

One & Other Project

Hello my name is Kate Rowles and I'm interviewing you for the Wellcome Trust as you are taking part in Antony Gormley's One & Other. The date today is the 8th of October 2009 the time is 10.20 a.m. If I can please ask you to say your name, your age and where you are from?

My name is Phil Cadman, I'm from Wigan and I'm 39.

And how are you today?

Very well, good day.

Can I ask first of all what was it that motivated you to apply to be part of One & Other?

Both me, my wife and the kids have seen and been around Antony Gormley's work, not necessarily as followers, but because it's public art we've bumped into it all over the place and we've been to Crosby beach we've seen the Angel of the North so we are aware and because we are from St., we teach in St. Helen's, the *Field* was installed there last year so when it came up as to be part of Antony Gormley's work I registered and was delighted to actually be chosen.

And when you found out that you had got a place on the plinth how did you decide how to spend your hour?

When people heard what I was going to do it was very strange because you get a reaction and you see how people see what they perceive, what you would do given an hour and on a national monument and everybody said so what song are you doing? Are you taking your guitar, you know, are you going to do a set? But I wanted to be about giving the kids that I teach an opportunity to show what they can do. It's very easy to use a platform for oneself but I started to think of an idea where even though it's a very public display that I can become quite anonymous up there.

And is there something that you wanted to do to become anonymous?

I wanted the kids' work to be first, that's what I'm about at this time in life as a teacher, so I wanted to represent not just myself up there as a teacher but the kids' work and their humanity and their place in my life that I'm representing up there.

And how did you tell the children that you teach about this project and your idea?

It was quite easy because the *Field* or part of the *Field* had actually been constructed or generated in St. Helen's so last year there was an installation of the *Field* with the Liverpool city of culture in St. Helen's and that artwork had been produced by the parents of the children that I now teach so that the kids are aware of it and last year we did our own version of the *Field* so this year there was already something quite thematic happening around us that they could then build on and half understood not

One & Other Project

Antony Gormley but this vague artwork of little creatures so we basically upscaled that and made some big *papier mache* out of it and through that a lot of children could get involved with a reasonable piece. And in the shaping of that artwork with their little grubby fingers and the fingerprints in the way they decided to make the chicken wire actually be represented by the way they moulded their artwork on the plinth.

And is it those figures that you made for the Field that you are going to show today on the plinth?

Yes they are, yes, I think we brought six of them. They have been done by everybody from in the school from the nursery right up to the year six pupils.

And have you got a plan for your hour?

Well the plan is to do what all teachers do when they have spare time is to plan some work so, you know, I'm a teacher and not necessarily overworked but definitely got enough work to do so I thought as a teacher I do the thing that I do when I have a spare hour any day and that's to do some school work so I'm going to be up there on today's national poetry day, I'll make a poetry lesson for tomorrow morning.

And what year do you teach?

I teach all the way through the school music and I also have one day in year one and two days in year three.

And how do you find being a primary school teacher these days for you?

I think it's incredibly straightforward, it's a strange job because it's a huge profession and the difference between school to school I find is astounding and I'm in a good school. I'm enjoying being in the school that I'm at, it is just like all huge professions like nursing, like police just because the quantity of people you need in there and the huge scale of the profession it can differ so much but I'm glad to be in a really good school.

And you said you are a music teacher.

Yes.

How do you find the children respond to learning music, what's your experience of that?

I think music is a great way into the arts itself, it's a great ...it creates great stream for kids to get into to develop themselves musically but also I think it's a great teaching aid as well because in the very basic sense you can't learn to speak if you can't differentiate sound and then if you can't learn to speak you can't learn to spell you

One & Other Project

can't learn to write so very early on actually learning how to differentiate sound maybe through music is a great way of actually starting off a child learning and it's a great enhancer of learning whether it would be mathematics whether it would be writing whether it would be artwork it's a great way into the soul and into the mind it's I think it's a fantastic tool but historically a highly academic tool that people are now fearful of using music is so easy it's so accessible it's so simple but we've had such a history of music being revered music being standardised and becoming an academic form that there are so many teachers in school just fearful of it and it's simple and it could enhance our education system in a massive way.

Can I ask you to say a little bit about other aspects of your life?

