



The East Peak Traditional Performance Project – EPIP151

'A Year in the East Peak'

Desktop Survey of Traditional Performance in the East Peak Area

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1 Introduction

The East Peak area plays host to a wide range of performance tradition, some of which has roots which stretch back centuries, as well as much more recent additions to the area's traditions. Some traditions are strongly attached to the local calendar whereas other traditions can take place at any time in the year. Additionally, some traditions are strongly distinctive to the East Peak area, whereas others can be found more widely throughout the country

A comprehensive audit of performance traditions in the East Peak has been undertaken. This has drawn on contacts from the traditional performance community, personal knowledge of the project team, web sources and other archives.

2 Structure of the Survey Results

The results from the survey are set out in this report which should be read in conjunction with the associated survey spreadsheet – 'EPIP151 Desktop Results EPTPP 7.2.13':

The spreadsheet is split into two parts:

- A series of 9 tabs (coloured amber) review individual performance tradition categories which take place in the East Peak area. These categories are: Brass & Silver Bands, Choirs & Singing, Local Carols, Dance Teams, Dance and Ceilidh Clubs, Folk Drama, Handbell and Change Ringers, Sessions and Galas and Festivals. Each tab gives detailed consideration of its title subject area, split down to individual performer / performance group / event level.
- A series of 6 tabs (coloured purple) review performance tradition in the East Peak in the context of the local calendar, split as: Easter Traditions, May Traditions, Whit Traditions, Harvest Traditions, Autumn Traditions and Christmas and New Year Traditions.

This report reflects the structure of the spreadsheet and is again split into two parts:

- Part A – summarises each of the performance tradition categories in the East Peak, and also carries out a SWOT analysis (internal **strengths**, internal **weaknesses**, **external** opportunities, **external** threats) for each category. The order in which the categories are reviewed exactly follows the tab order in the spreadsheet.
- Part B – reviews performance tradition through the calendar year, and again carries out a SWOT analysis for each category. The order in which the calendar is reviewed again exactly follows the tab order in the spreadsheet.

3 PART A – PERFORMANCE TRADITIONS IN THE EAST PEAK AREA

The first section of this report and analysis considers the wide range of traditional performance which takes place in the East Peak area. This review is split by key traditional performance categories, which follows the same order as the tabs in the accompanying spreadsheet (amber tabs). An overview is given for each category followed by a tabulated SWOT analysis.

3.1 Brass Bands

Brass bands are strongly distinctive of the EPIP area and surrounds, remain a popular attraction at community events and at concerts, and form an integral part of many seasonal celebrations. Desktop research indicates there are 13 active brass/silver bands in the area, including Dodworth just outside the area. These bands include:

- Both competitive and non- competitive bands (e.g. Cawthorne)
- One Silver band, Chapeltown Silver Prize Band. A silver band is a brass band that has achieved/earned certain honours / prizes.; it does not necessarily relate to metal used to make the instruments
- Two youth / schoolchildren bands – High Green Brass Band and Scissett Youth Band
- A number of training or ‘B’ bands.

A notable brass band event in the area is the Old Silkstone March & Hymn Tune contest which takes place annually in June and had its 10th anniversary in 2012.

The quality of existing archives is variable with some bands having been extensively recorded including video and CD recordings e.g. Emley & Thurlstone Brass Bands with other bands having limited publically available video footage or only photo galleries; overall the archive is reasonable . It is noted that High Green Brass Band and Scissett Youth Band have no publically available video footage; this may relate to child protection issues.

A key threat to brass bands is availability of funding. Most bands are self funding, relying on fund raising activities and sponsorship. The security of both sources of funding is affected by the ongoing recession. By way of example, Unite the Union Brass Band (Stocksbridge) has gone through multiple name changes as sponsors have come and gone, including ‘Andrews Heat for Hire Band’, ‘Stocksbridge Engineering Steels Band’, ‘UES Stocksbridge Band’, ‘Asda Stocksbridge Band’, ‘Stocksbridge Brass Band’. The availability of central funding is also an issue. In 2011/12, the Arts Council allocated funding of £26million to the London Royal Opera House and £6.4million to the English National Ballet. In comparison, the British Federation of Brass Bands (now Brass Bands England) responsible for supporting 458 brass band groups nationwide received only £23,000. <http://www.wearebarnsley.com/news/article/1660/mp-gives-thoughts-on-grimetho-rpe-coliery-band>

An additional indirect impact of the recession is the loss of band members who have to move away temporarily or permanently to seek work.

More positively, some local schools (e.g. St. John’s Penistone) are offering whole class tuition in Brass Instruments through Barnsley Music Service (<http://www.barnsley.gov.uk/pid51>) and St. John’s also hosts the Penistone Schools Brass Band, these activities acting as valuable feeders for

future band players. Also many but not all brass bands welcome learners, providing instruments and tuition.

