacher added that he hoped the educational chamber music concerts would teach students to respect artists and accept them without passing judgment on them.

Observations indicate the goal of acceptable concert behaviour is being achieved. Students were polite and observant during both concerts and discipline problems were minor. Whether the related goal of greater acceptance of others is being achieved could not be determined. Without measurement, evidence to support this goal would be difficult to obtain.

Related to the theme of acceptance of others was the idea that educational chamber music concerts could teach students about cultural practices beyond the western tradition. The ethnic diversity of the school population is limited, primarily European and Chinese. Teachers indicated the educational concert series exposed students to cultural traditions from outside these two traditions. The overwhelming emphasis on musical ensembles which are firmly rooted in the western tradition in the programming suggests that this goal is, at best, ancillary and that it is not one of the primary goals of the concert series. Despite this, the inclusion of ensembles such as a Mauri dance troupe and a Russian singing duo in the concert series indicates this goal is partially achieved.

Another goal of the administrator was the support of artists in the local community as federal, provincial and municipal funding for the arts dwindle. The convictions of one individual that these concerts should occur has caused money not normally available for fine arts performances in the public schools to become available. In addition, the affluence of the school's neighbourhood has allowed him to solicit funds from parents capable of contributing more than could be expected in other communities. This series, which presents nine performances annually, does provide limited employment for a small number of musicians. Some of the ensembles engaged were from British Columbia, so in this respect, his goal is
partially achieved.

**Goal Analysis: Musicians**

Musicians' goals were rarely the same as those of educators. Although some did coincide with those of educators, most stated goals were directed at specific learning outcomes. As a result, determination of the success in achieving these goals was harder to attain. The reluctance of the administrator to conduct measurement in the school or to encourage follow up work in classrooms precluded any tests being administered to students.

Like educators, the members of both ensembles believed an important part of their performance was the socialisation process; students were taught to behave appropriately in concert situations and treat musicians in a specific way. Members of both groups remarked on the excellent behaviour of the children during their performances, when compared to other school audiences. This provided further indication that this goal was being met.

The ideal of introducing students to music they might not know was a goal for one of the ensembles. The Foothills Brass performed music drawn almost entirely from the classical repertoire. Recognisable melodies were used sparingly, and appeared at key points in the program to regain the attention of those students that might be loosing interest. Children at this school are offered several music programs which use art music. The many musical ensembles that appear at the school, the directed music listening program and various performance activities could introduce this music to them as well. Whether children at this school were unfamiliar with the music presented by the brass group was not determined as part of this study.

The performance by Foothills Brass was designed to teach students the fundamental elements of music and how to recognise them through critical listening. The unavailability of classrooms for observations and comments from teachers which suggest there is little follow up to concerts leads me to believe the lesson would be all but forgotten in a matter of days. Without evaluative tools, it was impossible to determine whether this goal was attained.

Foothills Brass also wished to teach students that it was okay to like art music and to
demonstrate the self discipline and self control necessary to attain the musical skill to perform music well. Observations during the concert indicated students enjoyed all pieces performed by the ensemble and were impressed with the technical prowess of the members of the ensemble. However, these responses do not confirm that the children developed new tastes towards classical music. Without a pre- and post-tests to measure attitudes of children towards classical music, it would be difficult to determine if this goal was met.

The Euphorics set out to teach the students about themselves. In their performance, most of the music was selected to teach moral lessons about self esteem, self expression and group cooperation. They concentrated on text as the primary vehicle for their teaching, encouraged students to think of what the lyrics meant and to derive new meaning from music in that way. Musical selections served to reinforce the commentary that linked selections together and the lyrics reinforced the lessons taught. Without measurement, it was difficult to determine whether the children learned these lessons of self esteem, self expression and group cooperation.

