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Thanks and Acknowledgements

I was fortunate to visit El Sistema inspired programmes worldwide - all of them in the business of breaking down barriers, interrupting the status quo and bringing new ways to look at how we can empower children, their families and their communities. It was a great privilege to meet, and spend time with, the members of these organizations. They were all busy, engaged in what can be a most challenging form of service to provide, bringing on a daily basis, a mix of compassion, realism and professional support to communities in need.

They gave willingly and generously of their time, expertise and experience and sometimes their homes. Thank You! Thank you also to Glenn Thomas, Eric Booth, the Winston Churchill Memorial Trust for the opportunity and, the Staff and Volunteers of Sistema Whangarei –Toi Akorangi who stepped up in my absence and who found new levels of leadership to steer the ship.

I also acknowledge Mark and our grown up children and my Mum, who supports in so many ways and sees the need for us to empower our children and to take a stand for those less fortunate than ourselves.



THANK YOU

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“The focus is on the collective practice of music, the joy of making music together, a hope-instilling program that enriches the lives of children”.

Executive Summary

This document provides a report on some of the current approaches to social change, community engagement and programme delivery observed on my journey to visit El Sistema inspired programmes (ESIP) in Hawaii, California, Mexico, New Brunswick, Scotland, Sweden, Japan and the Philippines during my 2015 Winston Churchill Memorial Fellowship. Injected by new ideas and fed by collegial support I concluded that there are many ways we could enhance the vision of ‘social change through orchestra’ for Sistema Whangarei. I was also encouraged to recognise that what we have already created in Whangarei is great and compares favourably with any of the programmes visited. There is no question that ESIP programmes make a positive difference to the children and families participating, and to those who birth, create and adapt the programmes. Nurturing a long term sustainable programme in Whangarei, for social change and for the Rights of all children to participate in the arts is essential. Strengthening families strengthens children, strengthening children strengthens families. Music is an accessible pathway for all.

2. Introduction

In 2013, Sistema Whangarei began. It was initiated in as a response to an urgent plea from kuia (elder grandmothers) to find solutions for children growing up in poverty in our Whangarei community and for whom there were few positive outlets. Sistema Whangarei takes inspiration from the El Sistema movement. It is a global movement of people creating programmes to work with children in areas with the greatest need and fewest resources. The purpose is to provide transformational opportunities using the collective practice of music.

In a world where the gap is widening between those who ‘have’ and those who ‘don’t’, positive social solutions to break down barriers and provide opportunities for skill development and pathways for life, are essential for human development and understanding. The younger a child experiences positive and life affirming experiences, the more settled and able they are to participate in life’s challenges. Studies show that self regulation skills and executive functioning are enhanced by the practice of music and couple that with caring, committed and courageous staff willing to do what it takes to provide a space for social transformation, and, you have incredible outcomes.

Between April and mid July 2015 thanks to a Winston Churchill Memorial Trust (WCMT) grant, I was able to travel to Hawaii, Los Angeles and San Diego in California, Mexicali in Mexico, New Brunswick in

Canada, Raploch in Scotland, Gothenburg in Sweden, Soma in Japan, Cebu in the Philippines and later in the year, Melbourne, Australia.

I visited, observed and surveyed 13 programmes the results of which are documented in Appendix A, and I was also able to speak to and interview representatives from several other programmes.

I found that various approaches were being taken to support social transformation –family and community engagement, protocols for child self reflection, regular and intense musical instruction, role modeling ‘growth mindsets’ and specialist training in those areas for staff. Concerts also are a necessity as they play multiple purposes for the delivery of the programmes. Programmes all had the well being of the child as the heart of their social vision. I also was able to reflect on which approaches I felt we could use in Whangarei to enhance our programme’s delivery and thus forward our vision for positive outcomes for our community. The answers received in the surveys depended upon who I was speaking with and may not specifically represent the ‘official’ ‘in writing’ answers of the organization itself although research of each organization via Internet confirms most answers.

The fact that the programmes are well subscribed, many with waiting lists, and have been sustained over the years (10 years for the Harmony Project in LA) shows that it works, and there are numerous studies and bodies of evidence to show that it is. People are strengthened when they can see where they have come from and the ancestors whose shoulders they stand on. A long term programme will provide this ability for our children and whānau (families) to look back and see where they have come from – offering another strength to their tool kit for life and healthy empowered futures. Social change, in and of itself, requires many to affect the change, while working with one person at a time.

Recommendations for the Sistema Whangarei programme include:

- Invite all low decile areas in Whangarei to participate in the programme by recruitment activities through the schools in those areas. Come up with solutions if there are more students than we can fit in our current premises.
- Strengthen our young Māori mentors and challenge them to step up to be leaders and creative originators of pedagogy in a bi-cultural context.
- Be the originators of a strategy to have orchestral music be out in the community at large, to create popularity and to see new El Sistema inspired programmes created throughout Northland.
- Begin a ‘take a musician home for tea’ and invite musicians from all genres to participate.
- Initiate a Sistema tutor’s performance group – a highly advanced performance group to inspire and support senior musicians.

- Enrol politicians, local government officials, business leaders, government department policy makers and decision makers in the long-term viability of the programme and the need to have on-going financial help.
- Continue to build a groundswell of community passion and pride for the Sistema Whangarei programme and encourage and invite contribution at grass roots level.
- Produce a bi-cultural document that explains the kaupapa (purpose) of Sistema Whangarei.
- Collaborate with early childhood programmes and start working with children under six by designing programmes with pathways for children to progress onto instruments in the orchestra.
- Collaborate with Pacific ESIP to have a structured Pacific Focus group for collegial support and also the kaitiakitanga (guardianship) of the Pacific region.
- Build a full symphonic orchestra in a Sistema context. Start towards this in 2016.
- Strengthen ties of collegial support with ESIP from New Zealand and Australia and create a five-year strategy around the development of a Cultural Ecosystem for music and orchestra.

Just like we demand of our students, to be brave and make a sound, no matter how practiced, into the silent void; to work hard to get better, to be seen and to eventually know oneself in the combined voices as a force to be reckoned with, we need to demand of our policy makers, those who have the ability to make incredible leaps possible by providing resources and support, to join forces with other departments, to be brave, to listen to the research, and to listen to our children, giving them a voice. Across the board differences can be made to assist our communities grow emotionally and with strength (kia kaha!), these programmes are set up by committed communities for community- Give them support.

2.1 Aspirations for the tour.

The aim was to research programmes inspired by the El Sistema movement. I chose these particular places and programmes either because of their approach to their mission as social development agencies or because of the population they served. My intention was that by researching these programmes it would provide me with a body of understanding that will be able to inspire and direct our Sistema Whangarei-Toi Akorangi programme for Northland, New Zealand, and to forge links of understanding and mutual resource sharing. In particular my hope was to give a lens to examples of best practice for a) indigenous cultural inclusion especially in pedagogy and repertoire, b) for the initiation and organization of massed concerts to bring together children from different background as a means of growth and understanding, c) how families and the wider community are included in programmes and whether this contributes to the social development of the children. I was also very interested in what was seen to be the background mission and vision, how it was embodied for each programme and what if any differences were obvious as a result of this.

2.2 Background – what is an El-Sistema inspired programme (ESIP)?

The El Sistema movement was the main inspiration from which the Sistema Whangarei – Toi Akorangi programme (‘our programme’) grew. El Sistema began in Venezuela 40 years ago by Dr. José Antonio

Abreu. It was recognised by UNESCO in 1994, and in 1998, was the recipient of a commendation from the United Nations Development Programme as “a visionary global movement that impacts upon the lives of young people throughout the world”. El Sistema inspired programmes (ESIP) are successfully being run as social change agencies in many countries around the world with remarkable results. Studies have shown emphatically that programmes such as El Sistema have lasting and positive effects on communities. Some confuse the El Sistema model with being just another ‘music programme’ but the common aim of El Sistema is to use intensive musical training and orchestra performance to effect positive social transformation for children in society’s most vulnerable communities. There are enormous differences in approach and delivery to your ‘normal’ music programme. It is a deliberate way of working and means that the whole child is taken care of, an approach which aims to build their physical and emotional well-being and their resilience to deal with other aspects of their lives now and into the future.

Focusing on the bigger picture, the orchestra gives children another way of engaging with life. The orchestra acts as a model society, providing emotional support, stability and safety. The orchestra is a unique community, because it’s “the only community that comes together for the sole purpose of agreeing with itself.” (Dr Abreu). It is within this ensemble context that children experience the joy of hard work, the beauty of large groups of people creating music together, and the observation of ‘self’, ‘others’ and ‘we’ over an extended period of time. Additionally, frequent opportunities such as performance and mentoring enhance the development of students’ self-esteem by having them play an important role in their own community, a contributing member of society. El Sistema’s philosophy is based on the idea of music as a vehicle for social change: that the pursuit of musical excellence teaches students to strive for quality in all areas of their lives. The orchestra provides children with the space to learn both musical and social skills.

2.3 Purpose and significance of the study

-This is about social justice for children and positive outcomes for communities.

Children are the unseen, unheard and unwitting victims of poverty and can pass onto the next generation complex problems if there is no effective intervention. A significant part of New Zealand’s high crime, mental illness, and pool of unemployable people is linked to early childhood trauma and neglect. Parts of Whangarei are included in the most deprived areas of New Zealand according to the New Zealand Index of Deprivation 2013. (Atkinson J., 2014.)

Studies show that families at risk of passing on their dysfunction to the next generation live under constant stress from multiple complex problems, which can include: being a young, unsupported mother with little education, a mother who has a number of partners, mental health problems, drug and alcohol abuse, violence, poverty.

The children in these families may be physically and emotionally neglected; may be subjected to physical and emotional abuse; and lack positive stimulation. (NZ Federation of Graduate Women, 2009). The outlook for these children can be bleak and the disadvantage huge.

Our New Zealand experiences of child poverty, chronic unemployment, and poverty related issues are somewhat shared with many countries around the world, however each place has its own unique set of child safety issues and social dysfunction and need for effective strategies to bring about change. Targeted, early intervention in the lives of disadvantaged children promotes fairness and social justice for these children and, at the same time, “promotes productivity in the economy and society at large” through skill development and better social adjustment. Research has further shown that the economic benefits to society can far outweigh the costs of targeted early intervention. And the earlier the intervention, the greater is the rate of return. (Heckman, 2006)

The arts (especially music) can play a pivotal role in the life-long emotional development of children and are proven expressive and fun ways to grow literacy and numeracy and also belonging and aspiration. Music is one of the most powerful forces in the world and one of the best tools available for social change and social action. (Sistema NB website)

“The effect of El Sistema is felt in three fundamental circles . . . in the personal/social circle, in the family circle and in the community. The most miserable and tragic thing about poverty is not the lack of bread or roof, but the feeling of being no one. That’s why the child’s development in the orchestra and the choir provides him with a noble identity and makes him a role model for his family and community.” -- Jose Antonio Abreu, founder of El Sistema

What is already happening in Whangarei?

-Context.