The Brass Band Tradition	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
<p>Tradition is strongly identified with the East Peak area and its local communities</p> <p>Very popular & well known amongst the general population. Popular at community and Seasonal Events.</p> <p>There are currently several active bands in the area</p> <p>Training bands create a feed of new players.</p>	<p>Difficulty retaining young players as they often leave to go to university.</p> <p>Often reliant on external sponsorship and donations for running costs</p> <p>High cost of new instruments and uniform</p>
<u>Opportunities – external</u>	<u>Threats – external</u>
<p>School brass tuition creates a potential feed of new players.</p>	<p>Loss of sponsorship and donations due to poor economy.</p> <p>Players moving away to find work</p> <p>Fewer bookings due to festivals being cancelled due to poor weather and economy.</p>

3.2 Choirs and Singing

3.2.1 Local Carolling

The distinctive carols of the East Peak area are very popular and now acknowledged country-wide, and people travel often considerable distances to join in with sessions, some booking overnight accommodation. The existing archive is good.

The carols are usually sung by informal groups in village pubs, each at a certain time of the week. Sometimes they are sung by chapel groups perambulating the district. They may be unaccompanied, or accompanied by piano, organ, strings, or brass instruments. Some sessions start in the week following Remembrance Sunday, others in December, while some may be one-off occasions.

The carols are distinct from those of the Victorian era widely sung elsewhere. Originating in the eighteenth and nineteenth centuries, the tunes were composed by members of the artisan class and often have local titles such as 'Malin Bridge' or 'Birley Edge'. Many have fuguing sections or choruses that are repeated, and some have an added coda. Other items such as glees and secular songs have been added, and are still. Often the same words are sung to different tunes in the same session - one notable feature is the number of tunes used to sing 'While shepherds watched their flocks by night'.

The Local Carolling Tradition	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
<p>Tradition is strongly identified with the East Peak area and its local communities</p> <p>Well known amongst the folk community, very popular. Details of sessions published on the internet</p> <p>Several different variations in the area</p> <p>Books of tunes and words are available, as well as recordings</p> <p>Workshops being held at folk festivals promote the tradition</p>	<p>Reliant on goodwill of pub landlords</p> <p>Over-popularity amongst folk community may alienate local communities</p>
<u>Opportunities - external</u>	<u>Threats – external</u>
<p>Workshops being held at folk festivals promote the tradition</p> <p>Details of sessions published on the internet</p> <p>New sessions could be introduced (or reintroduced)</p>	<p>Pub landlords may decide not to host sessions</p> <p>Over-popularity could lead to dilution of finer local nuances</p> <p>Dilution of distinctiveness as ‘copycat’ sessions are held around the country</p>

3.2.2 Choirs

The tradition of the choral society, strong in Yorkshire, is well-represented locally, with male, female and mixed choir groups singing a varied repertoire. Three MVC - Bradfield Choral Society, Bolsterstone Male Voice Choir, and Worrall Male Voice Choir - were founded specifically with the express remit of sustaining the local carols, although sadly Bradfield is now defunct.

The choirs perform in concerts locally and nationally, and enter in competitions with much success.

Latterly, a resurgence of interest in singing has led to the formation of new community choirs.

The available public archive is very patchy, with some choirs being well recorded with no evident recordings for many others.

The Choral Tradition	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
Strong history and tradition in the area Dedication of conductors and members Many opportunities for people to join a choir near to them Strong national infrastructure providing support Success in competitions	Increasing age of choir members & difficulty recruiting younger members
<u>Opportunities – external</u>	<u>Threats – external</u>
The increased publicity & promotion of choirs and singing in media to attract new/younger members and support Involvement in competitions to provide extra motivation	Cost of hiring practice venues Cost of music Singing sidelined in school curriculum Many leisure interests available competing for time

3.2.3 Folk Clubs

Usually held in a separate room on licensed premises, these clubs host playing or singing guests for which a ticket is purchased. There are 6 active folk clubs in the East Peak, including Hepworth Live just outside the area. These include singer only or singer/musician folk clubs. 'Best of order' is expected on these occasions, unlike the more informal pub sessions. However it should be noted that there is significant overlap between folk sessions, which sometimes host more formal guest performances, and folk clubs which can sometimes welcome contributions from the floor, and can also play host to both singers & musicians.

Available public archives are limited.

The Folk Club Tradition	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
Run by dedicated, motivated individuals Many talented singers/musicians live locally	Staleness of format Some can be dominated by ‘residents’ and deter newcomers
<u>Opportunities – external</u>	<u>Threats – external</u>
Internet listings and social media enable cheap publicity to increase participation Close to large areas of population	Increasing cost of transport to get to venues/poor public transport Reliant on venue owner/landlord Public image of ‘finger-in-the-ear’

3.2.4 Hunt Songs

Recently taken videos, found on YouTube, show that there is still a strong tradition of singing by members of the Hunting fraternity in the East Peak geographical area. This takes place on both a formal and ad hoc basis usually following a day’s hunting, at Puppy Shows or at Harvest Auctions. The songs recorded are variants on well know songs but include some written ones that are not found elsewhere. It is hard to discover information as to when and where these “sings” occur due to the sensitive nature of, and the current political climate surrounding fox hunting. These sings were known to have, in the past, taken place at the Stanhope Arms, Dunford Bridge and the Waggon and Horses, Langsett and the Royal Hotel, Dungworth. It is not easy to access information regarding the current venues used as this is passed by word of mouth and not publicised.

The packs that hunt in the East Peak include the Pennine Foxhounds, The Ecclesfield Beagles, the Rockwood Harriers, the Colne Valley Beagles and the Barlow Foxhounds. Packs from further afield visit home packs during the hunting season. Members and friends of packs in the East Peak gather socially on a regular basis and are a close-knit group who tend to be secretive regarding their involvement with this pursuit. The hunts named here visit other parts of the country as guests of other packs. Some of the videos show people, who live in the East Peak, singing in the Lake District, in Devonshire and in Goathland.