Members of both groups stated they hoped to demonstrate an atypical adult role model to their audiences. Several stated they believed young people experience intense pressure in our culture to abandon their dreams at an early age to pursue careers that will make them a lot of money rather than supply them with life satisfaction. These musicians hoped that their portrayal of adults doing something they loved with an obvious passion would challenge the status quo and encourage children to follow nontraditional career paths. To substantiate this goal would be extremely difficult. Although musicians performing in schools may present an alternate role model to children, whether their appearance has life-long effects on individual students was not a question in this study. Only a large study of adults might hint at whether exposure to nontraditional role models at an early age affects career choices later in life.
Concert Organisation and Design

When the attitudes and goals discussed above are examined, a pattern of effects develops. How the concert series is organised and how communications between all parties are conducted exemplifies many of the attitudes observed. As we follow the process of concert series development, the effects are amplified with each successive development. There is no communication between teachers and musicians, so both parties function in a relative vacuum, endeavouring to anticipate what the others are doing and why. Teachers see little educational value in concerts or view them as a distraction from the more important business of education and are reticent to perform concert based activities in their classrooms. Concerts succeed or fail due to luck and the performance ability of the artists, not because teachers have prepared their students for a potentially valuable learning experience. The children are exposed to the material and left to absorb or ignore it.

The organisation of this concert series is a relatively simple process due to the centralised agencies involved. There are only three elements: the administrator who engages ensembles for the concert series; the convention where ensembles are auditioned; and the booking agency that acts as a liaison between ensembles and schools.

Planning and organisation of the educational chamber music concert series begins far in advance of the actual performances. Typically, ensembles are engaged four to six months before they perform at the subject school. Once a year, in early spring, the administrator attends Artscan, a convention for performing artists and those who wish to employ them in schools. The convention is held in the gymnasium of an elementary school in the Lower Mainland and runs three or four days. During the convention, over one hundred ensembles audition for a small audience of children and representatives from school districts from across the province. Audience reactions are thought to be an indicator of the success of musicians' presentations and an elaborate video monitoring system allows representatives to observe the children during auditions. During breaks in the audition schedule, representatives informally discuss ensembles and concerts they have given in other schools. Selected study guides sit on a table on one side of the gymnasium and educators are free to collect them, if they wish.
During the entire process, from audition to final contractual arrangements, the school administrator has no direct contact with the musicians. Based on his observations, discussions with others and personal tastes in music, he draws up a short list of artists he wishes to engage in the upcoming school year. Shortly after the Artscan auditions, the administrator contacts Festival Concert Society, a non-profit society that functions as a booking agency for school concerts in British Columbia and organises Artscan. He inquires as to the touring dates and concert fees of the ensembles he wishes to engage and, with this information, draws up a concert schedule which he submits to the agency. The administrator's participation in the process is now complete.

Festival Concert Society personnel contact the musicians and arrange performance dates. Once dates are finalised, the agency mails contracts to both parties. All information exchanged between musicians and educator is transmitted through the conduit of the Festival Concert Society.

In September, the administrator distributes a list of scheduled educational chamber music concerts to teachers. Concerts are scheduled near the end of each month and are spaced approximately one month apart throughout the school year. Even though dates have been contracted, they often change one or more times before an ensemble appears at the school because tour schedules fluctuate and unforeseen events arise. Dates are seldom moved more than one week, but rescheduling is viewed as a problem by the administrator because it causes consternation amongst his teaching staff.

For the past two years, the cost of the educational chamber music concert series has been between five and six thousand dollars. This exceeds the limited budget of five hundred dollars provided by the school board, necessitating a drive to raise additional funds by parents and school administration. An active parents committee solicits donations from businesses and families in the community. These are donated to purchase items and support programs not normally funded by the school board. Several thousands of dollars are donated by this committee towards the concert series. In addition, the administration of this school reallocates some of its school board block funding money for educational concerts.
All ensembles that perform are expected to provide a study guide for teachers. Because there are no guidelines as to format or content, the quality of these guides varies widely and they range in length from one to thirty pages. Some contain extensive histories of the musical traditions represented in a performance and suggested classroom activities while others contain only a synopsis of the concert and a short list of terminology. Study guides are copied and distributed to teachers before an ensemble appears at the subject school; it is left to individual teachers to use them as they see fit. Similarly, post-concert activities occur at the discretion of teachers.