Sistema Whangarei-Toi Akorangi was established in early 2013 by a group of individuals with the strong historical understanding of what is available for individuals and community through community music making (experience from operating with Whangarei Youth Music Inc., teaching and learning music, and experience with mental health provision) but also as a response to the high deprivation rates in some of the sectors of Whangarei and a want and need to interrupt the cycle of poverty and poverty related behaviours and their effect on children in particular. Hearing of the El Sistema movement on a National Radio broadcast in 2011, and recognising the huge benefits for children of our community if we could establish a programme like this, we started investigating, finding information and participating in training.

Sistema Whangarei- Toi Akorangi offers free places to children from the lower socio-economic suburbs of

Whangarei. Children are fed, learn instruments (violin, cello and double bass plus rudimentary skills on piano) and participate in activities such as concerts and galas. Transport by way of volunteers' cars help some children to and from the programme and to concerts etc. This is all free of charge to the children and their families.

Whangarei, Northland's only city, has an urban population of approximately 55,000 and six suburbs were identified as being areas of highest need by their school decile rating. (Wikipedia, 2016). This constitutes a population of 550 six to eight year olds (the current starting age for the programme) who are potential participants in the programme. As of January 2016, 70 children (6-11 years old) were registered with our programme. Operating from two centres – a community building and a school, a cluster of three decile one communities are served in the centralised community building, and the school centre serves local children in Whangarei's poorest area (most do not have accessible transport). Children meet twice a week depending on how long they have been with the programme .

New Zealand is a bi-cultural country (Māori/Pākehā)(Hayward, 2012) with two thirds of the Whangarei population of European descent (Pākehā), approximately thirty percent Tangata Whenua (Māori), and in recent times a growing number from other world cultures. The two official languages are Te Reo Māori and New Zealand Sign Language (NZSL). English, the medium for teaching and learning in most schools, is a de facto official language by virtue of its widespread use. Currently, Sistema Whangarei teaches in English with some use of Māori language in directives, counting, and Māori songs (waiata), and adherence to Māori protocol. Māori children are over-represented in child poverty statistics in Whangarei. (Working Paper no.14 : Reducing Child Poverty in Māori Whānau , 2012) and consequently many of the participants in Sistema Whangarei-Toi Akorangi are Māori.

Funding is supplied through grants and donations and many volunteer hours enable the programme to operate. A youth development programme operates to train and enable young mentors (musical and non musical) to assist with the programme and to build relationships of trust and quality based on respect. Sistema Whangarei operates along side the local youth music community organisation Whangarei Youth Music that has provided opportunities for local young people to come together to play music in groups such as orchestras and bands for the last 35 years.

Whangarei Youth Music would not be called a 'traditional' youth music organisation as it is fully run by volunteers who are mainly parents of the children participating (most who are also working full or part time in other unrelated fields), there are groups for all level of playing ability (thus no requirement for audition) and conductors are often community members or parents who have an interest in training themselves to direct a group. Membership fees also are very low to reduce barriers for families to attend, and parents are encouraged to participate by learning an instrument, managing a band or orchestra or help organise camps.

It is however mostly a music enrichment programme meeting only one afternoon a week and does not consider itself a ‘social change’ programme. Many participants of Whangarei Youth Music would cite however that

“ it made a huge difference to my sense of belonging ”

“the regularity and community kept me sane during my parents divorce”

“this has totally changed my life”

are some of the comments received and there is also a strong understanding and acceptance between all age groups, adults and young people encouraged by the multi-tiered approach. The partnership between Sistema Whangarei and Whangarei Youth Music is invaluable and enables close musical ties with the community, shared resources such as music stands and percussion equipment, shared space and access to youth mentors, and a strong understanding of youth and music.

Few primary schools (ages 5-11 years) offer free instrumental tuition in this current educational climate, thus there is a strong demand for both the services of Sistema Whangarei and Whangarei Youth Music.

‘The biggest thing that determines the quality of arts education learning is the motivation of the learner and the second most important is the quality of the social environment (i.e. it needs to be safe but energised)’ Eric Booth ref. Harvard



Children from the Sistema Whangarei Programme.

3. Method

3.1 Selection criteria, surveying, observation and interview.

In my initial search to find programmes that best suited my study, I located a number of sources from the Sistema Global web site (Sistema Global program directory) referring to contact names and addresses for programmes around the world. Each of these programmes generally had a Facebook page and website linked and I was able to search for programmes showing promise for the size, location, activities and the demographic of communities served by each of the programmes. The Ensemble Newsletter (Tunstall, The Ensemble Newsletters) for the USA and Canadian El Sistema movement was an invaluable resource for examining which of the articles submitted and thus which programmes I wished to study. Eric Booth, senior educator in the El Sistema movement, and Glenn Thomas from Sistema Global also provided email answers to questions about relevancy of programmes for my purpose.

Several Journal articles I had encountered over the previous year, also helped my decision to visit the associated programmes. Once it was determined that a world trip was going to give me best coverage the route was mapped as an east to west trajectory.

The very generous community of Coordinators and Programme Directors of the ESIP were very helpful and offered to show me their programmes without hesitation. Some then offered to coordinate additional visits to other local programmes and activities that helped with gaining more insight into the context of their work. In larger programmes, such as YOLA in Los Angeles, it was difficult to know with whom it was best to communicate with, as there are many parts that make the whole, but with a little time, this became clear. Websites do not always clearly state the addresses of the programmes so pre-planning of transport options was sometimes tricky and imagining what was necessary for logistics was not straight forward, so a level of ‘come what may’ was necessary and allowed for some unplanned but very informative meetings and discussions to take place.

When I met with programme staff, it often became more like a conversation about what was current and pressing and, for some, having the opportunity to vent or just share and to have an unattached listener made a huge difference to their well being for working in what can be a challenging environment. I did however ask 5 questions of each programme (a copy of which is included in Appendix A). These questions were set to give a broad background context to the programme that would not always be obvious when observing sessions in progress. The answers received depended upon who I was speaking with and may not specifically represent the ‘official’ ‘in writing’ answers of the organization itself.

Other questions were fielded as I saw things I wanted elucidated. Notes were written in a diary and photos and video were taken and uploaded onto Google Drive. In most locations I interviewed one or more participants/students or staff and, pedagogical approaches were also filmed. Some of these have been assembled in a Power Point presentation for sharing and has been used for presentations of this tour. Many

more hours of footage are recorded and will be used for reference.

I was able to visit all the key projects I approached except HOLA in Los Angeles, iCAN in Santa Barbara, and Otsuchi, Sistema Japan. I had wanted to visit these programmes because they offer a range of arts based learning along with orchestra, and for Otsuchi, they are still recovering from the tsunami of 2011 and would have been interesting due to infrastructure challenges. In these instances, it was merely that the key personnel were unavailable at my time of visiting.

Organising a visit by phone call (as opposed to just email) tended to be more thorough and fruitful as the level of relatedness was higher and understanding was gained more quickly.

Opus children from Chula Vista, San Diego playing in a concert for parents.



3.2 Projects visited.

The Kalikolehua programme in Hawaii would be my first stop due to the close Pacific ties and a way to learn about the USA programmes on the American continent. Many of the children in their programme are from Pacific Islands as well as Maori children and it serves the community of the housing project at Kalihi.

Forging links with near neighbors and observing how local culture is integrated into the programming was my aim.

I had wanted to visit the YOLA at HOLA programme in Los Angeles to observe how it was delivering its arts based programmes alongside the Sistema inspired programme. When it became obvious that this wasn't available to me I concentrated on observing the YOLA at EXPO and YOLA at LACHSA activities. I had timed it so that I could be part of the build up and performance at the Walt Disney Concert Hall which was a combination event alongside the Los Angeles Harmony Project. I wanted to see how large scale concerts were managed and the logistics. I had also been interested in the fact that the Harmony Project had participated in a study over 2 years to look at the neural development of children participating in the programme and I had read the article "Engagement in community music classes sparks neuroplasticity and language development in children from disadvantaged backgrounds" (Kraus N, 2014). Founder of the Harmony Project, and now their Director of Advocacy and Research, Margaret Martin who is a health professional, had started the Harmony Project from a community health perspective. The Harmony Project and YOLA are somewhat overlapping and both are social change programmes using music as the focus and the Harmony Project was established well before the upsurge of El Sistema inspired programmes in the USA. I found that it wasn't always easy to understand the underlying management structure of some programmes and realised that with so many supporters and, the overlapping nature of social change programmes, this was often the case. Like Sistema Whangarei, the USA based El Sistema programmes are funded mainly by trusts and foundations and with a little government funding see Appendix B1, so I was also interested to see how this looked in programme delivery.

A journal article, "Disrupting the Status Quo, El Sistema...school reform" (Plettner-Saunders, Summer 2014) sparked my interest in the leadership being shown by the San Diego Youth Symphony (SDYS) with their Community Opus project in Chula Vista District. The SDYS's board have made an intensive investment in ensemble music to achieve the audacious goal: education reform through music education. This certainly showed that they were challenging fundamental assumptions about programme delivery and refocusing from being a traditional youth orchestra to one that embraced a community-focused vision to

bring music to all. This interested me in particular because of the very close seminal links with Whangarei Youth Music Inc and Sistema Whangarei-Toi Akorangi and the enquiry as to 1. whether they should operate as one entity or need to be separate entities, and 2. how would we transition children from our Sistema programme into the local youth orchestra? There are obvious differences between the Chula Vista district (population 256,780 in 2013) in San Diego (population 1.36 million) in 2013) and Whangarei (population 55,400) and obvious cultural differences : Chula Vista 's racial makeup being a majority 58% Latino/Hispanic (many being Spanish speakers) and Whangarei being approximately 70% Pakeha (European extraction) and 30% Maori (where English is the main language spoken). The population density of Chula Vista being 1,807.8/km² and Whangarei 554/km².

The implications of these statistics determine : the ease of movement to and from programme, the location of programmes, cultural norms for attendance and employment aspirations, communicating with parents and the wider community, competition from other activities, concert attendance rates and, how fast things catch on, become commonplace or acceptable.

Another article, "El Sistema: Challenging Norms through Music" (Sharp, 2013) piqued my interest for visiting the programmes of New Brunswick, Canada. The article talks about 'glocalisation' the practice of conducting business according to both local and global considerations and how Sistema New Brunswick was addressing local issues (such as marginalization of populations due to language) while also ensuring its belonging in the global El Sistema context. As of Jan. 1, 2014, the New Brunswick population was estimated at 755,464 of which the majority is English-speaking but with a substantial (32%) French-speaking minority mostly of Acadian origin. It is the only officially bi-lingual province in Canada. First Nations in New Brunswick include the Mi'kmaq and Wolastoqiyik (Maliseet). My interest in this area was strengthened by the fact that Whangarei has a similar population density as Moncton NB but also that there is a Sistema programme on the First nation's Reservation at Tobique near Perth Andover, NB. I wanted to see what differences if any, this programme had to other programmes and what stood out as unique so that we might learn from indigenous cultural inclusion into our own Sistema programme. I was aware of the programme in Richibucto NB, which is in a Francophone (French speaking) district but had not really considered visiting due to my not so polished French Language skills. Closer to my visit to NB I could see that the management of Sistema NB were extremely proud of what they had accomplished so I added this location to my visit. I visited the Moncton, Richibucto, Tobique First Nation and St. John centres around the province. Sistema New Brunswick was established in Moncton NB in 2009 as a pilot programme that has now been established in 5 centres around the province with another starting at the end of 2015 and then another centre in early

2016. Growth and establishment of programmes in NB is written into their mission.(Macleod, 2013) El Sistema is often set up in very large urban centres (such as Caracas) so it was important for me to see programmes in areas with smaller populations.

