



## **Brief for Cumbrian Musical Stones learning freelancer**

### **1. Purpose**

To develop a resource for learning group leaders (teachers, youth group leaders etc) that will highlight and promote history, geology and music learning opportunities presented by the musical stone collections in Cumbrian museums.

Background to the collections and their use is attached as an appendix to this brief.

### **2. Jobs and responsibilities**

#### **Research and consultation**

- Undertake a short survey with learning group leaders to ascertain interest in the musical stones collections.
- Undertake one face-to-face consultation with a group of teachers, outdoor learning centres and youth group leaders.
- Research curriculum links and cross-curricular learning opportunities.
- Consult with with curators/museum managers and other key stakeholders to obtain collection information and current use of musical stones collections.
- Produce a report which outlines the research and consultation findings.

#### **Develop the learning resource for learning group leaders**

- Develop a resource for learning groups, based on the findings from the research and consultation, that might contain:
  - History of musical stone collections in Cumbria and the people who made them and played them;
  - Geology background information;
  - Activities - for undertaking in the classroom/learning centre;
  - Information on places to visit with musical collections;
  - Images.

- Arrange content and work with a designer to format the resource which will be available as a pdf to download from the websites of the museums with musical stone collections (a separate budget will be available for the design element although you will be required to obtain a quote for this work in consultation with the Lakeland Museums Education Network Coordinator).

### **Delivery of training**

- Arrange and deliver training on the resource for:
  - Curators/museum managers with musical stone collections;
  - Learning group leaders in Cumbria. Two training sessions will be delivered to highlight and promote the new learning resource.

### **Delivery of outreach sessions**

- Three outreach sessions will be provided to learning groups across Cumbria to highlight and promote the musical stone collections.
- The outreach sessions will test the activities developed for the learning resource.

### **Reporting and evaluation**

- Report to the Lakeland Museums' Education Network Coordinator. Reporting schedule to be confirmed on appointment.
- Produce a final report on the work that has been undertaken, which will include evaluation of the activities undertaken during the outreach sessions.

## **3. Knowledge and skills**

The post holder will be required to work on their own initiative and manage their time and tasks accordingly.

### **Essential**

- Proven evidence of work experience in teaching or heritage learning environments
- Knowledge and understanding of the National Curriculum in England
- Understanding of the value of museum collections for learning
- Experience of creating effective learning resources for teachers
- Experience of producing content for and working with designers
- Understanding and experience of developing and implementing evaluation
- Excellent verbal and written communication skills
- Good IT skills

### **Desirable**

- Knowledge of museum collections, history, geology or music
- Museum, heritage or teaching qualification

#### **4. Why is this work being commissioned?**

The Lakeland Museums' Education Network (LMEN) is a group of education providers from museums, galleries, libraries and archives in South Lakeland who work in partnership to provide cross-curricular learning opportunities. LMEN is supported by Arts Council England (Renaissance Major Grant Funding) through the Cumbria Museums Consortium.

The value of the Musical Stones collections in learning is widely recognised, yet there are currently no accessible resources available to facilitate learning or engagement with them.

#### **5. Budget**

The budget available for this work is £3,000 (exclusive of VAT and expenses).

#### **6. Application requirements**

The deadline for applications is 9 January 2013. All research, consultation and development for the resource must be completed by 31 March 2013. Training, outreach and reporting must be completed by 31 May 2013.

Please send:

- A copy of your CV, including relevant contact details
- No longer than 4-sides of A4 document outlining:
  - Relevant experience
  - Approach to the project
  - How you will manage the project (delivering objectives, communications etc)
  - Timetable for delivery of project outputs
  - Breakdown of spend including daily rate and expenses
- All documents must be submitted to Lisa Keys, Lakeland Museums' Education Network Coordinator [l.keys@minervaheritage.com](mailto:l.keys@minervaheritage.com) by **17:00pm on 11 January 2013**
- Any questions about the brief, please contact Lisa Keys on [l.keys@minervaheritage.com](mailto:l.keys@minervaheritage.com) or telephone 07761441025

You will be informed of the outcome of your application by 18 January 2012.

## Appendix - Musical Stones collections and activities

### Background

Inventor, Peter Crosthwaite was born at Thirlmere and set up the Keswick Museum in 1780. He was walking around Skiddaw in 1785 and 'found' the musical stones of Skiddaw. He installed them in the museum and played them when he saw approaching carriages. 'This cacophony of noise flooding out of the Museum was meant to attract the attention of the carriage passengers so they might pay a shilling and come and look round.'

Joseph Richardson (1790) was a stonemason and musician from Keswick. He continued to experiment with the musical stones. Joseph and his three sons played concerts locally and then began a tour of northern towns in England. They later went on to London. In 1848 the Richardsons played at Buckingham Palace at command of Queen Victoria. Richardson's stones are on display at Keswick Museum and Art Gallery.

Later sets of stones include the Till Family's exhibited and performed on by Daniel Till of Keswick and his two sons in 1881 at Crystal Palace. They toured America and one of their instruments is now in the Metropolitan Museum of New York. Till was commissioned by Ruskin to build a set and this is now on display in the Ruskin Museum, Coniston. There is also a set of stones housed at Kendal Museum.

### Recent activity

The musical stones have seen somewhat of a renaissance over the past few years, seeing them being performed in a number of locations in Cumbria and across the UK.