There are no formalised evaluations of the effectiveness of concerts or measurements of learning undertaken by the administration or teachers. Evaluation was thought to be detrimental and one teacher stated he believed it could lead students to associate concert attendance with school work.

The simplified structure described above is a contributing factor to the many problems observed in this study. The Festival Concert Society, which organises Artscan, has reduced the contact between the educators and musicians to a point where, in most instances, the first time they speak is the day the musicians arrive at a school to present a concert. Interaction between musicians and educators is forbidden during Artscan and discouraged by the agency at all other times. Musicians and educators never have the opportunity to discuss goals or concert content. The Festival Concert Society does offer limited guidance to musicians, but this is confined to a list of school performance “do’s” and “don’ts” and does not discuss curriculum or learning goals.

The centralised administration of school concerts by a single agency is unique to British Columbia and allows for this “one-stop” process. The administrator sees this as positive because it allows him to engage ensembles with minimal effort. His contribution is limited to the selection of ensembles and the provision of rough performance dates. The Festival Concert Society effectively controls the negotiations for all other aspects of performances, from concert format to musicians’ fees. This arrangement has met with mixed responses from musicians (telephone interviews with musicians R. Raine-Reusch, J. MacLaughlin, C. Morrison and J.
Prisland). Some like the centralised nature of the engagement procedure because it reduces their need for solicitation of work and has facilitated the organisation of lengthy tours through several school districts. Others believe the addition of an agency has curtailed their ability to create concerts that are educational and meet the needs of schools. These musicians believe the absence of direct communication between musicians and schools is a serious weakness in the system because it negates the possibility of collaboration between musicians and educators in the creation of educational concerts. Although a central agency may make booking tours more expedient, this group argues the loss of interactive contact between creative artists and educators under the present system is too high a price to pay for the convenience. They believe smaller, regionally based versions of the original Artscan idea could allow this type of interaction to flourish once again in British Columbia.

Integration into the curriculum

Remer (1990) states the most important element in successful artists-in-schools programs studied in the United States during the 1960s and 1970s was the integration of the arts based activities with other classroom projects. Programs deemed to be the most successful in teaching students were the product of cooperation between administrators, teachers, artists and parents. Before an artist entered the school, a committee met to establish goals and learning outcomes for a program. Once goals were defined, they were communicated to everyone involved and programs that aligned them with the curriculum were created. Interaction between artists and educators during this stage was vital if goals were to be met. When a program finally began, all parties understood what was being attempted and the outcomes desired. Remer states programs created using these guidelines enhanced a curriculum rather than interrupted it.

Although directed primarily at the plastic arts, Remer’s observations and criticisms are germane to a concert series such as that observed in this study. The concert series studied here is an example of what she described as a well meaning, but ineffective program. Despite the limited opportunities for interaction between musician and students this concert series provides, it fails for reasons similar to those outlined by Remer. Time constraints and the
perceived unrelation of the concerts to the curriculum causes teachers to abandon concert-based activities. To be effective, these concerts must be presented to teachers in a manner that makes them relevant to the curriculum. They must understand what the concerts are trying to achieve and have guidance in integrating them into their teaching.

This school offers an educational chamber music concert program, an artist-in-residence program, a dance program, and a directed music listening program. None of these are coordinated or cross referenced. When asked if the directed listening program contained selections from the visiting musical ensembles, the administrator responded negatively. Remer states the absence of foresight and coordination between programs is typical of poorly conceived and run arts programs. A lack of coordination forfeits the potential learning reinforcement and weakens the effectiveness of all the related programs.

Support for Local Musicians

During one interview, the administrator stated he felt the concert series supported musicians from the local community. In light of dwindling federal government aid to the arts, he believed concert programs such as his could provide a limited source of income to them. He also mentioned the majority of musical ensembles he engaged were based outside of British Columbia. He felt that the variety and quality of local artists was inferior to what was available elsewhere. Several of the ensembles from outside British Columbia were from Alberta. Until recently, a program which subsidised local artist’s performances in schools by 50% existed in Alberta (conversation with C. Morrison, member of Foothills Brass, May 25, 1995). This program fostered growth and development in the quality and number of groups available for schools across the province. A similar program does not exist in British Columbia. As a result, there is no financial incentive to engage local artists in schools and the opportunity to develop educational programs is limited for British Columbia artists. When external groups are brought into the province, this kind of development will not occur. In this aspect, the program is less than successful.