My interest in the Scottish El Sistema inspired programme ‘Big Noise’ based in Raploch, Stirling came about because it is the ancestor/tupuna of Sistema Aotearoa, Auckland NZ from whence I gained my initial experience with the programme before Sistema Whangarei-Toi Akorangi was established.

Two tutors from Big Noise (Joelle Broad and Veronica Urrego) visited Auckland in 2011 and I wanted to reconnect with both of them, reestablishing links and seeing what if any evolution had taken place since 2011. Big Noise also had a toddler group ‘Baby Noise’, a Parent orchestra, and sessions for special needs children (Castlevue) as well as working with children in pre-instrumental lessons. It is accomplishing what many other programmes would like to do and what our programme would also like to do to ensure a ‘place for all’ inclusivity and pathways. Big Noise was established in 2008 and has a wealth of experience. Their team of administration staff is quite large with a Communications Manager (then George Anderson) who helped to organise the visit. They are often visited by students, local politicians and academics so a coordinated visit is important to enable the staff to be able to get on with delivering the programme itself. Sistema Scotland is mostly government funded but a recent cost/benefit analysis shows emphatically that the programme produces more benefit for the community than it costs (GCPH, 2015). Sistema Scotland’s vision could be described as ‘people change lives’ not services or programmes nor music and this greatly impressed on my selection of this site to visit.

My visit to El Sistema Sweden in Gothenburg was specifically to participate in the preparation and delivery of the Side by Side festival (SIDE-BY-SIDE) that brought together 2000 young people to play music and sing together. Two tutors from Sistema Whangarei had been to a Sistema conference in Scotland in 2014 and had been told about the up coming Swedish event, thus I thought it timely to participate. I did not see the regular day-to-day programming but was able to see and hear 2 large-scale concerts and be part of their preparation. The first with the junior orchestra of 600 children and the second with the senior students alongside the Gothenburg Symphony Orchestra plus a massed choir culminating in a concert on stage at Frihammen (You Tube video) and supported by prominent Venezuelan conductor. Young People and their tutors from other programmes around the world also took part, including Sistema Norwich (Trombetta). Observations about what works and doesn’t work when organizing such a large-scale festival were noted as this large-scale concert is something we would eventually like to do with Sistema in NZ.

The international nature of the Side By Side event meant that I was able to survey those participating El Sistema inspired programmes like Sistema Cymru – Codi’r to (from Wales UK) and this was an unexpected benefit. I was also able to participate in a teacher’s workshop with Eric Booth and a conversation about the global el Sistema movement with author Tricia Tunstall (Tunstall, Changing lives: Gustavo Dudamel, El

Sistema, and the Transformative Power of Music, 2012), and a workshop on Sound Painting with Etienne Abelin. Another unexpected benefit was being able to take part in a Young Leaders workshop led by Eric Booth and facilitated by Malin Aghed from El Sistema Sweden.

Japan, and specifically the area around tsunami affected Soma (JAPAN TSUNAMI Destroys Soma City - YouTube, 2011) intrigued me because of the trauma of a natural disaster on a population and how that could be alleviated by a programme like El Sistema. I had heard that El Sistema Japan, and the Soma children's orchestra and chorus, were concentrating in tsunami-affected areas.

I arranged to meet Yutaka Kikugawa (Executive Director/CEO of El Sistema Japan) in Fukushima City, as that was the closest large centre to Soma for train transport from Tokyo due to tsunami damage of the infrastructure. I travelled to Soma with Yutaka and visited both the school club choir plus the El Sistema children's choir as well as El Sistema weekend orchestra training plus I was able to observe a composition workshop for the children by Dai Fujikura.

“It is evident that music has to be recognized as an element of socialization, as an agent of social development in the highest sense, because it transmits the highest values – solidarity, harmony, mutual compassion. And it has the ability to unite an entire community and to express sublime feelings.”

-José Antonio Abreu

While in the Pacific region, it seemed fitting to visit a programme in the Philippines, and I was given Liane Sala's contact in Cebu. Liane is the CEO of Sistemang Pilipino Inc (Sistemang Pilipino). The training and sessions with the children that were to have been held at the time of my visit had been postponed, but I was able to participate in some associated workshops as well as talk with the staff and parents of the programme. I also met with the Japanese run NPO 7 Spirits programme (7 Spirit web site) working with street children, who treated me to a recorder and melodica concert.

Other Programmes not on my Itinerary but visited along the way were:

Orquesta Sinfónica RED Río Nuevo, Mexicali, Mexico.

Fortissimo, San Marcos (North of San Diego)

NPO 7 Spirits programme, Cebu, Philippines.

Other Programmes not visited but interactions with staff or at concerts:

Music Team, Daly City San Francisco

ELM Enriching Lives through Music , Marin County, Ca.

Sistema Cymru- Codi'r to (North Wales UK).

Clarinetists at Kalikolehua, Hawaii



4. Key Learning

4.1 Community and family engagement in programmes.

All of the programmes were clear that community and family involvement was an important factor due to the wider circle of the child's environment and for social impact. All were in different stages of developing ways to include the wider circle of people in children's lives. For some it was made easier to connect with parents due to the nature of the community spread and how children arrive and depart the programme locations. Some had province-wide policy (for eg New Brunswick) to ensure that community and family engagement was developed. Programmes where children are bussed into after school sessions had issues with needing to make specific opportunities to interface with the wider community as they do not see parents at the time of pick up or drop off.

Music is a medium that needs to be experienced, not just talked about, so concerts (even mini ones) open up others to the possibility of what is going on. Concerts, by their very nature, engage a wider community because they are 'for' others to view, listen and enjoy. All El-Sistema inspired programmes have concerts as part of their programming due to the inherent nature of having something to 'work towards' providing aspirational opportunities, and for creating opportunities for children to 'be seen' and acknowledged publicly thus, building confidence and self-esteem. They also have the added advantage of being a way to publicly acknowledge a supporter (eg sponsor, partner school) and are a method of gift giving. They are perfect opportunities to collaborate with other organisations while introducing an educational theme and a great way to engage professional musicians and songwriters in collaborative projects. New Brunswick has established 'Tuta Musica' which is a professional performance group of Sistema NB teaching artists and performs at concerts at a very high level and helps build the profile of Sistema NB but also gives the teaching artists an expanded community to work with. Parent bands, choirs and orchestras were seen to be an effective way to involve parents in the programme. Not all programmes chose this as method of engagement but most had considered it and it was dependent upon resourcing and having staff wanting to initiate it. Some had chosen to have one off 'try an instrument' sessions and these were effective as they gave the parent an important insight and understanding into what it was like for the child to learn and often gave the parent a level of admiration for the child's skill.

Interviewing Parents participating in the Parent bands, choirs and orchestras, illustrated that there was a closer bond created with the child and it was an ongoing way to be engaged with each other in the home with a mutual respect, sharing and assisting each other with opportunities for the child to be the teacher for the

parent. It also broke down barriers between the programme staff and the parents with a much ‘easier’ and related attitude toward them. This then allowed parents to more freely advocate for their children with those in ‘authority’ – a skill beneficial to parent’s confidence and choices in participation. The availability of an activity which included learning for both child and parent was seen by parents who were in the ‘step-parent’ role, a rare and proactive way to become settled within the new family.

Toddler groups were not wide spread in the programmes I visited, but those I saw relied heavily on having a staff member with early childhood education skills and interest to run it . These groups were small (around 5-6 toddlers) and relied on a family member to be participating fully along side the toddler. Venues for toddlers programmes were generally right in the community they served so that parents did not have to travel far (toddler’s requirement for sleep and harder to move them around). Rooms needed to be smaller than those generally used for other programme activities (eg orchestra requires larger rooms than a regular class room), and to be safe for the wandering and curiosity of the toddler.

Whilst there were not large numbers of participants, it is widely acknowledged that the younger a child gets to participate in activities such as these (especially alongside a caring adult), the more resilient they will grow up, and in these particular communities there were few other educational opportunities for toddlers and parents.

A number of programmes created opportunities for community engagement by offering to ‘Take a musician home for tea’ . This novel way of engaging was created in several ways but mainly, a family could request a teaching artist visit their home and play music along side the child. Sometimes there was food supplied by the visiting teaching artists and sometimes it was a larger gathering in the community rather than just one family – once again a factor determined by geographic spread and cultural norms.

Pot lucks (shared food) and family days were offered as ways for families to connect in, and to find out what was going on in the programme. There were varying degrees of uptake with these, some programmes saying that they were poorly subscribed and others having high amounts of success.

Meeting parents at end of day was a proactive way to connect. This required that staff were able to step out of their teaching role and pack-up quickly to ensure there was a connection or to have personnel specifically for that task. Having a system for check-out such as signing out and returning nametags helped to slow the exodus at end of day and to create opportunities for connection. Having a room (away from the teaching space but nearby) for families to gather where they are able to speak to each other created a sense of community during the session time.

One programme stated that the primary focus of a programme needs to be the children and to be cautious about expanding out from that with other community initiatives.

Engaging parents in the programme was deemed to be a very important action however many programmes expressed a level of confusion or frustration about how hard it seemed to be to get the ‘message’ out. Poor literacy, language barriers, lack of skills with electronic media, and lack of parental interest were all cited as issues. Programmes addressed these issues as best they could with translations or bi-lingual concert announcements, community workers and teachers to interface with parents at home, parent meetings as well as newsletters, Facebook alerts, multilingual notices with larger and easy to read fonts and simple check boxes for questions.

4.2 Concert organisation and logistics and child/youth input.

As noted before in section 4.1, concerts are part of all El-Sistema inspired programmes. The scope, complexity and outcomes of the concerts are dependant on the age of the children participating, the skill level of playing and performing, the level of input from professional players and arrangers, the size and numbers of children participating, and the structure of the programme (whether it is a more informal or more structured programme).

Informal concerts performed for students and teachers in the programme can be accomplished easily and often when included as part of the everyday running of the programme. Concerts involving other audience members such as parents and other guests, take more to organise and generally cost money (hire of venue, tutor’s time, administration to notify and advertise parents).

As stated by most programmes, there is a place for all sorts of concerts and both informal and formal concerts are valuable. There is broader community interest in the concerts with a high skill level. In cases where there is a high skill level Youth Orchestra (eg NBYO) in conjunction with the El Sistema inspired programme, this is used to help with awareness and concerts are given once a month. Programmes with more advanced players can create quite formal concerts with multiple outcomes. Younger children and parents can be invited free of charge to these concerts it enables them to contextualise their involvement and where they can aspire in terms of playing skill level. This is very helpful in that it illustrates a clear pathway of what can be accomplished if a child stays with the programme and continues to play.