Over and above this, the Pennine Foxhounds have a singing group - "The Pennine Concert Party". This was started some years ago by Mark Davies, ex Master of the Pennine and present chairman of the Countryside Alliance for South & West Yorkshire, to raise funds for the hunt during the last foot and mouth outbreak. They have sung, and continue to sing, all over Britain and Ireland mainly entertaining other hunts. They also perform at Countryside Alliance events.

The Hunt Song Tradition	
Strengths – Internal	Weaknesses – Internal
<p>The songs appear to be passed down through families and the videos show involvement by several generations.</p> <p>The singers have a pride in their songs and want to continue singing them.</p> <p>The singers belong to groups of like-minded people who form communities of interest.</p> <p>The singers tend to be well known to each other and are friends. They often sing at each other's homes, at parties, at family Christmases, at Wakes etc.</p>	<p>The perceived necessity by the participants, in the present political climate, to keep this activity within small, close-knit, groups/communities.</p>
Opportunities – external	Threats – external
<p>The formation of more formal singing groups such as the Pennine Concert Party, to maintain the tradition with less direct association with controversial fox hunting.</p> <p>Approaches could be made to traditional Folk Music events and Folk Festivals for opportunities to showcase the songs.</p>	<p>The present ban on Fox Hunting.</p> <p>The present political climate surrounding Fox Hunting and those perusing this activity.</p> <p>Disruption at events where singing takes place by the League against Cruel Sports or other anti hunting groups.</p>

3.3 Dance Teams

There are five/six traditional dance teams based in the East Peak area and one team that takes its name from a village in the area. Of these, four are Sword Dance teams – Grenoside Sword Dancers, Kirkburton Rapier, High Green Sword Dancers and Six Jolly Miners Sword Dancers. Based at Langsett, 'Mr. Fox' perform at night using fire. Silkstone Greens are a Women's North West Morris Team (with some male musicians) who started off in Silkstone but now practice in Dodworth, Barnsley.

The group with the longest history, who can most strongly be termed 'Traditional', and are one of a handful of dance teams in the United Kingdom that can legitimately use the term, are Grenoside Sword Dancers with a lineage of more than 150 years. Their dance was collected and notated by Cecil Sharp in 1910 and is included in his book the *Sword Dances of Northern England* (1911). They traditionally dance on Boxing Day, when they dance outside the Old Harrow PH in Grenoside. This is followed in January by 'the Traipse', which visits surrounding communities. This is a revival of the house visiting and collecting custom carried out by the team in the early part of the twentieth century.

The next oldest team is Kirkburton Rapier Dancers (KRD) who have been performing since 1974. Although no notation of this exists, their dances are a revival of a custom documented to have been carried out in Kirkburton in the early 19th century. Although now copied by others, KRD's repertoire

is unique to the team their dances having been invented by the team. KRD's local annual day is New Year's Day when they dance in Kirkburton and surrounding villages and are well supported by the communities of these places.

Mr. Fox was founded in 1994. They dance with fire torches while wearing fox masks and hooded tunics and use artefacts containing fire as well as stage effects. Their style draws from a variety of sources including Morris Dances, Ritual Drama and Fire Festivals from both the UK and Catalonia. The team was created to '...put the mystery and disguise element back into British Folk/Ritual Dance...' and with the specific location, the village of Langsett, in mind. The group name is taken from the use of the name Fox that is found widely in the Upper Don Valley and also because of the mysterious and cunning nature of the animal. Both creators, and a number of the group's members, live in and work the EPIP area. The group is supported by the local pub, the Waggon and Horses, who hosts their annual calendar performance - the Night of the Hunter's Moon (is the first full moon after the harvest moon, which is the full moon nearest the autumnal equinox). The team also perform at festivals and other events nationwide. Mr. Fox rehearse at Langsett Barn and are unique in the UK.

Silkstone Greens, although they practice at Dodworth, Barnsley take their name from a coal seam (in the EPIP area!) that runs beneath the area where they practise. Founded in 2007 the women dancers perform North West Morris which is not indigenous to the East Peak area and can be seen nationwide and abroad. They draw their membership from as far afield as Manchester and Nottingham. They have a mixed gender band.

Started 2009 and based in High Green, Sheffield Six Jolly Miners are a peripatetic and occasional Longsword team with membership drawn from quite a large area. The dance started life intending to be a second dance for the Grenoside Sword Dancers (GSD), but ultimately became a new team with dancers joining from outside GSD. The dance itself was partially designed to push the uniquely GSD tradition of longswords in clogs into new directions, but also to reintroduce some of the figures which used to be part of the Grenoside sword dance, as notated by Cecil Sharp in 1910. They perform as and when they have dancers and music available to do so.

High Green Sword Dancers started in 2012 and is the only children's team in the East Peak. Their teacher (also a member of Grenoside Sword Dancers) has tailored and adapted the GSD to the abilities of 10 year olds. The team was created out of the Westwood project initiated by the Six Jolly Miners sword dance team, in which a number of local community groups in High Green were brought together to commemorate the 150th anniversary of a mining accident in the village in 1862.