The administrator also indicated the district ran an informal screening process for
ensembles who wished to perform in its schools. Groups that had never performed in the
district are often asked to present several concerts at no charge in order to establish a
"reputation". Several ensembles have presented such concerts at the subject school. No
guarantees of future work are given; performers are told these performances may lead to them
being hired by schools in the future. This attitude hardly reflects the sense of support for the
local arts community which the administrator spoke of.

A community school should, whenever possible, support artists in its own community.
If communication was encouraged between musicians and those who mount educational concerts,
a growth of locally based ensembles similar to that in Alberta might occur in British Columbia
without subsidisation. The present system, which discourages contact between schools and
performers, provides little opportunity for interaction between educators and musicians. Many
musicians who present educational chamber music concerts express frustration over the
apparent lack of concern directed towards what they believe is a valid component of a child's
education and eventually, they abandon public school performances because they believe
educators view something they care so passionately for as being worthless. There is no
opportunity for musicians to develop concerts and test them unless they are willing to donate
their services. The suggestion that professional musicians perform for free is, understandably,
regarded by some musicians as an insult to their integrity. If money is directed to local artists,
the arts community in general will benefit and flourish. Students may seek more performances
of a specific group or pursue studies with local musicians and the musicians will survive to
create more art within the community.

**British Columbian Ministerial Policy or Guidelines**

Over 2500 educational chamber music concerts are given in the public schools of
British Columbia each year (Festival Concert Society brochure). At an average fee of
approximately $575 for each performance, this represents an expenditure of approximately
$1.4 million. Although funds are raised from outside schools to present concerts, some portion
of the fees are derived from Ministry of Education budgets. Educational concerts have occurred
in British Columbia’s schools for almost thirty years, yet there are no policies or guidelines offered by the ministry of education (letter from Art Charbonneau, Minister of Education for British Columbia, November 30, 1994). Nor do guidelines appear in curriculum guides. This situation has allowed educational concert series to evolve in multiple forms across the province. There is no consistency in goals and the implementation of activities varies from none to highly integrated. The virtual elimination of music supervisors in most school districts during the past decade has created situations similar to the one in this study, where an enthusiastic non-specialist attempts to operate an educational program with no training. If Education Ministry guidelines were available, such situations would be curtailed.

Guidelines could be developed in a manner similar to that presently employed to develop curriculum guides in other subjects including music education. A panel of music specialists could establish guidelines and resource lists that would be applicable and available to all school districts in the province. Those who desired a concert series at their school could refer to the guide for goals, suggestions for curriculum integration, and evaluation techniques. Musicians who presented educational concerts could also access these guides and use them to build programs they knew met the needs of the educators and students. Performance standards might then be more uniform across the province and many of the frustrations experienced by musicians and teachers might be eliminated.

Positive Results

Despite weaknesses, this educational chamber music concert series had positive outcomes. The limited goals recorded in interviews with educators are being achieved. Students at the subject school are exposed to an extremely wide cross section of the performing arts from modern dance to “doo-wop” rock and roll, all performed at the highest professional calibre. The inclusion of all facets of the performing arts in the concert series implies all have equal validity. This may encourage students to seek entertainment from art forms outside the popular mainstream later in life.

Some of the ensembles which appear at the subject school are closely affiliated to
specific cultural traditions outside the western mainstream. Although examples given me did not represent cultural minorities in western Canada, their inclusion may foster an acceptance and appreciation for cultural practices of ethnic groups in Canada. The multicultural mosaic of Canada suggests such practice should increase in the future.

Students were exemplary in their behaviour during both concerts. Even in the second concert, where the musicians kept the crowd on the verge of pandemonium, the audience never lost control and students were quick to respond to requests for attention or quieter behaviour.