A summary of activity that has taken place:

#### **Keswick Museum**

- The first of the 21st century Musical Stones tours took place in September of 2005. Keswick Museum was approached by Grizedale Arts - a contemporary art commissioning agency near Coniston - to collaborate with the musician and artist Brian Dewan from Brooklyn, New York. Jamie Barnes, the Duty Officer at Keswick Museum worked with Brian over a number of weeks and assisted him in composing seven 'movements' for the Musical Stones. This suite of music lasted about an hour and was performed outside, on the shores of Coniston Water, looking out across the lake towards Brantwood, the former home of the great writer, artist and social reformer John Ruskin. The lakeside performance by Brian and Jamie was part of the Coniston Water Festival 2005 - a country sports and art festival which had been restarted by Grizedale Arts to allow the local community to take over the continuation of the event from 2007 onwards. A special frame and sound box was constructed to mount the stones on for the performance. Brian used 35 of the 61 slate notes for his composition. These notes correspond to the white notes on a piano. The performance was amplified and the sounds of the stones drifted across the lake and into Coniston village. The performance was also broadcast over a short wave radio station. Brian and Jamie repeated their performance at the University of Leeds in May 2006 and as part as the Liverpool Biennial in September 2006. In these performances they were also be joined by a Chinese classical

orchestra, the bells of Liverpool Cathedral and the innovative bass guitar work of Doug Wimbish! In January of 2006 the Musical Stones reached a large national audience when they were heavily featured as part of a BBC Radio 4 documentary on Cumbrian musical stones presented by the top classical percussionist Evelyn Glennie. The documentary was entitled 'The World's First Rock Band'. In June 2006 the Stones went global when they were featured on National Public Radio across America. In addition to this, Keswick Museum and Art Gallery are also involved with a large three-year project set up by the University of Leeds. It is an interdisciplinary project to find out why hornfels has musical properties, carry out scientific and historical research on musical stones and organise a series of performances.

- The stones provided inspiration for the story "The Musical Stonemason" (<http://www.youtube.com/watch?v=7lusy-ff51w&NR=1>). This theatrical show has been performed nine times in seven different towns and cities right across England, including the Royal Festival Hall in London, the Sage Music Centre in Gateshead and twice in Keswick itself, where the story of the show originates (<http://www.youtube.com/watch?v=owq3D1U67jE>). The final show was performed to some of the 1,000 visitors at the Cultural Bazaar at Trinity School, Carlisle. The exciting community arts project was a creative collaboration between the musicians of the Egremont Community Gamelan led by Chris Stones (SoundWave), puppeteers led by artist and master puppeteer Ali McCaw, writer David Naphthine and Jamie Barnes, Curator of Keswick Museum and Art Gallery.

#### **Kendal Museum**

- The Kendal Museum stones were made around 1900 from Brathay Group slate, most likely from the Elterwater area. The Kendal Museum stones were recently brought together with the Keswick Museum stones in a performance at Kendal Library as part of a 'Kendal Library Live' programme. The concert was commissioned by the Lakeland Museums Education Network (LMEN) and was a four-way collaboration between Kendal Library, Kendal Museum, Kendal College and the players of the Musical Stones of Skiddaw. (<http://www.youtube.com/watch?v=rQAWzogh6S0&feature=related>). Students from the college not only helped to organise the event but also managed the promotion and the live sound on the night.

#### **Ruskin Museum, Coniston**

- Ruskin's (Till Family) Rock Band has always been on open display in The Ruskin Museum, being one of the museum's first interactives. It is fondly remembered by repeat/regular visitors, and is much enjoyed by visitors of all ages. In recent years the museum has worked with Jamie Barnes and American artist-musician Brian Dewan; Grizedale Arts revived Coniston Water Festival, arranging a Rock Concert by Brian and Jamie and the museum sold CDs of some of the music played. As part of the Radio Four programme (mentioned above) Dame Evelyn Glennie spent the better part of a day at the museum, making Ruskin's Rock Band sound absolutely magical, despite its damage, and she also recorded with Jamie on The Richardson Rock Band at Keswick. The programme was broadcast on the World Service and was available online. The museum received emails from people from all over the world who

had trained, studied or played with Evelyn. The response was overwhelming. Dr Michael Till, a direct descendant has been researching not only his family tree, but his musical genes, tracing various other Till Rock Bands. He also featured in the programme. Ruskin's Rock Band has inspired: a xylophone on the disabled sculpture trail at Grizedale Forest; various school musical projects, using part-filled bottles, wood, metal, stone, etc to explore tones/notes; a recording was used in a performance of Ruskin's The King of The Golden River, adapted by Mike Humphreys for John Ruskin School. Most recently Ruskin's Rock Band has inspired students from Beaumont College, here for a 'Rock Art' day with artist Karen MacDougall, to contemplate creating a xylophone on a trail in a country park in Bowland.

## **Brantwood**

John Ruskin had a rock lithophone at Brantwood, the remains of which are on display in the Ruskin Museum, Coniston. Brantwood's current collection of musical stones are a 21st century version of Ruskin's lithophone, using 4 different types of ringing rocks to create a 49-key, four octave lithophone. It was commissioned by Leeds University as part of a grant funded project to introduce children to geology and the landscape of the lake District. The geology involved is explained on graphic panels installed alongside the lithophone. Funding for this project was obtained through Natural England and DEFRA's Aggregates Levy Sustainability Fund. The project also includes features a smaller one-octave iRock instrument which uses multi-media music technology to create interactive explanations of the geological properties of the rocks as they are played.

The lithophone was delivered to Brantwood in August 2010 and demonstrated at a 'Launch' event by internationally acclaimed percussionist, Dame Evelyn Glennie on 19 August 2010, attracting over 600 visitors. It is now permanently installed in the Linton Room at Brantwood and available to our visitors to play. Bobbie Millar, Leeds University project coordinator, has worked with four local schools, arranging for several workshops at Brantwood with professional musician Mike Adcock. In addition there has been a series of recital events with musicians Mike Adcock, Jamie Barnes, Chris Stones, and others.