A key threat to the teams based in the East Peak area is lack of money. Most teams are self funding, relying on subscriptions taken from members; collections taken from the public; small fees paid by Folk Festivals, Galas and suchlike. These sources of revenue are affected by the ongoing recession.

Other perceived threats to the continued existence of the above named teams are both youth and age. The High Green children's team will continue involving new members with every school intake but, as the pupils move on to secondary school, it is likely they will lose interest in Sword Dancing. Recruitment of adults is difficult and age becomes an issue as the current older team members become less physically able to dance; this applies to Grenoside Sword Dancers, Kirkburton Rapier Dancers and Six Jolly Miners.

The quantity and quality of existing archives is variable and fairly basic. Some material is known to be in private, inaccessible collections. High Green Sword Dancers have no publicly available video footage; this may relate to child protection issues.

Several other teams based close to the East Peak perform at venues within the East Peak throughout the summer months. These include Boggarts Breakfast Border Morris, Lord Conyers Morris Men, Green Oak Morris Men, White Rose Morris Men, Five Rivers Morris, Yorkshire Chandelier Women's North West Morris, Slubbing Billy's North West Morris, Magpie Border Morris, Rhubarb Tarts Molly Dancers, Barnsley Longsword Dancers, Handsworth Sword Dancers.

Shepley Spring Festival has a strong dance base and attracts teams from a far wider area - including York, Goathland, Telford and Northampton.

The Dance Team Tradition	
Strengths – Internal	<u>Weaknesses – Internal</u>
<p>The Sword Dance Tradition and Mr. Fox are strongly identified with the East Peak area and their local communities</p> <p>The teams are well known in their immediate areas and in the case of Grenoside Sword Dancers, Kirkburton Rapier and Mr. Fox are associated with specific geographical locations.</p> <p>There are 5/6 active teams in the area</p> <p>Mr. Fox has eleven members less than thirty years of age.</p> <p>Those involved in the teams are fairly tightly knit groups and seem to form 'communities of dance'. Friendships, and other shared interests, appear to hold many of the teams together.</p>	<p>The increasing age of the existing dancers which will, in future years, limit their ability to perform. This especially applies to participants in the adult Sword Dance Teams.</p> <p>Difficulty in recruiting younger dancers as Folk Dancing, especially team dancing, is not considered 'cool'. In the case of High Green Sword Dancers, it is unlikely that most will continue dancing when they move to secondary school.</p> <p>In the case Of High Green Sword Dancers their dependence on one member of school staff (a teacher), who runs the team, and volunteer musicians.</p> <p>Difficulty in recruiting musicians to play for the performances.</p> <p>Almost exclusively reliant on fees and collections to offset team running costs.</p>
<u>Opportunities – external</u>	<u>Threats – external</u>
<p>Teams, similar to High Green Sword Dancers, being set up in schools, both primary and secondary.</p> <p>Teams being offered, and accepting, more 'non-traditional' paid bookings such as performances at weddings and Christmas Fairs.</p> <p>Teams raising awareness of their existence and need for members by publicising themselves more widely out of the folk music and dance scene and running/appearing at promotional events.</p>	<p>Less money being collected from the public at dance-outs due to the present economic climate.</p> <p>Fewer Folk Festival bookings for teams due to the funding and sponsorship for these being cut. Also, limitations now placed on the number of free passes to these events being issued.</p> <p>Less interest in the adult population, as a whole, in all aspects of our Folk culture making it unlikely many of them will be interested in seeking out and joining a team.</p> <p>Health and safety issues that limit teams ability to perform in public areas they traditionally use.</p>

3.4 Regular Ceilidhs /Dances

Regular organised folk dances / ceilidhs take place at a number of venues, mainly in the south of the EPIP area – Deepcar, Chapeltown, Wharnside and Grenoside. These are mostly coordinated by Folk in South Yorkshire (FISY), and are appear to rely on a few key individuals for their organisation. There is no evident archive.

The Dance/Ceilidh Club Tradition	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
Regular programme of dances Strong support from FISY and a number of key individuals as callers and organisers. Some dances feature guest callers and musicians.	Activity focussed in the south of the EPIP area Predominantly older participants
<u>Opportunities – external</u>	<u>Threats – external</u>
Improved publicity of dances to increase participation. Promote health benefits Could act as a ‘feeder’ for more formal performance dance teams	---

3.5 Folk drama, Poetry & Storytelling

The most notable current example of performance tradition in this category is mummers plays.

Dating back to the middle ages Mummers plays are a traditional British folk play performed around Christmas and at other times of the year as ‘pace eggers’, or ‘soulcakers’, all concerned with birth and death and the fight between good and evil. The principal characters date from the Crusades, and often feature St George, or ‘King George’, The Fool and The Doctor.

In the East Peak there has long been a tradition of Mummers plays; a school mummers play in Thurstonland dating from 1980 is documented at <http://www.huddersfield1.co.uk/huddersfield/huddsthurst.htm#egg>. However, there are few current examples of mumming.

Green Dragon Mummers are a relatively new team associated with Wortley and perform, a variant of a Pensitone Play which is a St. George play.

Handsworth Sword Mummers although not based in the area quite often perform in the East Peak. They have now taken on a very old tradition of house to house performance of the Old Tup in Handsworth, performing the play in pubs and similar venues.