In their present design, these concerts are not much more for students and teachers than a diversion from the routine of the classroom. These breaks may be beneficial because, like a recess period, they may refresh students and possibly make them more attentive when they return to the classroom.

Finally, students see a completely different type of adult when they see musicians perform in schools. For most elementary aged students, most of the adults they see in school conform to relatively narrowly defined authority figures and seldom are they perceived as being wacky or fun loving. Artists who perform for students often are exactly that. Their performances and the passion they demonstrate for their art may influence a child's perception of what acceptable behaviour is. The fact that this behaviour occurs in a school may give such behaviour a patina of acceptability not found in other venues.
Conclusion

Educational concerts for public school children have occurred for over a century in North America and Europe. During that time, they have evolved from orchestral concerts presented in symphony halls to chamber music concerts presented in school gymnasiums to highly interactive musician-in-residence programs. Each phase of their development has reflected popular education theories of the time and current economic influences on arts education. In addition, a central argument over whether music appreciation should be taught as experience or analysis has been at the heart of the many approaches developed to teaching music appreciation. Although the resolution of this debate is beyond the scope of this paper, its effects can be also be seen in the various approaches taken to educational concerts and has affected their evolution.

The weight of history is evident in the concert series studied. In many ways, it is typical of those which ran across North America and the United Kingdom before the writings of Dewey and Read began to affect arts education after 1940. Although over 50 years have transpired since the writings of these authors began to affect education, many of the educators' goals discerned in this study were the similar to those used to justify programs during this era.

Problems that led educators to experiment with integrated approaches in the United States in the 1960s and to abandon educational concerts in favour of musician-in-residence programs in the United Kingdom during the 1980s still plague British Columbia. The concert series observed in this study exists in an educational vacuum. There is little communication between educators and musicians prior to concerts and only marginal effort is made on the part of the educators to integrate the activity into the curriculum. Musical ensembles are engaged through a third party, they appear at a school to perform and then depart. Students are expected to learn by osmosis instead of through an organised and structured set of ideas. The findings of this study substantiate those of others during the 1960s that indicate this approach is, at best, superficial in its effectiveness in teaching children about music. Although programs such as the one observed in this study may expose children to music they might not otherwise hear, the lack of integration with other learning activities and for the consideration of the creative potential
concerts may offer for classroom learning seriously retards the effectiveness of the program.

This study also brings to light the difference in attitudes about music and music education between the public, in this case acting as educators, and musicians. The value placed on music and the performing arts by the public contrasts with that of artists and affects how the performing arts are represented to students in the public school system. Teachers fail to find value in the performing arts as an expression of the human experience or to appreciate them as a mode of symbolising emotion. They see music as a commodity to be consumed and apply related values to its assessment. Similarly, music education is viewed as an accessory to the real business of education and little value is placed on a serious study of music.

Music appreciation, as described by Copland, is built on the tenet that music is more than a mere sonic experience. He believes music represents as complex an expression of the human intellect as the finest novel, scientific theory or mathematical derivation. To truly appreciate this, he argues the “intelligent” listener must develop critical listening skills. The ability to identify specific elements in a musical composition and appreciate their development will increase the intelligent listener’s understanding of the composition and provide insight into the composer’s intent.

In our society, music is pervasive and has been reduced to a homogeneous, demographically oriented and consumer driven industrial product. The vast amount of music one hears daily is not art; it is a highly processed acoustic construction designed to occupy the background silence and affect peoples’ moods while they work or shop. Most popular music is constructed to reflect what record company executives believe is marketable and will generate maximum profits. Portions of a song are recorded in different cities and assembled by recording engineers into a final product. In both of these instances, the idea that music is an expression of a composer’s intellect or emotions, has been all but eliminated. In light of these circumstances, critical listening skills are crucial to a child’s education. Although Copland directs his writing on music appreciation at art music, his method of critical listening skill can be adapted to any genre of music. Students can be taught to recognise the basic elements of music, regardless of the genre. Once they understand them and how they can be manipulated by
composers, students can begin to learn the various aesthetic values associated with different traditions and adapt their interpretations of the music they hear based on these values. Given these abilities, a student may decide for him or her self which music they hear has artistic significance and why. Without it, he or she will never experience music beyond a superficial level.