Small ensembles playing for the younger children as they arrive at the programme in the afternoon is also a way for children to see what can be accomplished. Concerts with children as beginner players are mostly attended by families and community champions for the ‘cause’. A combination of concerts with ‘children only’ performing and those with guests of higher skill level joining in were common. Some ESIP invited

other instrumental groups to join in with their concerts to complete a fuller orchestral sound when their own programme did not currently have tuition in brass for e.g.

Carnivals, expos and community fairs were common places to have concerts/play-outs and at least one ESIP has a specialist Samba band to attend these events.

Concerts for schools were very common and were a way for the programmes to recruit children from the partnership schools. These were a very important way to show what was available from the programme because many of the children from the schools had no previous experience with orchestral instruments or music.

School gymnasiums are used often for large-scale concerts and frequently the stages are not big enough for the larger groups so the orchestra is set up on the main floor.

Student input into the organising of concerts ranged from no input, to, choosing repertoire and venue, designing invitations and concert programmes, creating their own compositions, being M C, and being stagehands. Generally the smaller programmes involved the children in the planning, however one large programme set up a Youth Board to help make decisions.

'The key challenge is how do we nurture intrinsic motivation? How do we create cultures of hunger for learning and have children marinating in more and more beauty?' Eric Booth

4.3 The heart of the Social Vision.

I am very interested in foundation documents/statements and what they elicit for an organisation. I personally find them a powerful tool for staying on track as long as they are kept visible and present. Things do have a habit of turning up anyway – sometimes surprisingly accurate and to the letter so I believe it is worth recrafting these visions to come in line with the collective of the community striving within the programme.

Most programmes stated that the heart of their social vision was to provide a way by which children were empowered to reach their potential by developing transferrable skills such as self-confidence, resilience, life skills, and impacting the 'whole child'. Some programmes included the 'love and inspiration of music' and musical skills along side these other life skills. There was no doubt that at the heart of all programmes was the well being of the child and the right to grow up experiencing success. A number of programmes specifically mentioned the want to impact parental and societal success although these were not as prevalent and several mentioned the want to bring community closer together and to regenerate community. Only one actually specifically mentioned working with under served youth although many implied that the children they worked with could/should have social change available. Several specifically spoke about providing

access to music education, especially to schools, implying that there was little or no access in these situations unless some intervention was made.

4.4 Growth-strategies- ‘Start small grow without fear’.

One of our constant concerns at Sistema Whangarei, is, ‘should we grow faster?’ How do we reach more children, how many is enough for our capacity?. So many programmes I observed around the world are what I call large (300+ children). Logistically, it is a huge undertaking and requires space, and a large number of tutors (15+). Some programmes started large – these had assured start-up funding to ensure enough tutors and large enough space.

Other programmes (like ours) were started as grass roots and grew as resources became available.

The New Brunswick (NB) programme started as a four year pilot in 2011, with expansion plans for 2015-2019 of a new centre each year. The centralised administration in Moncton allows for all centres to get on with working with the children while funding is sourced centrally. This indeed looks like a real advantage. Each centre is encouraged to serve its local community in locally relevant ways while also having commonalities between each centre. Province wide, there is a plan for more growth beyond the 4 centres already established. This includes pathways at all skill levels- Sistema and local children’s orchestras feed into the regional youth orchestras that feed into the provincial youth orchestras that feed into Tutta Musica ensembles (professional ensemble made up of Sistema Teaching Artists) which also feeds into the POPS Orchestra. The growth plan is to add another 4+ orchestras, 22-25 teaching artists, serve 1000-1200 children daily and add 1 additional regional youth orchestra. This is a bold undertaking for the province with population of approx 700,000 and a land area of 72,000km². I was heartened to see that locations and populations for programmes were set up where there was most need. Tobique, for e.g. was a smaller programme (approx. 35 children) working with a much smaller population base. Staff requirements were two Teaching artists (cello and violin), one programme director (also a teaching artist, violin) plus two Educational Assistants. Kalikolehua in Hawaii, likewise was a smaller programme, but with a larger number of tutors due to the decision to provide tuition in wind and strings. Advice is to not rush into wind instruments with our students as this adds to the complexity and cost of the programme but does provide diversity and more options for children not suited to strings.

4.5 Outside the square approaches for social transformation.

This question from the survey was an interesting illustration of what people understood of the concept of ‘social transformation’. In answering this question, people gave examples of solutions they had come up

with to various issues and were most proud of the outcomes. The answers were very individual for each programme but were illustrations of programmes continually questioning how to best fulfill their mission. They generally were about creating environments of connection and autonomy but they were also about large scale impact and influential processes due to community partnerships that didn't exist before hand. In one programme, a comment was given 'the whole thing is outside the box and the key is the deep commitment they have to children'. The approaches being taken were all ideas that could be adopted by other programmes depending on resourcing and access to expertise.

"The biggest transformation comes when they explode musically." –Aaron McFarlane

4.6 Local culture-what is it and how is it integrated?

All of the programmes I visited took the culture of the population they are serving into consideration to varying degrees depending on their mission and understanding. This is a strong element of an ESIP –if it is to succeed in breaking down barriers to participation while retaining and strengthening self worth and trust, an effort to understand and recognise a student's culture helps with connecting the student with the programme. Some programmes introduced cultural activities for strengthening pride and connection to a culture, others using cultural connection more as a way to bring engagement, reduce barriers and be inclusive. There are two observations here. One is that the culture of the population being served by the programme is often not the same as the majority culture of the predominant local population, and two, indigenous culture of an area is not always strongly identified with. As a New Zealander, I see cultural inclusion through a very different lens due to the strength and obvious nature of biculturalism in this country.

Programmes that have many cultures represented in the student population often will attempt to be inclusive of the children's homeland by singing songs from those areas and using the language in greetings.

Sistema Cymru- Codi'r to (North Wales UK) is teaching in the Welsh language in order to strengthen the culture. YOLA and Harmony Los Angeles, have Spanish-speaking tutors to reduce barriers to understanding. What is plainly illustrated though is that the programmes are designed to interface with the child and family where they are 'at' and acknowledgement of their culture helps with that connection.

NB. The term culture speaks to a complexity of factors that make it difficult to define. (Pastora San Juan Cafferty). It encompasses a shared group consciousness, a common history, and common oral and written traditions. Culture, ethnicity, and identity all capture different but similar phenomena making the concepts difficult to define. Language is inextricably intertwined with culture.

"Culture is the highest expression of what it means to be human. It is a measure of our species' contribution to planetary biodiversity. Cultural preservation emphasizes the need to protect, restore, and honor all forms of cultural diversity. It is a cornerstone of community." – (Ecotrust project)



Mariachi Band, Ensemble at YOLA at EXPO

5. Conclusions, Development Strategies, Goals and Recommendations.

5.1 Analysis – Good ideas for us, for others, and not so good ideas for us.

“My first world is humanity. My second world is humanism. And, I live in the third world being merely a human.” – Santosh Kalwar

As human beings, there is infinite variation. As a species however there are various human fundamentals that allow for human dignity. This includes the right to experience music and to know deep joy.

Creating a programme with as much regularity and intensity as I saw in New Brunswick, and in the USA programmes (a five afternoon a week afterschool programme) would not work in my opinion in our area. When parents have to work, the afterschool programme is a compelling option for their children. In Whangarei, our most ‘at risk’ children seem to come from multigenerational unemployed and there is usually someone around for the child at home or in a nearby relative’s home. Other children who come from homes where there is parental support, may be ‘poor’ but usually have several options for extracurricular activities and the children may have ‘too’ many activities for parents to get them to- especially if juggling younger children as well.

This still leaves us with the question of how to create the intensity and regularity of instruction to help our children improve in skill rapidly and thus help affect social change? Will this be enhanced by us providing explicit opportunities to build social skills rather than purely results from orchestra participation?

School busses are used in many of the programmes around the world to bring children to a centralised place. We feel that this isn’t a good option for our programme at this point due to poor self regulation skills of our most ‘at risk’ children and because it is a barrier to building wider community and links with family. Providing personal vehicles to pick up small groups of children is a viable option (and one that we have adopted) because it provides a link between child, family and the driver, and in New Zealand, this is still a viable option insurance-wise.

Opportunities to connect on more levels with families is a great idea and one that we will take on by encouraging interactions at the children’s home e.g. ‘Take a musician home for tea’ and to have activities for parents to build connections and understanding with their children such as taster programmes for parents and preschooler activities.

Including indigenous culture (Māori), which includes language, in our programme is an integrative and socially inclusive way to strengthen biculturalism in our country. This needs to be more than tokenism. Being sensitive to cultures of other children in our programme will also help all children to ‘be seen’ and acknowledged.

5.2 Preferred development strategies from now.

I am convinced that as a programme, Sistema Whangarei needs to keep growing – this is not about the organisation and keeping it going for its own sake, but for providing opportunities for more children to participate. It feels right that we have had a small and controlled start. We have allowed the immediately available room spaces and funding to dictate the numbers of children we opened up to. Infrastructure in our poorer suburbs is generally limited to school classrooms which are small and sometimes very inconvenient and school halls, if they are available, tend to have poor and stressful acoustics. These situations make the delivery of our programme tricky. The children in our programme who are the most disadvantaged come from dysfunctional backgrounds, many with forms of Post Traumatic Stress and hypervigilance. For these children, a calm and stable environment is needed to help them settle and be able to progress. Extreme behaviours manifest whenever there is any external stress. Keeping this to a minimum is our aim- and can be an extreme challenge. Most of these children are participants in our in-school based programme.

The recommendation would be for expanding this programme to operate class wide for the 6 year olds (year one) twice a week during school time and then having the programme be optional with an afterschool component for the year 2's (and older children who choose to join). Children from this suburb walk to and from school to home with very little parent supervision and so it is up to the child as to whether they turn up to after-school classes. This means having a fun and attractive programme. At the moment, the afterschool component is run as a 'club' where children can elect to come, but to get an instrument to take home, they must attend 5 in a row and includes a parent conference. The children strive to get their 'Full Licence' to be able to take the instrument home, but often elect to leave the instrument at school for safety reasons. The club has other stringed instruments they can try, they can practice tunes, or they can work on theory worksheets or learn some rudimentary piano skills. This is very tutor intensive and requires stamina and strong boundaries. I did not see any 'clubs' on my travels but believe it is a good way to provide opportunities for children. It is not, however, orchestra. Many of the children from this community really struggle in larger groups so working in smaller groups and then integrating children into our down town community space orchestra after school on a Thursday (providing transport) seems to work.

There are two Whangarei suburbs of high need not yet covered by our programme. The recommendation is to create a compelling recruitment drive to attract these families to the downtown afterschool programme. Those with transport will be encouraged to carpool and provide transport for those without. Research into costs associated with buses in Whangarei should be followed up. This is not the preferred option at this stage because parents bringing the children into the downtown programme are creating a strong community, and through trial and error we have found busses are not ideal for children with extreme behaviours and poor self

regulation skills. They arrive at the programme so ‘hyped up’, settling into orchestra becomes stressful for them.