Two plays from the East Peak have been recorded and still survive. One published by Pearce and Co of Gibraltar Street, Sheffield, and another originating in **Ecclesfield** – an amalgam of several versions of the traditional play and said to require up to eighteen performers. It stems from the Easter tradition but has been staged at other seasonal times, with Old Father Christmas as a character.

Research suggests storytelling and poetry do not feature large in performance traditions in the East Peak. Dialogue is ongoing with Dr. Simon Heywood, who has researched the storytelling tradition in the area.

With regards poetry performance, ‘The Poetry Fireside Hour’ at The Monkey, **Thurgoland**, started in 2007 although there is no evidence as to whether or not the poetry performed has any traditional roots in the area.

Art in the Park are also active in the area and has established three poetry trails in Penistone, Denby Dale and Stannington.

Folk Drama Poetry & Storytelling Tradition	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
Mummers: Performers of this tradition tend to come from Morris/sword dancing teams as a by-product of those activities. These groups have a strong lineage and links to the community, including the wider folk community, so although the activity is minimal today, it stands a chance of surviving as long as it is passed down within those communities.	Mummers: Suffers from lack of awareness and publicity Struggles to interest younger generations that are not growing up with a sense of community and so are losing touch with traditions such as this.
<u>Opportunities – external</u>	<u>Threats – external</u>
Mummers: Raise profile on community websites re-mumming and how to get involved. Develop and perform mummers plays in schools, possibly as an alternative / supplement to the usual nativity play.	Mumming may increasingly be considered a relic of the past by communities with waning relevance. Closure of pubs and loss of traditional pubs.

3.6 Hand Bell and Change Ringers

There are five live handbell ringing teams in the East Peak area. These vary from active teams such as Ecclesfield and Stannington Handbell Ringers, to teams with a very low profile such as Bradfield Dungworth Ringers.

Ecclesfield HBR have performance and training teams and ring in the traditional Yorkshire Method ‘off the table’ style. Stannington HBR also have a junior team and welcome new members.

The only live team with any notable archive is Ecclesfield HBR who have recorded 3 CDs.

There are 11 church towers with ringing teams in the East Peak area, four of which highlight that they would welcome / are seeking new members.

All Hallows, Kirkburton and in particular Ecclesfield Church Bell ringers have notable training facilities.

All Saints, Silkstone ringing in the traditional local style known as Cartwheel or Closed Leads which used to be prevalent in South and West Yorkshire on 6 bells, but has now largely been superseded. They also try to keep alive many of the local methods including a ringing method named Silkstone Delight, Snowdrop, Duke of York and Woodbine - all traditional methods which are fast disappearing in the wider ringing community.

No archive of church bell ringing in the area was found.

The Handbell & Change Ringing Tradition	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
Several handbell and churchbell ringing teams in the area Training in hand bell and church bell ringing in area. At least one church bell team one performs local traditional styles, largely lost.	Predominantly older team members Many teams have a very low profile.
<u>Opportunities – external</u>	<u>Threats – external</u>
Improve local awareness to attract new members	Falling church attendance

3.7 Musician's & Singer's Sessions

Sessions are regular participative meetings of singers and/or musicians to play music and/or sing traditional music, usually in a pub setting.

Desktop review suggests there twelve sessions running in the area, with a further two sessions just outside the EPIP area at Jackson Bridge and Berry Brow. There is a mixture of singer only, singer / musician and musician only sessions, and these additionally can sometimes include more formal performances by guests creating an overlap with folk clubs.

Sessions are predominately based in a few key venues in the area, and compared to nearby Sheffield, there are very few sessions in the East Peak area. They are also often reliant on key individuals and/or local performers to 'make them happen' and they can often fade away if such individuals cease to be involved for whatever reason (e.g. English Instrumental Session at The Royal, Dungworth). Additionally sessions are often reliant on (and dominated by) a number of long standing regulars for their continued existence.

Information on sessions in the area, and to a lesser extent folk clubs, is relatively limited, thinly spread across a number of sources and sometimes conflicting or inaccurate (e.g. Filofolk, South Yorkshire Folk, Yorkshire Folk Arts, Kirklees Council). This can make it hard for potential newcomers to 'break in' to the scene.

There is no significant archive of sessions in the area (other than Carolling at The Royal, Dungworth).

The Musician's & Singer's Sessions / Folk Clubs	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
<p>Several sessions in the area</p> <p>Strong local talent base.</p> <p>A number of committed individuals and performers who 'drive' and form a focus for sessions and folk clubs.</p> <p>A number of key pubs / venues which strongly support traditional performance.</p>	<p>Poorly publicised with thinly spread and sometimes conflicting and inaccurate sources of information.</p> <p>Reliance of sessions on a number of key 'traditional performance friendly' venues</p> <p>Reliance on key individuals/organisers to maintain activity.</p> <p>A lack of 'new blood' joining sessions / folk clubs.</p> <p>Common public perception as 'beard and finger in ear', can put people off taking part. Established groups can also come across as unwelcoming.</p> <p>Some venues (e.g. the Royal, Dungworth) very well attended in Carolling season, but much quieter for much of the rest of the year, impacting on viability.</p>
<u>Opportunities – external</u>	<u>Threats – external</u>
<p>Improved publicity of sessions / folk clubs could tap into potential performers / enthusiasts currently unaware of activity.</p> <p>Development of traditional music groups in schools</p>	<p>Ongoing high closure rate of pubs, with people increasingly staying at home.</p> <p>Conversion of traditional pubs to chain / theme pubs with sports television and similar, less well suited to sessions / folk clubs.</p>

3.8 Festivals and Galas

Whilst not 'performances' in their own right, many festivals/galas play host to and are key venues for traditional performance, and as such are included in this review. Additionally, many festivals/galas are strongly traditional calendar events in their own right. The spreadsheet listings are ordered by the month in which they normally occur.