Educational chamber music concert series as observed in this case study provide a prime opportunity for children to acquire such skill. The variety of musical genres presented and the superb quality of musicianship demonstrated present educators with the perfect resource to teach students critical music listening skills. Given the resources, teachers could introduce critical listening skills to primary grade children and discuss them in relation to the concerts attended. Simple composition exercises based on the music presented in the concerts could be employed to augment the teaching of the recognition of these elements. Elements such as melody, harmony, rhythm and musical form could be taught and included in these lessons. Intermediate children could continue applying their critical listening skills to the evaluation of the music they hear in the concerts with more sophistication and as a basis for the study of music of cultural traditions. As part of this study, they could learn the various aesthetic values associated with music of other cultures.

Such an approach to music appreciation in elementary schools will only succeed if educators cooperate with musicians to develop such programs. Administrative reorganisation of school boards in British Columbia has resulted in music specialists disappearing from most school board offices and resources for the classroom to create such programs are rarely available. Music teachers are increasingly expected to teach more than music and do not have the time or expertise to develop such programs while they teach full time. Collaborations between musicians and educators at the school level may provide the necessary mixture of expertise to create such programs.

Given standardised provincial guidelines, the need for music specialists in the coordination of educational concert series would be ameliorated. Any teacher with access to ministerial guidelines and the most basic of texts on music appreciation could work closely with
musicians to design a concert and basic lesson plans suitable for elementary classrooms. Such conditions could bring together unusual combinations of educator and artist and encourage the creation innovative programs. Science teachers or language arts teachers could collaborate with musicians knowing guidelines would ensure standards. Once a program had been developed, it could be presented across the province by the ensemble. Properly developed teacher's guides could serve to communicate the educational ideas to teachers in other schools and the musicians could perform confident that their programs were both entertaining and educational.

Further Research

Little research has been done in Canada compared with the United States and Great Britain on the topic of professional musicians performing in schools. Although literature is available on the notion, it deals with the American or British experiences and experiments in the field and is only partially relevant to Canada. Virtually all areas of this field are open to study.

One finding of this study suggests a perception among educators that educational chamber music concerts can be presented merely because "they are good for students" with a corollary that it is unnecessary to treat fine arts education with the same seriousness given other subjects. Perhaps the attitudes discerned in this study indicate that most teachers place a low value on fine arts education and provide a hint at the value placed on fine arts by the general population of Canada. Further research into this area could shed more light on these matters.

The history of educational concerts in North America indicates a reluctance on the part of those who organise these concerts to adopt new theories of education in the design of their programs. Although various projects have been instituted to test new approaches and theories using educational music concerts as the vehicle, none have survived for any length of time. Once research funds have been used, these programs have ceased. Only in the United Kingdom, which has a long tradition of interactive music education, have new methods met with any success. What factors, in music education and outside it, have caused this to be the case in North America? Research is recommended on this question.
Political influence has long played a role in decisions about what will be part of the curriculum in schools. Recent moves by politicians in British Columbia to place emphasis on work related skills in the curriculum do not suggest that music education is seen to be important. Programs have been introduced into and removed from the curriculum for reasons outside those espoused by educators. In this study, several teachers stated they felt the curriculum contained many aspects they believed fell outside the boundaries of "education." They included educational concerts in this, believing that, like these other elements, they had been "imposed" on what they believed already was an overburdened curriculum. Research into how political influence has affected educational concerts, both historically and in the present, would also provide interesting information relevant to this study.

This case study observed only one educational chamber music concert series in a single school. My experiences as a presenter of educational concerts indicate that it is typical of many educational concert series across British Columbia. Despite problems, some elements of this program were deemed positive. Other schools may operate their concert series in different ways, resulting in different positive effects. A large scale study which involves school districts from several regions of the province would indicate how typical the situations outlined herein are and begin to develop ideas on how best to organise and administer concerts in schools.