Northland (our ‘province’) has an area of 13,789 km² and population of 151,692. Centralised governance for Sistema programmes area-wide is a possibility and I think that if we are to grow more centres it could really work for us to share our knowledge to help initiate programmes in the towns in Northland. There are many children who would benefit from Sistema in Northland and with local’s knowledge and support coming from Whangarei (us), this would be an exciting initiative. After interviewing Bari Gwilliam from Sistema Cymru, I could see a brass based Sistema (multi-age) would work well in the town of Kaikohe. I also believe a school based strings programme could really work for the community of Whangaruru.

Building strong links with the other ESIP in New Zealand, Australia and the Pacific will bring strength and innovation to our programmes.

Strengthening our Australian, Pacific and New Zealand ties means that creating our own Charitable trust for Sistema Whangarei, will seem less daunting. Untangling our management structure from Whangarei Youth Music Inc., is now a viable option as we grow. A structure with a cultural ecosystem such as in New Brunswick, Canada, where each stage of orchestra feeds into a more advanced stage would be fantastic and is something to aim for but would require Whangarei Youth Music have staff build more hours into the running of the organisation as part of their strategy. At this point though, it is not likely due to its voluntary nature. Working very closely with WYM ensures pathways for children to advance quickly into the already formed WYM String Orchestra or to try another instrument if they are able to pay the \$4 per week fee.

There is the need to create a junior full Symphonic Orchestra with a Sistema context, and the first step with this is to bring together the wind players from WYM and the Sistema Whangarei string players for a concert with a series of combined rehearsals.

Taking on creating a full Symphonic Orchestra for the Sistema Whangarei programme will require assured funding for instruments and tutors. A wind instrument programme is more tutor intensive due to the nature of the instruments.

Strengthening our Māori role models needs be a priority for our programme and a strategy to assist them with teaching practice is now underway.

Unfortunately at this time in NZ, there has not yet been a long-term commitment by the NZ Government to help support and sustain the programmes beyond initial pilot phases. Evaluations of programmes from around the world have been conducted for example (Evaluation of Big Noise, Sistema Scotland, 2011) and

proven the efficacy of such programmes for social development. Many other evaluations exist of the benefits of Group Music training and the development of pro-social skills (E. Glenn Schellenberg, 2015). Having this be acknowledged in Government so that the programme can be supported to be long-term is a priority.

5.3 Sharing the findings.

“There is some kind of a sweet innocence in being human- in not having to be just happy or just sad- in the nature of being able to be both broken and whole, at the same time.” – C. JoyBell C.

Thus introduces this section. I am but human which comes with what I know, what I don't know, and with what I don't know I don't know. The space of transformation and breakthroughs occurs in the uncovering of the blind spots. I am reliant on my community of ESIP colleagues to keep me on track, to share knowledge and to inspire. I hope that in some way, sharing my findings has helped reciprocate in this regard. Upon my return from my trip I shared with our wider Whangarei community and Sistema Whangarei staff, a Power Point presentation of photos and videos of interviews with children, parents and staff. A similar presentation was given to Sistema Aotearoa (Auckland) and Sistema Waikato (Hamilton) staff while at a Sistema NZ meeting in Auckland.

I visited Arohanui Strings (Hutt Valley, Wellington) and presented to six staff there. It worked really well when people asked questions prompted by the visuals as, music is an ‘experience’ rather than something that can be described and would often take the recounting of a story or anecdote to explain my point.

While on a visit to the Pizzicato effect (Melbourne, Aust) I was able to share findings in a less formal way with their director while learning about their programme.

5.4 Goals (BHAG), Questions for further consideration.

To grow our programme so that our Northland community knows about Sistema, knows it is available for children and that it is something to be treasured.

Should we and our Sistema Whangarei-Toi Akorangi programme play a role in fostering bi-lingualism? which means both supporting the language and promoting the celebration of the Māori culture?

Schooling must enable Māori to live as Māori and allow them to fully participate and to contribute to Māori communities and the broader society as Māori (Durie, 2001; McKinley & Hoskins, 2011). This does not entail a limiting of the curriculum; rather, it means the provision and access to a full range of contemporary global knowledge so that Māori can also fully contribute as global citizens (Bishop, 2006; Bishop & Berryman, 2012).

Do we have a moral obligation to include cultures other than the majority culture and does this include diversity at the expense of assimilation or does it encourage assimilation?

What other factors besides language, literacy, and cultural/social context differences make communication difficult between the programme and the families, and how can we 'no kidding' impact that?

When we talk of cultural differences are we actually talking about/considering social differences?

Is it worth it to find money for an Evaluation of Sistema Whangarei? Who will that help? – are evaluations actually being noticed and taken into account by policy makers?

There is a distinct lack of acknowledgement in educational policy for the need for music education for primary aged children (ages 5-12) and many communities are taking things into their own hands. Should we get political about this and start to insist? What could our role be in this?

Should we define/direct a clear Cultural ecosystem of orchestras in Northland/Aotearoa New Zealand?

How do get a long-term commitment from government to provide on going funding for successful programmes such as these? (The Scottish Government has just pledged over \$2million for the Big Noise programme)

5.5 Summary statement.

Sistema Whangarei, our programme, is doing a great job in delivering the ESIP to Whangarei. Evidence suggests that we are being innovative and thoughtful in our approach to be a social change agent, and while things are growing slowly from small beginnings, the potential outcomes are enormous. Now established links with ESIP around the world has ensured that people know more about New Zealand and that we are willing to collaborate and share ideas generously. This has strengthened our New Zealand ESIP connections to the point of now collaborating under the banner of Sistema NZ, and, a Pacific Focus group has emerged (informally as yet) from my tour. As we progress these friendships, collaborative, large concerts will be created and I have seen from my travels that we already have many of these project management skills and experience to make them happen. Consulting with our children and staff and asking for feedback more often will enhance motivation especially in the areas of concerts and will bring about a stronger ownership of these activities in future and keep them relevant and fresh.

Our approach to integrating local indigenous culture in our programme is stronger than in many places in the world, and we have made a great start. This will strengthen by encouraging our young Māori leaders to step up and take the lead. And lastly, what I have discovered from asking the

question of others, is that the heart of our social vision of Sistema Whangarei-Toi Akorangi, is about the empowerment of families – strengthening all, strengthens children.

Appendix A1

5 Survey questions asked of each programme

1. How do you engage community and families with your programme?
2. What are the logistics for creating a large concert and how are the children in the programme included in the concert organisation?
3. What is at the heart of the social vision for your programme?
4. What 'outside the square' approaches are being made for creating social transformation?
5. How is the Programme integrating local culture?

Appendix A2

Questions and Answers

El Sistema Hawaii, Kalikolehua

Preamble – Children come from Kalihi housing project, which is in 3 high-rise apartments, and some low rises. Population approx 5000 in a very close distance. Children are aged 6-12 yrs old and attend 2-3 sessions per week depending on funding. No food is provided.

Programme delivery mostly in one room. Building is a community hall in amongst the high rises. Clarinets in the kitchen, cellos in the broom cupboard, flutes on the lounge chair, bucket band outside. Start of session is as children arrive at 3pm they get individual or small group lessons Violin, cello, flute, clarinet and bucket band in small groups and finally bring them together to do a small concert for each other, then dance all together. Tutors are players from Hawaiian Symphony Orchestra and music teachers. Funding is dependent on donations. There are no clear pathways or partnerships with youth orchestra.

Some key observations:

- Communities with quite a number of disengaged parents.
- Schools wanting what they have to offer but not going out of their way to accommodate the programme (they moved out of a poor rural area due to this and set up in Kalihi, thus having to restart their programme).
- Itinerant populations.
- Kids not coming for weeks but still feel part of the programme – no concept that we regard their absence as their rejection of the programme.
- Many children exhibit hyper-vigilance.
- More girls than boys participate.
- They are good at giving kids space to be.
- The children like having male role models.
- Teenagers from local private school help out and can get credits for volunteer work.
- Staff committed to giving the children opportunities.
- Children are exposed to cultural dancing from an early age and thus have pretty natural rhythm.

Interview with Louise Keali'iloma King Lanzilotti (CEO/Artistic Director)

1.How do you engage community and family in your programme?	At Kalikolehua, we invite parents to visit the program any time, and some of them come to individual lessons and entire classes. Children are allowed to bring smaller siblings to class (partly because they are often responsible for their siblings and might miss class otherwise). When we have concerts, we invite the
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	families and the community to attend.
2. What do you do for your concerts and are the children included in the organisation?	We play concerts every few weeks. Some are very informal and are just for the students; others include their families and the entire surrounding community. The children help to form the program, choosing what to play and what kinds of small ensembles they wish to form.
3. What's at the heart of the social vision for your programme?	Changing lives through the beauty, focus, discipline, cooperation and joy of music and to open up pathways for children to be able to succeed in whatever pathway they choose.
4. What outside the square approaches are you taking for social transformation?	We expect excellence, just as we would from our own children. We accept the struggles that the children may have in everyday life and we forge ahead! We take time to listen to them and work together toward the goals they want to attain. Making it culturally relevant. Liaison person (also Hula teacher) lives in the housing project and calls around to the apartments to pick up the children.
5. How is the programme integrating local culture?	Keep culture of Hawaiians by doing traditional dance (Hula) in the programme and also creates a comfort zone. Also, incorporate other songs and dances, and haka from the other islands represented from the children (26 different Pacific Islands). In addition to studying classical music and classical instruments, the children play ukulele and study Polynesian dance of the many cultures represented at the project. We do this because some of us are Polynesian and we understand the need of the families to have their children retain their own culture while studying the music of other cultures.

Children from the Kalikolehua programme, Hawaii



Questions and Answers for YOLA (Youth Orchestra Los Angeles) at EXPO (Los Angeles, California)

Preamble – YOLA at EXPO began in 2007 and was the first programme of the Los Angeles Philharmonic’s YOLA initiative-created in partnership with Harmony Project and the EXPO centre, a City of Los Angeles Department of Recreation and Parks facility. Meeting with Paloma Udovic Ramos (Programme Director).

Key points of interest:

- No transitioning into the Youth Orchestras, as they are the Youth Orchestras in their areas.
- The heart of the social vision is to promote the healthy growth and development of children through the study, practice and performance of music.
- Local Hispanic culture is being promoted through chamber groups of Mariachi.
- Police districts are paying for 4 schools to have the programme.

Questions and Answers for YOLA at LACHSA

Preamble – YOLA at LACHSA began in 2014 through a partnership of the Los Angeles and the Los Angeles County High School for the Arts (LACHSA).

Interview with Director Chrissie D’Alexander, (Programme Director)

1.How do you engage community and family in your programme?	We have recently started a monthly newsletter highlighting team and personal accomplishments, announcements, and anything else our staff would like to share with our family. The LAPhil provides our community with neighborhood concerts for our families. Our recruitment represents a large number of elementary/middle schools.
2. What do you do for your concerts and are the children included in the organisation?	Depends on which concert- Our YOLA conductor leads the top orchestra, and many staff members lead their own teams/groups on stage. More formal concerts, which take place at Walt Disney Concert Hall, are when our top groups perform, and the younger students and families are invited to attend for free. This gives them a reference for where their younger children can go once they put in the work. Our kids have a say in some of the music, such as with our choral program. Our YOLA conductor chooses the rep for our top ensembles. Our younger ensembles choose their music based on the teacher’s input.
3. What’s at the heart of the social vision for your programme?	To promote the healthy growth and development of children through the study, practice and performance of music. Access across the community, transference of love of music to siblings and parents, and an increase in focus, social skills, respect and responsibility amongst all students as they progress in the program. I want them to graduate from YOLA as a better person with a strong foundational outlook on life, which a philosophy including giving back to their community and sharing the joy for music with others.
4. What outside the square approaches are you taking for social transformation?	Including the choir and orchestra together. Youngest kids still get to perform by singing. We hold leadership classes with our students to help them gain social skills and work together with students they may not necessarily work with in other circumstances. As our students get older, this will shift with their age. It is an ongoing mission to keep social transformation at the forefront of our program.