There are 28 notable galas and festivals taking place through the year in the EPIP area, with the majority of these taking place in June and July. These vary considerably in nature and size. Events such as the Penistone Show and Shepley Spring Festival are major milestone events in the East Peak year attracting multiple thousands of visitors from within and without the area, whereas others such

as the Farnley Tyas Summer Festival and Cumberworth Carnival are much more 'local' community based celebrations.

Many of these shows support local traditional performers such as brass bands, choirs and dance teams. Additionally there are a considerable number of festivals which specifically support music/performance and traditional music performance:

Music/Performance Festivals - General

- Penistone Spring Music Festival
- Bradfield Festival of Music
- Cawthorne Summer Concerts
- Penistone Competitive Music Festival

Music/ Performance Festivals – Traditional

- Shepley Spring Festival
- Worral Folk and Ale Festival
- Penistone Festival of Folk
- Bradfield Traditional Music Festival
- Birdsedge Village Festival

Some events such as the Penistone Agricultural Show have a very long history, whereas others such as the Penistone Festival of Folk and Thurlstone Gala are much more recent additions to the calendar, with Stocksbridge Festival new in 2013

Funding for events is largely reliant on standholder fees, sponsors, ticket sales and in some cases local community grants. Most events are held partially or wholly outside and can be heavily impacted upon by poor weather as was the case in 2012, with many events being re-scheduled or cancelled altogether; this can have severe financial implications for events.

Festivals and Galas	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
<p>Popular calendar events in local communities and for larger events, incoming visitors.</p> <p>Can attract strong community support for organisation / setup.</p> <p>Community galas and festivals offer good local venues for many traditional performers</p> <p>Strong base of traditional performance based festivals in area.</p> <p>School age music festivals / competitions support the development of the next generation of local musicians.</p>	<p>Reliance on external finance to fund events. Security of finance and sponsorship in an economic downturn.</p> <p>Smaller community events are often heavily reliant on a small number of committed individuals to make them happen, and loss of key individuals can make events non-viable.</p>
<u>Opportunities – external</u>	<u>Threats – external</u>
<p>'Market' festivals and galas to traditional performers to improve awareness of these events (particularly smaller events) to create more performance opportunities and also recruitment opportunities.</p>	<p>Security of finance and sponsorship in an economic downturn.</p> <p>Poor weather causing cancellation or forced re-scheduling of events.</p>

4 PART B – ‘A Year in the East Peak’

The second section considers key performance traditions which take place through the calendar year in the East Peak. It focuses on the key festivities and celebrations which take place through the seasons, starting with Easter. It does not list festivals and galas which have been considered in the previous section.

This review is split by festivities / celebrations which follows the same order as the tabs in the accompanying spreadsheet (purple tabs). As for part 1, an overview is given for each category followed by a tabulated SWOT analysis.

4.1 Easter Traditions

Few performance traditions have been identified in the East Peak associated with Easter.

Easter Bonnet Parade (EB). Children from Penistone St John the Baptist Primary school infant section make/decorate their own bonnets and parade around the town wearing them. Whilst a relatively low key event, this is a strong and established tradition, introduces children to the idea of ‘tradition’ and reflects much grander community processions such as the Whit Walks of the past.

The Penistone Flour Ceremony (PFC) is a remnant of a traditional English act of charity, bequeathed in years past by a member of the community. In 1559 local landowner William Turton bequeathed a legacy to ensure "the poor of the parish of Penistone" should be given a bag of flour every Good Friday. He decreed that 16 shillings and eight pence was to be spent every year to buy a quart of rye to be given to the poor. An ancient board in the tower of Penistone Parish Church refers to this legacy. This event is held annually on Good Friday (in 2013 on 29th March) at Penistone St. John’s Church. A church service is followed by the giving bags of flour to local school children by the Mayor of Penistone. This takes place in the Sensory Garden of the lower graveyard. This type of ‘ceremony’ is found in several parts of the UK in different forms. In Kent there is the Biddenden Dole, in Tichfield the Tichfield Dole; in London there is the giving out of Maundy Money by the Monarch. The event can be thought of as unique as there are few examples of this celebration still taking place and certainly no others in the East Peak area.

Easter Traditions	
Strengths – Internal	<u>Weaknesses – Internal</u>
Both events occur in a community settings – a school and a church.	EB – reliant on interested members of staff for its continuance.
Both events are supported by the church, the parishioners and by the congregation.	PFC - Not well publicised
Both events involve children, teaching a new generation about the tradition.	
<u>Opportunities – external</u>	<u>Threats – external</u>
Wider publicity of both events, particularly the flour ceremony.	EB - Health and Safety legislation could interfere with the Easter Bonnets being paraded through the town.