Over 2500 concerts at an average fee of $575 occur in British Columbia schools each year. This represents an annual expenditure of approximately $1.4 million on educational concerts. The pervasiveness of educational concerts throughout the province and the education ministry funds spent to present them demand that guidelines be developed for the educators who organise concert series and the musicians who present them. Research into the feasibility of a province wide policy guideline manual for concerts is recommended.

Representatives who attend conventions such as Artscan and Pacific Contact evaluate the ensembles they see audition using some kind of criteria. At this point in time, no research has been done to determine what those criteria are. A survey of educators attending Artscan and Pacific Contact could provide valuable insight into the values educators hold about educational concerts and music education. Such a survey could also establish what priority is placed on such
diverse aspects as artistic content, musicians' fees and availability, regularity of scheduling of concerts by those who organise educational concert series and other factors. In conjunction, a survey could be conducted of musicians who present educational concerts to determine what they feel they are doing that is most effective. A comparative analysis of these values could provide data towards the establishment of guidelines for educational concert content. Common factors in responses from both groups could serve as the basis for establishing such guidelines.


London: Bedford Square Press.


Appendix One: Concert Observation Guidelines

1.) **Brief Description of Program.** General thrust and delivery style. Pacing, etc.
   
   Was there a theme or single unifying concept? What was it?
   
   What types of demonstration did the ensemble do?
   
   What types of group activities did the ensemble have the audience do?
   
   How interactive was the presentation?
   
   Did the ensemble give the kids an opportunity to ask questions?
   
   Were the musicians in costume?
   
   How long were individual selections? How many were there in the entire show?
   
   What types of music were featured? How many tunes did the children easily identify?

2.) **How did the kids react?**
   
   Did the program seem to appeal to one age group more than another?
   
   Did the youngest and the oldest kids seemed interested?
   
   From body language, how interested did the kids seem to be in the presentation?
   
   How much fidgeting and fooling around by the kids during the concert?
   
   Was it necessary for teachers to discipline any kids during performance? Describe the situation.
   
   What types of questions did the kids ask?
   
   When asked questions by the musicians, did the kids seem to know what they were talking about?
   
   Was it obvious that pre-concert preparations had occurred before the concert? How and why or why not? (Look for groups of kids in classes that seem to be more aware of what is going on than others)
Appendix Three: Interviews

The nature of this study precludes the inclusion of interview transcripts. To maintain the anonymity and privacy of those who participated, interview transcripts have been omitted. I have included copies of questions asked in interviews and of the questionnaires employed. Except for changes necessary to eliminate identifying information and save space, they are exactly as they were distributed to participants.

Questions: School Administrator

Aims and Objectives

1) Why does this program exist at this school?
   a) Is there a specific educational ideology or theory upon which this program is based?

2) What are the goals or objectives set out for a specific visit/residency?
   a) Educational, cultural, social, artistic? (general)
   b) Do you have specific skills, attitudes, etc. in mind for the children to gain through this program?

3) What is the history of the program?
   a) How did it begin and how long has it been in existence?
      i) Who were the key figures involved in the beginning of the program?
   b) Has it changed during this period? If so, how?

Program Structure

1) Who are the key players in the administration of this program?
   a) District; school administration; staff; parents' committees; musicians; others?
   b) How do they function individually and how do they interact?

2) Describe the process of organising a year long series of concerts visits.
   a) How are musicians chosen to work within the school?
      i) Are there specific criteria used to select chamber music ensembles?
      ii) Is a music specialist consulted in the selection of musical ensembles?
b) With respect to musical ensembles, is an ensembles’ presentation integrated into the general curriculum?

i) Are there any pre-concert preparations done in individual classrooms? When do they occur? Are they coordinated or are preparations left to individual teachers?

ii) Does the school require musicians to create educational materials for use by teachers in the classroom before they arrive?

iii) Are there any post-concert activities in individual classrooms?

iv) Do you employ any measurements to determine whether the children have learned anything that they would not have learned had the concert never occurred? If so, what are they?

v) Have any unforeseen outcomes been observed as a result of previous visits by other ensembles?

vi) Is the relationship between the ensemble and school interactive prior to the actual concert/residency?

c) Describe the booking process.


ii) Do you prefer to deal directly with artists or through an agent?

iii) What is your opinion of the existing services to bring groups in contact with the schools?

   a) Strengths? Weaknesses?

d) Where does the money come from to support this program?

i) Are there revenue sources outside of the school board that you draw upon? If so, what are they and what, if any, requirements do they have for awarding financial assistance?

ii) Are there any activities undertaken by the school to raise revenues for the program? If so, what are they?
iii) Is there any outside organisation or committee involved in advocacy for this program and fund raising?

