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WORLD MUSIC ACADEMY: INSPIRE

**Project Case Study Report
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Project Case Study

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Project summary

Musiko Musika's World Music Academy: Inspire is a new training and creative development course for culturally diverse and talented young musicians aged 16 to 24. We want young musicians from all backgrounds to be able to develop the life skills, leadership, and vocational musicianship skills that will enable them to progress towards a career in the music industry or work in community music. The project was based at the Lyric Hammersmith, tackling the gap in provision for aspiring young musicians from diverse cultural backgrounds to access music education post-16. It targeted young people from challenging socio-economic backgrounds who might otherwise miss out on fulfilling their potential.



Initial development of the project

The World Music Academy: Inspire project has its origins in one question – what can we do to ensure that the talent pool of young musicians from BAME and socially disadvantaged communities have equal access and relevant support to progress into working in the field of music, be that as performers, composers, promoters, managers, sound engineers, producers or educators? Around that central question a number of related questions and issues naturally arise, many of which have been central to the work and vision of Musiko Musika since we first formed the organisation in 1998. These include understanding what and where the barriers are, the assumptions and prejudices that affect access to different music education opportunities, and the rigidity in some institutional frameworks that don't recognise or value skill and talent outside mainstream genres or cultural idioms.

The target participants for the project were the many young musicians that we have encountered over the years who don't find the standard routes into a music-related career accessible. They are young people who have talent and a desire to pursue their musical education, but are not following what has been in the past a conventional path. This conventional path would typically have included GCSE and A Level music, playing in a youth orchestra or youth jazz ensemble, and establishing a network of support from teachers, professional musicians, their peers and family.

Within a generation the cultural landscape and the music industry have changed beyond recognition, particularly in London. To a large extent the opportunities are even wider, yet the traditional systems that support young musicians between the ages of 15 and 24 have been slow to adapt and remain largely unchanged.

This pilot has been in development for a number of years, during which we have aspired to include a training course for young musicians as part of the development of our World Music Academy. Funding for this area of work has not been easy to secure, perhaps because up until now we did not have the evidence of a pilot model to demonstrate the need and the impact.

With the World Music Academy having a base at the Lyric Hammersmith since Musiko Musika became one of the Lyric's Partner organisations in April 2015, the concept has been able to establish and develop. As well as an inspiring venue for the work, our partnership with the Lyric also offers a wider context in which establishing a training course for 16 to 24 year olds in music can parallel the Lyric's own work for that age group in theatre. With our strong internal expertise and a wider partnership framework the time was definitely ripe for Musiko Musika to implement the World Music Academy: Inspire course.



Aims and structure of the project

Aims

The specific aims of the training course were to:

- Develop the experience and skills of participants in working creatively in a culturally diverse context
- Develop their knowledge and confidence in their own musical heritage and that of others
- Raise levels of self-esteem, increase agency and improve communication skills and develop key life skills (commitment to goals, cooperation, leadership)
- Develop specific skills in leadership and facilitation of music activities

Target participants

Our plan was to recruit 6 aspiring young musicians from diverse cultural backgrounds with existing instrumental, vocal or music technology skills into a six-month programme consisting of the following elements:

- Creative music sessions and rehearsals leading to two self-programmed, participant led performances
- Training sessions in workshop and leadership skills, including safeguarding and child protection, facilitation, working with different needs and abilities including disabilities, working creatively and positively with cultural diversity and basic administration and management of projects
- Individual mentoring and support throughout the programme
- Work placements on Musiko Musika's World Music Academy and ECCO projects
- Gaining Bronze or Silver Arts Award

By linking with the WMA and ECCO programmes for younger musicians the benefits of the project would be extended to a further 50 young people, whose profile is currently around 80% BAME.

Music Leaders & Genres

We planned to involve an inspiring musical team comprising Musiko Musika's Joint Artistic Directors, musicians from the organisation's World Music Academy team, and guest musicians Derya Nagle Joaquin Ardiles of the highly successful new rock band Good Tiger, previously of The Safety Fire.

In terms of musical genres the project would use the diverse musical backgrounds of the musicians working on the project to provide a culturally stimulating and challenging creative environment for the six trainees. The musical styles that they would work with on their work placements with the World Music Academy and ECCO would encompass the wide range of music and repertoire present in all our work.

The project was programmed to take place in the Lyric's new Reuben Foundation Wing, which houses a full suite of music recording, performance and composition facilities, built specifically for youth projects, and Musiko Musika's base since April 2015.



Delivery timetable

June and July 2016 – project planning and recruitment phase of six trainees

September and October 2016 – Five sessions of creative music for mixed instrumental, music technology (2-hour sessions)

October 2016 – Five half days intensive training (3-hour sessions)

October 2016 to February 2017 – 24 hours of mentoring (4 hours per trainee), trainees prepare for and take Bronze or Silver Arts Award

November 2016 to February 2017 - Trainees on placement tutoring and mentoring younger musicians in ECCO and WMA Instrumental sessions at the Lyric

November 2016 & February 2017 – Two WMA Inspire Concerts programmed and performed by WMA Inspire trainees

The project

In terms of the practicalities of the project delivery some elements proceeded entirely to plan, and others took longer or had to be adapted to meet changes in circumstances.