4.2 May Traditions

Of the Easter traditions identified, some are only recently established with one tradition dating back to the middle ages.

Hoylandswaine May Day Gala (HMDG) – an Annual May Gala is held in Hoylandswain (in 2013 on the 6th May at 2:00 pm). This takes Place on the cricket field and in the Village Hall and includes many stall and family entertainments. The Gala line up has previously included Maypole dancing and performances by Hoylandswaine School Choir & Deepcar Brass Band.

Dancing the Sun up on May Day morning (DTSU) - Pecsætan, an all woman Morris team from Sheffield dance to welcome in May Day. They dance at Sunrise at approximately 5:15am at Corker Lane, Dungworth, near Sheffield, overlooking Damflask Reservoir. This does not happen every year and this year (2013) it hasn't been decided by the team if they will be there or not. This is a revival tradition adopted by the group and, although unique in as much as it is the only location it occurs in the East Peak area, it not unique to the UK – many teams have adopted this practice in recent years.

Spaw Sunday (SS) - Held annually on the first Sunday in May at Gunthwaite Spa (in 2013 on the 5th May at 2:30 pm) it is a very old tradition of taking (drinking) sulphurous spa waters at local springs for their alleged curative and restorative properties (if taken before noon), as a tonic after a long winter, and to mark the passage from winter to spring. Pilgrims brought bottles or cups, and "supped" the water, supposed to come from a nearby silver mine and danced and sang at the edge of the waters. Gunthwaite Spa lies two miles north of Penistone. It was common in the past for a band to turn up, and these days Thurlstone Brass Band are believed to organise the event providing refreshments and music. A collection is taken on their behalf.

Well Dressing – there was, for a number of years, a Well Dressing in Penistone which was held in late May or in June, and was the only example of this Derbyshire Tradition in Yorkshire. This last happened in 2008, and its demise is thought to be associated with the then supporting mayor of Penistone leaving office.

May Traditions	
Strengths – Internal	Weaknesses – Internal
<p>HMDG</p> <ul style="list-style-type: none"> - a committee run community event gives it stability. - self-funding event. <p>DTSU – a new tradition developed by a community of dance who are friends and enthusiasts for local tradition.</p> <p>SS – a community event supported by a local Brass Band, and fixture in the local calendar.</p>	<p>DTSU</p> <ul style="list-style-type: none"> - reliance on a small group to perpetuate the tradition - sometimes conflicts with other calendar events for the team meaning it doesn't occur every year. - not well publicised <p>SS</p> <ul style="list-style-type: none"> - tied to the availability and fortunes of Thurlstone Brass Band - not well publicised
Opportunities – external	Threats – external
<p>SS & DTSU – wider publicity for the event.</p>	<p>No specific threats identified</p>

4.3 Whitsuntide

Whitsuntide used to be marked by the buying of new clothes which were then shown on Whit Sunday/Monday. Church and chapel congregations joined with brass bands to parade to an open-air venue (usually a park) where hymns would be sung. This was often followed by a church tea and sports/games (e.g. egg-and-spoon races). This tradition has now been completely lost, last being celebrated in the 1970s-80s and available information on it is limited.

Whit Traditions	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
	Associated with church communities in a time of falling church attendance
<u>Opportunities – external</u>	<u>Threats – external</u>
Possible resurgence of interest in community singing to revive the tradition	<p>Falling church going</p> <p>Whit Monday moved to Spring Bank Holiday out of step with the Church calendar</p> <p>Increased affluence means it is no longer a big occasion for new clothes</p> <p>Competing attractions</p>

4.4 Harvest Traditions

Research identified only two notable harvest traditions in the East Peak area, one relatively recent and one very old.

A Harvest Sing at the Rivelin Pub has been running for some 20 years, grew out of the local carols tradition and is unique to the area. This event remains popular.

The Penistone Agricultural show is 140 years old and the major country show in the area. It allows the farming community to showcase its produce and often plays host to traditional performers such as local brass bands. This tradition continue to thrive, but now has a highly commercial side to it and has doubtless lost some of its traditional significance.

Harvest Traditions	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
Penistone Show: highly popular landmark event in the East Peak year Harvest Sing: strong association with the carolling community	Harvest Sing: reach is limited to the carolling community
<u>Opportunities – external</u>	<u>Threats – external</u>
Penistone Show: chance to showcase a wider range of performance traditions in the area. Harvest Sing: widen awareness and increase participation at this and other venues through increased publicity.	None identified

4.5 Autumn Traditions

Autumn traditions have now in general become highly commercialised and homogenous across the country with traditional house visiting performances such as Cakin Neet having been lost.

However, a still relatively young performance tradition, ‘The Night of the Hunter’s Moon’ danced by the Mister Fox dance team grows in popularity year on year, attracting crowds of several hundred from across the UK to Langsett to see this firm calendar event.

Other autumn traditions are considered below, and in some cases these may offer opportunities and venues for performances by traditional performers.

4.5.1 Cakin Neet

Historically, this was a custom of children visiting houses in disguise to solicit food or money around All Souls’ Day (November 2nd). This tradition has died out and more recently, it has consisted of adults in fancy dress visiting pubs in the south of the EPIP region, sometimes collecting money for charity.