**Post Interview Reflections**

1. Brief description of interview setting.

2. What was rapport like between me and interviewee?
   
   What was my impression of the interviewee and his/her reaction to my questions?

3. Were there distractions or interruptions during interview? How did they affect the interview?

4. What if any problems occurred with questions?
   
   Anything else in structure that should be changed?
   
   Were there any topics brought up by interviewee that I had not anticipated?
Questions: Musicians

1.) How long have you been doing this type of work?
   a) Is this the primary focus of the ensemble? What other type of performances does the group do?
   b) Describe how your school show has evolved since you began doing performances.
      i) Has feedback from educators contributed to this evolution? If so, in what ways has it changed your performance?
      ii) Do you feel these changes are positive or negative with regard to the artistic integrity of your performances?

2.) Briefly describe your current school show.
   a) Is there a basic theme or structure to it? If so, what is it and why did you choose it?
   b) What is the primary value you hold in your design: artistic merit or educational content or both?

3.) What, if any, types of materials do you provide to schools prior to your appearances?
   a) Briefly describe their content. How did you arrive at this?
   b) Did you work closely with educators in creating this material or did you develop it independently? How and why?

4.) What is your attitude towards musicians performing in the schools?
   a) Philosophical/Educational rationale?
   b) What is your personal intent in your role as a performing musician in a school?
   c) Do you think governments, school boards or individual schools should sponsor these types of performances?

5.) What can you achieve that can not be done by regular classroom teacher?
   a) In your opinion, how does your performance affect the children that view it?
   b) How does your performance affect the school as a whole?

6.) Do you believe that your performances do more than simply demonstrate your craft or introduce new types of music to children? Why or why not?
   a) Do you believe that it affects both students' and teachers' understanding of music and
musicians? How?

b) What about you, as a practising musician appearing in a school performance, is unique and how do you think this affects children's view of musicians?

7.) Do you have any specific educational values? If so, what are they?

a) Do your values differ from those you perceive are the values of the traditional school system? In what ways? How are they alike?

Post Interview Reflections

1. Brief description of interview setting.

2. What was rapport like between me and interviewee?

   What was my impression of the interviewee and his/her reaction to my questions?

3. Were there distractions or interruptions during interview? How did they affect the interview?

4. What if any problems occurred with questions?

   Anything else in structure that should be changed?

   Were there any topics brought up by interviewee that I had not anticipated?
3.) Do these concerts relate to the teaching you are doing in the classroom? Why or why not?

4.) What do you believe your students learn by attending these concerts?

5.) What are the most positive aspects of this concert series?

6.) What are the most negative aspects of this concert series?

7.) What is your personal feeling about professional musicians performing in the schools?

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PART TWO: These questions deal with the activities in your own classroom which are related to each concert.

1.) Do you receive a teacher's study guide for each musical group that performs at this school?
   All(  ) More than 75%(  ) More than 50%(  ) Less than 50%(  ) Less than 25%(  ) None(  )

2.) When study guides are supplied to you, do you use them to prepare your students for concerts? If so, how?

3.) After a concert, do you carry out any kind of classroom activities based on the concert or the study guide with your students? If so, please describe a typical activity.

4.) In general, do you find study guides provided by the musicians who perform at the school useful in your teaching? Why or why not?

5.) Do you feel that professional musicians who present educational concerts in schools should be encouraged to direct their performances at the curriculum being taught in the schools? Why or why not?

   Thank you for taking the time to fill out this questionnaire. Please drop your completed form in the box I have left in the staff room.