5.How is the programme integrating local culture?	Mexican songs for choir. Working on several ideas to include more of the community (I am not ready to publicize this yet, I'm sorry!). More opportunities for parents to stay on campus, and integration of parent classes amongst our program. We are unable to hold this at this time due to space restrictions, but will have room to do this in the very near future, which I am thrilled about.
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Questions and Answers for OPUS, San Diego

Preamble – A mix of Opus groups and school-based groups operate in Chula Vista. Strings, wind band and orchestras of various levels. Around 28 schools involved. Administered by SDYS.

Key Points of interest:

- A lot of emphasis from the SDYS on getting music teachers into schools.
- Incentives for school to pay for music teachers for years 1-6 is that they will get \$30,000 worth of instruments supplied.
- Same conductor for all groups (Mario).
- Kellogg school principal, Sylvia Echeverria, would like to see some quantified data on attendance.

Interview with Kaitlyn Korogy and Dalouge Smith

1.How do you engage community and family in your programme?	Basics are: parent volunteer opportunities, numerous community performances, classroom teachers learning side-by-side with students, producing a community music education celebration in the spring.
2. What do you do for your concerts and are the children included in the organisation?	We produce concerts that feature only our Opus musicians, and others that are partnership performances with local middle and high schools. Students do not currently participate in organizing the concerts
3. What's at the heart of the social vision for your programme?	For all children to have access to music education. Returning music education to all schools for all children
4. What outside the square approaches are you taking for social transformation?	Working with schools and school district leaders to increase their capacity to provide sequential music instruction for all children from pre-kinder through high school.
5.How is the programme integrating local culture?	Repertoire includes music from the cultural backgrounds of the students.

Orquesta Sinfónica RED Río Nuevo, Mexicali, Mexico- Antonio Malavé (Musical Director/conductor from El Sistema Venezuela) est 2011, Omar Dipp (Director Centro Estatal de las Artes at Mexicali).

Preamble – I had some difficulty with the Spanish language. I understood a little. The Orchestra exhibited a lot of heart and passionate playing with technical expertise. 2 couples are from Venezuela (Antonio and Marli have played with the Simon Bolivar Orchestra) and Brenda and Erik Tovar. All have come through El Sistema in Venezuela. There are 2 full Orchestras. First started by Antonio in 2011 and the second now has 130 children which was built up over 6 months by Brenda and Erik. They operate out of 5 schools 1 afternoon per week.

Ideas from Antonio :

- We are inclusive, work hard, you can start something from zero, anything is possible, hold the children to their greatness, free programme.
- Not all great musicians are great teachers.
- Antonio wants to create a programme for down Syndrome children.
- The culture of the town is mainly American culture but they do some Mexican songs and work with Mexican composer. Antonio hasn't found any local culture that is very strong.
- The building is a community arts building with woodworking and visual arts as well which means collaborative projects are accessible.



Brass players from Orquesta Sinfónica RED Río Nuevo, Mexicali

Fortissimo, San Marcos (North of San Diego) – Carole Beeson (Director) est 2015 Instruments on loan from San Diego Youth Symphony. Meets at the school 2-3 times per week. All children are from the same school and only one dropped out over 4 months. Teach cello, violin and viola. Children are mainly Hispanic and haven't looked at incorporating culture yet. Support from school principal not strong. Plan for following years is to open up to more schools. Works with San Marcos Unified School District. Group teaching. Student /Instructor ratio : 20/1 plus coaches who are community service volunteers from College music department. Lots of time spent looking for funding.



Children and staff from Fortissimo, San Marcos

Questions and Answers Richibucto, NB

Preamble – Sistema in Richibucto works inside a French immersion school (École Solieil-Levant, principle Monique Vatur) and all teaching needs to be done in French. Started in Sept. 2012 the centre now serves 95 students from 4 feeder schools. Interview questions with Swan Serna (Centre Director). Swan and his wife Dulce who also teaches in the programme are Mexican. There is 6 staff. The programme is run as an afterschool programme 5 days per week. Teachers are paid a .5 Salary plus 4 extra hours per month to give private lessons with those children who need extra time. Strings teacher Mylène Dubé teaches intensive Solfège singing of a piece before it is played. She is inspired by Méthode Claude Létourneau (which is in turn is inspired by Bartok and Kodaly). Repertoire included Chamambo by Artés, Russian Dance (Trepak), Hymn to Joy, Happy (arr. Larry Moore). Teachers often give extended lessons to small groups and stay until 6pm. The time for the Parent choir and orchestra is given voluntarily. Instruments taught are strings and clarinet. This works because Rodrigo (Mylène’s partner) is a clarinetist. There are no youth orchestras in the immediate vicinity. There is only a rock band at the local high school so the children will need to go to Moncton (an hour away) to extend unless an orchestra is created. Classes are 2pm-5pm every day except Wednesday, which is 1pm-5pm. Each teacher sends a group of children for a snack at different times and an Educational Assistant (employed by the school during the day and El Sistema after school) supervises.

1.How do you engage community and family in your programme?	Parent and child in orchestra and choir- In choir, the parents don’t read the music but do read the words and the children don’t know the words but can read the music. Most children come on the bus (to after school sessions) so we want to do more with community and families, as we don’t actually see them unless they are in the other parent groups.
2. What do you do for your concerts and are the children included in the organisation?	The children play in concerts for the schools and for end of year. Organisation (question not fielded)
3. What’s at the heart of the social vision for your programme?	That there is more to life and they can achieve great things.
4. What outside the square approaches are you taking for social transformation?	Incorporating Mindfulness into the discipline. For eg. Children standing with hands behind their backs while walking and waiting. Manners are important and children serve each other first.
5.How is the programme integrating local culture?	The programme is in French and French folk songs are sometimes played. The indigenous people are Mi’kmaq. Swan has found little he can use to teach with from this. It was decided to have a multicultural approach since he is Mexican anyway.

Parent Orchestra breathing and relaxing before rehearsal, Richibucto, NB



Questions and Answers Saint John, NB

Preamble – Saint John is the largest city in New Brunswick (population. 70,000) and is located on the mouth of the Saint John River and the Bay of Fundy and a Sistema in Saint John began in 2011 and operates from Millidgeville North School where it has use of a dedicated wing of the school full time. Approximately 200 children attend the programme with 6 feeder schools. Most children are bussed in and the school district provides the bus service that has an approximate cost of \$500 per day. There are 16 tutors and 3 tiers of string plus wind orchestras (named Mahler (advanced), Copland (intermediate), Bartok (beginners)). E flat clarinets are used because they are smaller and lighter and music is arranged for them by Andrew George (Clarinet teacher) and, Bass Clarinets are used instead of bassoon. Snack is fruit and veg. prepared beautifully and with one ‘special’ fruit each day.

The programme is run as an afterschool programme 5 days per week. Teachers are paid a .5 Salary plus 4 extra hours per month to give private lessons with those children who need extra time. (This is administered by the central administration in Moncton). Moncton is 1.5 hours away.

Some behaviour issues occur with transitioning children from arriving by bus to starting orchestra. The ‘Take Five’ programme encouraging listening and attention is used to get quiet. Children tended to be a bit rowdier than in the other centres but the theory is that this is because of the backgrounds of the children (lower socio economic (some are very poor), longer term unemployed, less developed self regulation skills). There is a 20% loss rate of children staying in the programme.

Sessions: 1. Tutti- with 3 different conductors for the 3 groups. Sometimes different conductors if other one is away. 2. Sectionals – sometimes combined depending on teacher availability. 3. Musicianship – sometimes creating a sharing circle to speak about issues.

Interview questions with Aaron McFarlane (Centre Director)

1. How do you engage community and family in your programme?	Parent band to include and involve the parents. This is delivered in blocks. Teachers do the liaison with parents. Toddler group 10-week pilot. Family day (snacks and music on a Saturday afternoon – not well attended). Aaron is present at community music functions – arrives with violin which breaks the ice. Performance with Tuta musica (tutor orchestra). Community policing officer comes in to speak with the year 6 girls.
2. What do you do for your concerts and are the children included in the organisation?	Playouts in community, tutor orchestra group every Friday, children included as stagehands.
3. What’s at the heart of the social vision for your programme?	To excel and have success – to finish school and know there is more (John) For kids to achieve their potential (Aaron) The biggest transformation comes when they explode musically.
4. What outside the square approaches are you taking for social transformation?	Children can ask to sit in the other orchestras to try them out. This helps with developing autonomy and self-direction. Children are encouraged to say good things about each other and to help each other out. Musicianship sessions can also be about what is current and gives the children an opportunity to share in a group session. Medals each week for ‘doing the right thing’ handed over by children. Discipline using levels of the orchestra. Aaron feels the whole thing is outside the

	box and the deep commitment they have to children is key.
5.How is the programme integrating local culture?	Fiddle music is local – arranging and teachers playing it. Pride ourselves on being a tapestry.



St John Sistema staff, New Brunswick



Toddler programme, St John

Questions and Answers Moncton, NB

Preamble – Sistema in Moncton (population is 70,000). Started in Sept. 2009, the centre now serves 260 students from 5 feeder schools. There are 22 tutors. The programme is run as an afterschool programme 5 days per week with a minimum 10 hours/week for each child participating. Teachers are paid a .5 Salary plus 4 extra hours per month to give private lessons with those children who need extra time. Employees are mission oriented and have clarity of the mission and vision. The New Brunswick Youth Orchestra operates in Moncton. The orchestras are full symphonic and instruction is in English and French. Musical Director is Tony Delgado who grew up in the El Sistema programme in Venezuela. Children are recruited for wind instruments separately from the older grades not from the children already playing strings.

Educational Assistant supervises.

Interview questions with Chelsey Hiebert (Centre Director) and Ken MacLeod (CEO/Founder).

1.How do you engage community and family in your programme?	We listen for opportunities to partner with community organisations. Every centre is required to engage parents. Primary focus is the children and need to be cautious about expanding from that. Art museum collaborations/education
2. What do you do for your concerts and are the children included in the organisation?	The children play in concerts for the schools and for end of year. Concerts are free for families. Friday afternoon concerts and school concerts. We invite our partners (organisational) one at a time to concerts. NBYO tours every month.
3. What's at the heart of the social vision for your programme?	Our mission is to promote the collective practice of music through symphony orchestras in order to inspire children and youth to achieve their full potential and to acquire values that favour their growth and have a positive impact on their lives and society.
4. What outside the square approaches are you taking for social transformation?	Sorting hat (like Harry Potter) used for giving instrument choice. Helps with acceptance. Standards of behaviour and discipline reflection sheet for extreme behaviour.
5.How is the programme integrating local culture?	Maritime fiddle music, Joining in with local focus and theme music around that eg last year was 100 years war, next year focus on mental health and teens (the 'Let's Talk' project with Bell Alliance).