<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
Unique to area	Not widely known - not publicised
<u>Opportunities – external</u>	<u>Threats – external</u>
	<p>Competition from Trick-or-Treating and homogenisation across the country.</p> <p>Landlords unwilling to grant entry</p> <p>Indifference of general public</p>

4.5.2 Hallowe'en

October 31st, All Hallows' Eve, had a reputation as a night on which ghosts, witches and fairies are especially active. Historically, many superstitions were associated with the night and some equate it with Samhain, the pagan Celtic festival of the dead.

Nowadays it has become a highly commercialised and Americanised occasion in which children dressed as witches, ghouls, or other horror-type characters visit houses in disguise to solicit sweets or money.

Now more commonly known as 'Trick or Treat' following American influence, it has eclipsed the older local house visiting custom of Mischief Night (November 4th) when tricks would be played by children and youths on neighbours.

Hallowe'en	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
Children enjoy this modern house visiting custom.	<p>Connection with witches etc. has led some church groups to question its desirability</p> <p>Due to being strongly driven by commercial interests, local distinctiveness has been lost</p>
<u>Opportunities – external</u>	<u>Threats – external</u>
Community groups can arrange additional activities around the theme and may provide additional performance opportunities for some teams. E.g. Mr. Fox have previously danced for 'Sheffield Fright Night', a Halloween carnival.	<p>The perceived safety of children visiting house to house impacts on the willingness of parents to let their children take part.</p> <p>The house visits can be unwelcome by some in the community.</p>

4.5.3 Bonfire Night

‘Remember, remember, the fifth of November; Gunpowder, treason, and plot; I see no reason why gunpowder treason; Should ever be forgot.’

Lighting of bonfires and fireworks to celebrate the failure of Gunpowder Plot in 1605. The small family bonfires common in the mid-twentieth century have largely been replaced by much larger events, often part of a community or commercially-linked activity, e.g. held by a pub or farm enterprise. Tickets are sold for admittance, and there may be supplementary entertainment.

The day used to be preceded by groups of children with a home-made dummy Guy, often in a pushchair or similar, soliciting money e.g. outside shops or pubs, ostensibly to pay for fireworks. There is also some evidence to suggest this was a house visiting custom in the area. This largely died out in the late twentieth century.

Bonfire Night	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
<p>Widely known and popular with adults and children</p> <p>Can be undertaken as a small family group or a larger organisation</p>	<p>Costly</p> <p>Can be affected by weather</p> <p>Guying – parents unwilling to let children out unsupervised; increased affluence makes begging for firework money unnecessary, as does the alternative of organised displays.</p>
<u>Opportunities - external</u>	<u>Threats – external</u>
<p>‘Build a Guy’ competitions, cf scarecrow competitions elsewhere.</p> <p>May provide additional performance opportunities for some traditional performance teams. E.g. Mr. Fox, Brass Bands</p>	

4.6 Christmas & New Year Traditions

Overview Christmastide and Boxing Day

Christmas is characterised by a mixture of old and more modern performance traditions, all of which maintain strong popularity.

Popular old traditions still celebrated include carolling, brass band performances, sword dance and mumming plays in pubs, all of which are discussed in more detail in separate sections of this report; all are reasonably archived. Hunts sings also still take place, but hold quite low profile, partly due to the political debate which still surrounds fox hunting.

However, several old house visiting customs which were characteristic of the East Peak area and which included a performance element have been all but lost. These included Jolly Minering, Letting Christmas In, Wassailing and mumming house visits; other than documentation there is no significant archive of these lost traditions.

Popular modern traditions include the switch on of community Christmas lights and Santa sleigh runs, marking dates in the Christmas calendar. These modern traditions also often include older elements such as brass band performances. A recent and increasingly popular tradition is the singing of carols at a decorated forestry tree near Langsett reservoir.

Overview New Year & Early January

New year is less of a focus for traditional performance than Christmas, however an annual sword dance tour is still performed by Kirkburton Rapier. The old house visiting custom of 'Letting in the New Year' which included performance of a traditional rhyme has been lost, and is not archived.

In early January Grenoside Sword also celebrate their annual Traipse where they dance at a number of venues in the vicinity of Grenoside.

Christmas and New Year Traditions	
<u>Strengths – Internal</u>	<u>Weaknesses – Internal</u>
All surviving performance traditions associated with the Seasonal period remain strongly popular, including a number of old traditions such as carolling, brass band and sword team performances. New performance traditions such as the Langsett Christmas Tree are being created.	Seasonal performance traditions are becoming increasingly 'passive' with less active involvement of communities, which increasingly take the role of an audience.
<u>Opportunities – external</u>	<u>Threats – external</u>
Teaching of traditional carols, and performance of Mummers plays in schools	The ever increasing commercialisation of Christmas and associated homogenisation across the country leading to loss of local distinctiveness.

5 Summary of Desktop Review

The review highlights the wide range of traditional performance which continues to take place in the East Peak area, some of which is strongly distinctive to the area. It also highlights a number of areas of tradition which have been all but lost e.g. house visiting performance traditions and the loss of local distinctiveness in some traditions associated with homogenisation across the UK and increasing commercialism of some events. The review also shows that the available archive is very variable; some traditions are well recorded where as little or no record exists for others.

This survey provides a strong foundation on which to base the recording programme and promotional events plan for the remainder of the East Peak Traditional Performance Project.

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