I'm a dad, I'm a husband and husband first and foremost. Dad to Emiia and Max. I'm a musician, always been a musician that's been the main job that I've always had and then within that I've had other supporting careers. So I've been a mechanical engineer, I've been an educational researcher, I've taught in secondary schools, I've taught in primary schools, I've run my own leather goods company, I ran my own music venue for four years and that was all to support my, not my hobby, but the thing I kind of do reasonably which is music.

Can you say a little about your music?

It's my way of thinking, it's my way of looking at things and analysing and stepping into other people's shoes. My instrument is song writing, so that's how I deal with the world as much as writing a journal. Some people do as much as exploring other people's lives through narrative I actually do that through song writing and it's kind of... it's strong words softly spoken I like to think of it, it's strong ideas put across in a quite palatable way.

And what name you go under as a musician?

Myself, Phil Cadman, and it's the only thing that I step forward and as a performer demand the spot light and as a performer to actually step forward and now I understand that's how people see me, but I'll only step forward and play my stuff and demand that people listen to it I don't do karaoke I don't sing and dance for pleasure I perform because I want to communicate the things that I've been thinking about and that's why I'm a song writer and because I'm a song writer, I perform, not only do I perform but I write songs so it's yes that's the way it works.

What inspires your music?

I'm incredibly passive or I feel very passive and I like to watch and I like to observe, see the world and then make sense of that through music so it could be almost anything from the John [?] massacre to... the fact that I've got a strange intense feeling that things are always going to work out right you know exploring things like that.

One & Other Project

And can I ask you to say a bit about your background in terms of where you are from, your upbringing?

I'm a Wiganer, born and bred but largely travelled. So I was born in Wigan, I've lived on council estates, I've lived in mansions, I've lived on the cheapest rent on millionaire's road. I started my travels when I was about twenty to be a mechanical engineer and went to Australia and then all around Europe while I was a student and then stayed in Nottingham for awhile as a student, six years went to New Zealand for a couple of years with Luisa and Max and Nellie and so it's been quite, I come from Wigan, it's a nice place to come from, being a place that I've come from I've actually travelled I still feel even though I've not returned to Wigan because I live in Billinge [?] which is not St. Anne's and not Wigan, it's a place in between so it's yes, it's... that's kind of where I've come from but it's the journey and the people that I've travelled with that have kind of brought me here.

What's important to you now in your life, what's happened for you?

I think the real challenge is the change that ... even at approaching forty in a couple of weeks time, that I've got to change, still changing, still got to adapt, still got to fit into everybody's else work and, you know, I'm not going to create my world that everybody else fits into it's a... yes, that's the continual challenge.

Today you are going to be standing on Trafalgar Square on the Fourth Plinth. How do you feel about that personally? What you are doing this day?

I don't see it as my moment of glory I you know there's, there's bigger things in my life, in quite simple humble things that are bigger than standing on a plinth in Trafalgar square but I... it does feel strangely significant because I've had to think about who I am and what I want to do and also take suggestions from other people and that give me a good idea of how they perceive me as well which is only right, you know, it's only right that people have their ideas and perceptions of me but that's informed my view of myself as well and that's been I think a significant thing of actually being on the plinth it's not the hour it's the actual run up to it that has been a kind of a learning.

Who are you doing this for?

I'm doing it for me because I want to be part of this artwork. I'm doing it for Millie and Max because they've done some of that the artwork and it's going to actually be displayed in Trafalgar Square, the heart of our nation, and I'm doing it for the children from the primary school in St. Helen as an extension and a continuation of Antony Gormley's work within the community there and that's the strange thing that happens in school life you don't remember how to add up you don't remember learning... you know your full stops and your commas your adjectives you don't learn that you don't remember that but you remember the events the things that really the happenings

One & Other Project

when the dog came on the playground you know when such a body hit the other person you know you remember those things and you remember the performances you do you remember the artwork that you do you remember the songs that you sang and hopefully it'll be a little marker in the kid's school lives.

Before you go and stand on the plinth today is there anything else that you would like to add on to mention any statement you would like to make?

No, I don't think it's that important. It is a great undertaking and it is a great piece of public art but I'm just part of that and there are people who made significant and outstanding statements and there are people who haven't and I'd like not to do either and to, you know, I haven't got anything to say that is important that some people have said and I don't want to fall into the trap of saying anything and making the... making the artwork less than it is.

Thank you very much.