'How to build a social enterprise' from interview with Ken MacLeod

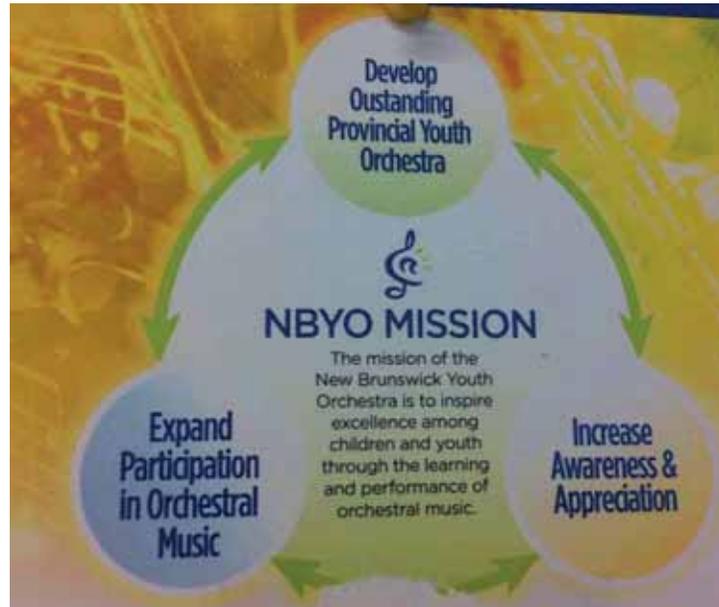
1. Have a crystal clear mission and vision.
2. Do things.
3. Be seen to be doing things.
4. Leverage everything.

Momentum Matters

We are diverting children from negative influence. There is a lifetime cost of social assistance. If we divert 14 out of 1200, this pays for the investment.

Other advice from Chelsea– Don't rush into teaching wind instruments, it is complex also have all teachers on the same page with teaching methods eg winds teachers teach about air.

CHARMS is an online programme that helps keep track of kids. Inventory is bar coded (costs about \$200-\$300 per year).



Fiona with Ken MacLeod in Moncton, NB, Canada, and the NBYO Mission (above).



Questions and Answers Big Noise, Raploch, Scotland, UK.

Preamble – Big Noise in Raploch operates from the Community Campus on Drip Road with children from the nursery, Our Lady’s Primary, Raploch Primary, Castleview Primary, Wallace High and St Modan’s High. The orchestra is also open to Raploch children who attend school elsewhere. Launched in 2008. The programme runs four days a week during holidays and three afternoons a week during school term. The most musically advanced come in for four afternoons. It is a busy centre as they work with a large percentage of the children from the area. 5 year olds learn songs then 6 year old start with open strings during school time. Everything before P3 (7 years old) is pre –orchestra programme. P 1 class has approx. 45 children with 3 class teachers and 3 Big Noise tutors. P 2 uses cardboard instruments. Start with a 10-week period with a concert at the end. The learning year is in 3 terms, August –Christmas, Christmas-Easter (April), Easter-Summer. Wind instruments are offered to a new group or those who have previously dropped out. Now have a symphonic orchestra, which is a big thing. Employment is by mix of part time contract and full time contracts. Training is one day per month eg sessions run by the Positive Behaviour unit of the Scottish Govt. staff are given Child Protection Training (National Standard). Volunteers are asked to give a long-term commitment of at least one day per week for the summer etc. 4 Special needs groups have sessions and the programme delivered depends upon what the children’s needs are. The children are grouped according to needs eg Down Syndrome group, Autism, severe physical limitations, in wheel chairs with limited mobility. Use midi switches, sound beams, and regular instruments with 4-7 children and their carers. Interview questions with Francis Cummings (Director of Music) and George Anderson (Comms).

1. How do you engage community and family in your programme?	In the first year they get a group photo on Christmas cards and get 10 to take home. Keep community impact local. Go out into the community and bother people- ‘we need you’- ‘you don’t want to get left out because so much is so good’. Children have the ability to book visits we call “Take a Musician Home for Tea.” In these musical house parties the children and teachers perform, often not just to the family but all the neighbours too. Parent Band and Toddler groups. Teachers contact families.
2. What do you do for your concerts and are the children included in the organisation?	Build pride in the orchestra and talk it up big ”this is an important moment...” Amanda Wilson provided the documentation required for preparing for a concert. Youth Board was set up to help make decisions.
3. What’s at the heart of the social vision for your programme?	Getting it right for every child.
4. What outside the square approaches are you taking for social transformation?	Black and White photos of the children with their instruments (they look good before they sound good). Asking, “what is the barrier” to learning – may be clothes for concerts etc. Forms with tick boxes to make it more accessible. Relationships with social workers for staged intervention and collaborative meeting with all services. Bringing in a retired teacher to work on behaviour and attitudes.
5. How is the programme integrating local culture?	What is the culture of the Raploch kids? Rap..? Trad music.. Believes it’s great if the children are flexible to change between genres. Can see this already with the children.

Other notes:

The children are the most important things in the media. The Logo isn't the brand, the children are.

A tip on language: if you tell a child to do something, use 'thank you' (not 'please') as it is a directive.

For P1, use sounds for standing up, turning around and sitting down. Have helpers spotted around the room to help in getting into circles.

Tenoroons used instead of Bassoons.

Take care with Sibelius 7.5 as updates needed and can't open earlier versions.

Simon Rennard (Big Noise) happy to be a resource for the P1 programme.



'Baby Noise' programme, Raploch Scotland.

Questions and Answers Sistema Japan

Preamble – The children observed were already very focused on who is giving the instruction. It means they can do concentrated things for longer with fewer repercussions from the children. There may be many people and distractions at the front- even people in the audience chatting and it doesn't change the children's concentration on the directives. Sectionals happen in the one large room of the auditorium (community hall). Children meet only once a week for Sistema Orchestra or choir so they are required to practice at home although there is no official policy for this. Attendance is not strictly enforced.

There is no specialist work being done with the children around trauma (in the wake of the earthquake, tsunami and nuclear reactor melt down) however what the staff are finding is that there are more symptoms of trauma showing up as the children get to adolescence.

Parent help is strong, and teachers are loving and supportive. Many volunteers give time on the Sunday session of Orchestra (senior strings players). When children need to decide who will go first they do the game 'Paper, Scissors, Rock'.

The choir (Friday) and orchestra (Sunday) are quite separate at the moment but would like them to be able to work together. The children have many different options during the week (such as dancing and soccer) so they feel they cannot do Sistema many times a week and the schools have afterschool session clubs in many activities such as band, orchestra etc and these are 5 times a week. Children in clubs can also attend Sistema, which tends to be more relaxed.

Questions of Asako Kato (co-ordinator) and Yutaka Kikugawa (director)

1. How do you engage community and family in your programme?	With rapid urbanisation over the last 20 years, the extended family and aged at home has got less. El Sistema Japan believes that a strong vital community attitude is family and is trying to regenerate this.
2. What do you do for your concerts and are the children included in the organisation?	250 in a large concert recently involving seniors, brass band, choir and orchestra for the Messiah. Will get specialist stage managers for the next concert.
3. What's at the heart of the social vision for your programme?	Children equipped with life skills who are happy in life and life fulfilled. The Rights of the child are fulfilled which leads to parent and societal success. Society can be changed. There are population challenges and a want to regenerate communities.
4. What outside the square approaches are you taking for social transformation?	Japan is an advanced music-learning place and the priority for Sistema is for having fun.
5. How is the programme integrating local culture?	Keeping things local.

Questions and Answers Sistemang Pilipino

Preamble – The Sistemang Pilipino programme is situated in Cebu, Philippines. At my visit, I did not see the children in the programme but observed various professional development opportunities for the staff and spoke at length with Liane Sala (CEO), Maris Cortes Apostol (parent of Sistema child and programme assistant) and Oyo Rodriguez (fund/community development). The programme has children from a local orphanage attending. Maris created a bond with one of the girls and has now adopted her. Some staff have links with the Focolare movement that has professional development opportunities to help train staff in creating positive shifts for the children towards pro-social behaviour, towards creating a culture of caring and kindness, towards the building of a peace-loving community. Summer Training (April to May each summer)- Orchestra and Choir Performance with supplementary studies in Music. This includes children/Youths from Ermita Children’s Art Project and children/Youths from SOS Children’s Village. Every year an additional 30 students are added to the Program. During the school year (June to Mid-March each Year) children are trained in Orchestra and Choir Performance with supplementary studies in Music. Target children are all children/youths that successfully complete the summer training programme. It costs 30,000 pesos per child per year and children start violin depending if there is funding for each child. Oyo would like to see more sponsorship on the personal level. He also says there aren’t enough teachers with the skills needed.

1. How do you engage community and family in your programme?	We encourage families to have their children join and to bring skills and discipline back to home and to avoid drugs and other vices. Children may join because they have meagre funds at home. Once they do music they may get scholarships for college. If you apply to be in the university choir, you can get a 50% scholarship.
2. What do you do for your concerts and are the children included in the organisation?	Recital concerts include 4 songs from Choir A and 4 songs from Choir B plus 2 combined. Flute group plays as does the Sinfonia, Violin A and Violin B
3. What’s at the heart of the social vision for your programme?	To promote good leaders through music. Life-long learning and collaboration enabling young Filipinos to reach their full potential through the joy of creating beautiful music—uplifting the human spirit and celebrating family, community, and country.
4. What outside the square approaches are you taking for social transformation?	Deep compassion, kids from the orphanage- if one has a tantrum, feed them. Maris says to ask them to do the household chores before they come – push them.
5. How is the programme integrating local culture?	Children are learning the bamboo flute and local songs of Cebu.

Seven Spirits programme, Cebu.



Programmes not visited but interactions with:

Music Team, Daly City San Francisco – Seth Mausner (Founder/Director) and Colm O Riain (Tutor).

Observed playout at BART Station at Daly City with a group of 10 children playing strings – Their favourite piece of music was Orpheus in The Underworld. The wind was challenging as it was blowing the stands over.

ELM Enriching Lives through Music , Marin County – interview with Catherine John, tutor. Children meet 2-5 pm afterschool and Saturdays. There are 2 large programmes. Children are grouped with age and ability. 4-7 years old – Level 1 pre-instrumental, xylophone and recorder) 7yrs (level 2) etc. At level 4, children have the choice of chorus, violin, cello, flute and clarinet. At level 5, children can also participate in viola, orchestral arranging and jazz. All children sing.

1.How do you engage community and family in your programme?	We connect parents through the arts etc on Saturday Mornings. Parent groups – ukulele and steel drums, hired a teacher to teach parents. We also bring in other musicians for Symphonic works
2. What do you do for your concerts and are the children included in the organisation?	Children don't input with organising concerts.
3. What's at the heart of the social vision for your programme?	ELM inspires under served youth to envision and achieve excellence in all facets of their lives through music education and performance.
4. What outside the square approaches are you taking for social transformation?	Providing Homework help. Essays selected as part of donor programme with LA Philharmonia. Promoting other activities and connecting.
5.How is the programme integrating local culture?	Existing classical music culture taps in with local music organisations to play for Latino festivals eg Day of the Dead.

Questions and Answers Sistema Cymru- Codi'r to (North Wales UK)

Preamble – Although I did not visit this programme, I was able to interview Bari Gwilliam (Musical Director) at the Side-by-Side event in Sweden.

Sistema Cymru- Codir' to started in 2014 as a brass band programme and works in two schools, Ysgol Maesincla in Caernarfon, and Ysgol Glancegin in Bangor.

Three professional music tutors work in the schools leading activities and lessons, giving each child in year 4 of Ysgol Glancegin, and year 5 of Ysgol Maesincla (8-10 year olds) the opportunity to learn to play brass and percussion instruments.

The project is delivered primarily through the medium of Welsh language and culture eg Welsh animal names for rhythms.

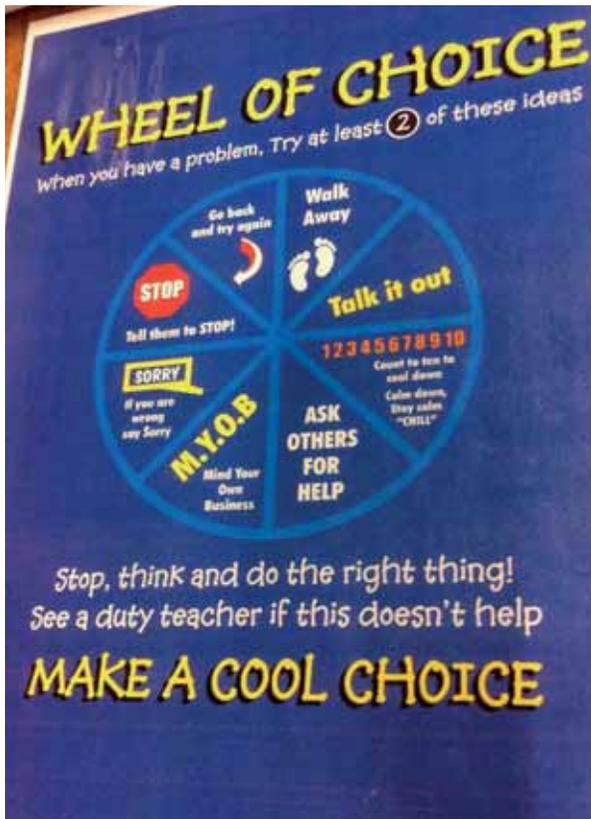
1.How do you engage community and family in your programme?	Take a musician home for tea afterschool, Codi'r to club in Summer. 3 days of Samba with Singer Songwriter involved. Parents are involved with singing and playing at concerts.
2. What do you do for your concerts and are the children included in the organisation?	Playing at local carnivals, Samba Band plays out a lot for community functions. 1 concert per term. Children help choose the repertoire.
3. What's at the heart of the social vision for your programme?	Bari believes that Music can be used as a vehicle to develop life skills and bring the wider community closer together and be more alive.
4. What outside the square approaches are you taking for social transformation?	Care contracts – an egg for each child to take home and look after for a week. All in or none.
5.How is the programme integrating local culture?	Singing Welsh Songs and speaking in Welsh

Questions and Answers Sistema Melbourne- The Pizzicato effect.

Preamble – The Pizzicato Effect operates from the perspective that strong, meaningful relationships are the foundation of successful community engagement. Allowing community the opportunity to take part in the creation and carrying out of the program is key to its sustainability. The idea that programs should be adaptable and culturally relevant is at the heart of the program. The program is in a pilot stage in 2016. For the past six years, it has run as both an in-school and afterschool partnership with Meadows Primary School (MPS). From 2016 onwards, the program will exist onsite at MPS – our 2016 host school – but will welcome applications from children living in the broader City of Hume. Questions were asked to Lucy Rash, Coordinator.

1. How do you engage community and family in your programme?	Examples of the ways in which The Pizzicato Effect has engaged its communities and families in the past include the running of a parent/guardian volunteer group (collection/distribution on afterschool snacks, program supervision), the establishment of an internship partnership with Monash University music students, consulting families and community members in broad-scale strategic planning for the program, on-site information sessions, opportunities for program observation. Engagement activities planned for the 2016 expansion include parent/guardian ‘come and try an instrument’ days, including members of the parent/guardian and local community in the leading of traditional singing workshops, and the rolling out of a large-scale feedback and evaluation program.
2. What do you do for your concerts and are the children included in the organisation?	Concerts include performances from the entire cohort of children in various combinations, formations, and ensembles. Students are encouraged to introduce and talk about their performances (30% of which, at the 2015 End of Year concert were their own compositions) and a majority of the ‘air time’ during a concert is given to the children. The mid-year and end-of-year concerts are fairly formal in format (presented on a stage in the School Gym, attended by the whole school with community members invited to attend). Throughout the year, the children are encouraged to run their own informal concerts during the break times in the afterschool program. Children will introduce their own pieces, and decide upon the concert location, length and program
3. What’s at the heart of the social vision for your programme?	The instrument is a tool for the development of the ‘whole child’. We are a program committed to building children’s resilience and self-awareness in an environment fuelled by the joy of collaborative music making.
4. What outside the square approaches are you taking for social transformation?	In the bringing together of a now much more diverse range of cultures, social circles and family groups, the focus for us is on linking our students in with their broader communities. A part of this will be looking at alternate pathways and program partnerships for students who have developed a love of music through the program, but also wish to explore music more broadly – i.e. opportunities to join DJ workshops at local neighborhood houses. We will also work towards involving the parents/guardians wholeheartedly in various elements of the program – a parents/guardians’ choir, ‘come and try and instrument sessions’ and co-leading of musical workshops are all initiatives which we look forward to exploring this year.
5. How is the programme integrating	Inviting members of the community to co-lead musical workshops structured around traditional song.

local culture?	<p>Ensuring we have members of staff who speak local languages.</p> <p>Consulting parents, school staff, and community members in the expansion of the program.</p> <p>TBC – the formation of a cultural consultation committee (likely to feature parents, teachers, members of local committee)</p>
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*Broadmeadows School resource, on the walls at
The Pizzicato effect, Melbourne.*

Appendix A3 : Notes from Sistema Sweden, Gothenburg.

Sistema Sweden, Gothenburg has children's choirs and orchestras. Children start with singing then go onto strings and recorder. Children get 2 weeks on each wind instrument before choosing. No double reed wind instruments at this point. The programme brings people together by inclusion and integrating many cultures. Every Wednesday is a community get together for Sistema-teachers, children, parents and community – singing just for fun.

Side by Side camp notes:

As an organiser, only give bite-sized chunks to helpers. –Only one or two people are needed to have the overall view otherwise it's too big an idea for everyone and overwhelm occurs.

Leadership is essential. Determine how the camp will be divided up into responsibilities – maybe by location (e.g. the park, rehearsal venue etc), by group (e.g. orchestra, choir etc), by people (e.g. volunteers).

Have designated times and agendas for meetings so not all need to be at every meeting.

If the organising committee comes from mixed groups, be clear about time commitments early – who and what they can commit to and don't assume anything as different organisations have different work cultures.

Ensure welcomes.

Confirm accommodation well ahead then reconfirm closer to time. Promote the most confirmed accommodation to participants and then leave the other venues to offer last. Have teams for each division.

Start organising at least one year before the event and have a recognisable brand (colour scheme etc).

During the event, make sure there is a microphone for the conductors and managers of each massed band/orchestra.

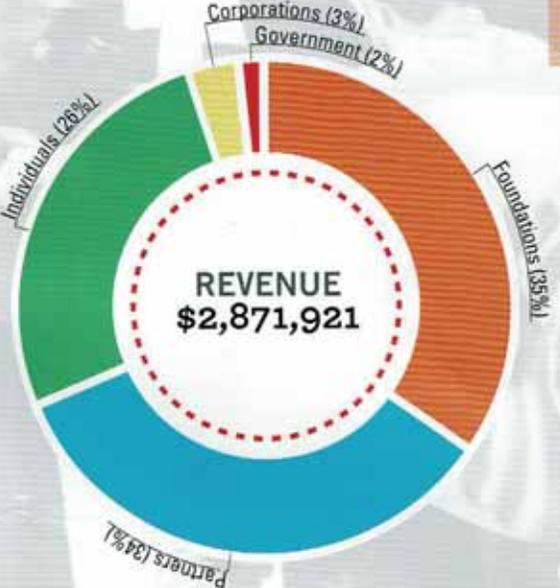
Have a place for lost children.

Try not to double handle everything, check power to outside venues early.



Side by Side camp Opening Ceremony – an opportunity to bring people together and create.

Appendix B1 from the Harmony Project 2014 Annual Report (p 13)



REVENUE
\$2,871,921

Source	Percentage
Partners	34%
Individuals	26%
Foundations	13.5%
Corporations	3%
Government	2%

FINANCIALS



We make the most music possible per dollar. We maximize our impact via cost-sharing partnerships with local organizations and innovative cost-reducing programs.

We have been recognized by non-profit and charity evaluation organizations for our transparency and fiscal responsibility. Our donors know that each dollar they contribute helps change a life.

Through the careful management of our funds, we ensure that we have the resources to provide top-quality music education and mentoring for the students who need it most, today and into the future.



EXPENSES
\$2,772,623

Category	Percentage
Programs	82%
Administration	9%
Fundraising	9%

\$1500

PER YEAR

provides **everything** a student needs to succeed

- 200+ hours of instruction
- A musical instrument
- Study materials
- Educational/cultural field trips
- Family Support Services

CONDUCTOR'S CIRCLE

Robyn & Michael Altman	Wendy Feintech	Miriam & Bernard Hoffman	Ginny Mancini
Jannell & Randy Banchik	Diane & Daniel Feldman	William H. Isacoff, M.D.	David Margulies
Abbott L. Brown	Mary & Mike Fiore	Melanie & Josh Kaplan	Nancy & Bruce Newberg
Murli Buluswar	Sheila & Robert Forst	Morton M. Kay	Primestor Development, Inc
Andrea Cockrum	Sheila & Andy Garb	Kirsch, Kohn, & Bridge LLP	Brenda & Virgil Roberts
Suzanne & Robert Davidow	Elaine R. Glaser	David Kobrin	Lois Rosen
De Miranda Foundation	Vera & Paul Guerin	Glen E. Kraemer	Kimberly & P.K. Shah, M.D.
Raquel & Dave Donchey	Hella & Chuck Hershson	Kent Krosa	Anissa & Tim Siegel
	Sue & Larry J. Hochberg	Dale & Kevin Lipton	



Appendix B2



“Give me Five” as our universal signal for quiet. Give me Five stands for:

Eyes Watching
Ears Listening
Lips Closed
Brain Thinking
Hands & Feet Still

When a teacher signals it by raising their palm up in the air, the students also raise their hands, reminding them to listen using the 5 ways. We reinforce with a graphic posted all over (attached).

Sistema St John Resource

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