Recruitment and profile of participants

Recruitment was harder than anticipated and as a result we did not have as many high quality applicants as we would have liked. What we found was that the highest level of interest was in the Year 11 age group. We know this from the applicants that we received and also from meeting with the music teacher from a local secondary, who told us that quite a number of his Year 11's would have liked to have attended the course, but did not apply as they were not yet 16. In the event we did have some applicants aged 15 who we accepted onto the course after an interview as we judged that they would meet the other criteria for participation.

We were also dismayed by the unhelpful response of the music teacher in another local secondary school, who replied that since they did not run an A Level music course there would not be any students who would be interested in WMA: Inspire. Her delayed response arrived after the recruitment had ended so we were not able to correct this misunderstanding and let her know that the lack of an A Level music course did not mean that there were no year 12 & 13 students with talent and interest in music. In fact we already had had direct experience of working with just such a group of year 12 students from her school on a Lyric project the year before.

In future the recruitment process will be improved, partly through experience, but also by building up the profile of the project, word of mouth referrals, having a previous cohort as a reference point and the Lyric's networking with local schools which has greatly improved in the past twelve months.

The six young musicians who were enrolled on the course certainly fitted the target profile, and reflected a very diverse range of social and cultural backgrounds. Four of



them are from BME backgrounds, and of the other two, one has a challenging educational and socio-economic background, and the other is SEN, being on the autistic spectrum.

In addition we also recruited one older musician, aged 27, who is an Argentinean guitarist who we viewed as having potential to join our team, but was lacking the skills and experience in working in an educational context. His role effectively was more of an apprentice, and he acted as a very useful bridge and support for the group of trainees being closer to their age.

Delivery of the creative music and training sessions

On the whole these developed and were delivered as planned and as we had envisaged over the autumn term. We found that having a separation between the music making and the training activity was not the most effective way of engaging the young people. Learning, playing and creating music together was the central purpose of the course and was what most motivated them, so an element of playing and making music was integrated into every session, balancing the non-practical elements of the training such as child safety policy and learning about session planning.

Where we did not achieve what we had hoped in the timeframe of the project was in terms of bringing enough of their work to a standard suitable for performance. With hindsight we had underestimated the time that it would take for seven young musicians who had not worked together before to coalesce into an ensemble. The other major factor that we had not anticipated was the difficulty that most of the trainees had with working unsupervised as a group on tasks such as completion of a songwriting activity or devising an arrangement having been provided with guidance and support in developing their ideas. Our conclusion from this is that in many cases a highly prescriptive education system in school, which leads young people step by step through every process, has impacted on the ability of young people to make effective decisions, taking responsibility to try things out and then review and improve without adult supervision.

Most of the sessions were led by Musiko Musika's joint Artistic Directors, Mauricio Venegas-Astorga and Rachel Pantin. The heavy touring schedule of Derya Nagle and Joaquin Ardiles throughout the autumn prevented from being involved in sessions, however we were delighted that the film music editor Robin Morrison was able to deliver a really interesting session on his work. Having most recently completed the music production for the new release of Disney's *Beauty and the Beast* as well as other films that were known to the trainees Robin's work and his career path was highly relevant to the aims of the course. Laura Venegas provided vocal coaching sessions for trainees as part of their tailored support.

Individual mentoring and support

This was organised to take place formally through arranging meetings and additional coaching and advice sessions and informally at the beginning and end of sessions.



We felt that this balance worked well, and that the practice of keeping a record of individual observations on musical and personal development was a great help in keeping track of the progress of each trainee. Each trainee was asked at the mid point of the course what they would most benefit from in terms of individual support. Some of them did not request anything further beyond the on-going support for their Arts Award and discussion of their personal development and future educational and musical pathways. Three were more specific and requested vocal coaching, which was very relevant to their upcoming exam and audition requirements. The vocal coaching was provided by Laura Venegas, a member of our team.

Attendance and completion of tasks

We found that although there was a high level of commitment to the course over the long term the regular attendance of individual trainees was affected by illness, bereavement, childcare responsibilities for younger siblings whilst parents were working, taking a driving test and compulsory after school exam preparation sessions. All of these were understandable on an individual basis, but we found that there was an impact on some of the sessions and that there was additional work in ensuring that the group could continue to progress creatively and artistically, and that all the Arts Award evidence was gathered in a consistent way.

In the case of one trainee, at the end of the autumn term we took a mutual decision that the challenges of consistent attendance at the Inspire course alongside university and child care commitments were too great for her to be able to continue to complete the work placement and Arts Award. Another trainee unexpectedly spent the whole of January in India following a bereavement. However in spite of her assuring us that she would be able to complete her Arts Award and work placement on her return, and the flexibility and support we provided, she subsequently withdrew because she found the pressure too great alongside catching up on missed A Level work.

Completion of Arts Award

The biggest challenge of delivering the course was ensuring that all the evidence for Arts Award was completed. Bronze Arts Award was selected as being the most appropriate for the content and length of the course and the participant group. Working to deadlines proved to be a challenge for most of the trainees. We had provided deadlines for completion of each part of the award, with these being staggered through the duration of the course to ensure that work did not build up. The reality was that most trainees had a strong tendency to overrun deadlines, in spite of regular reminders, which resulted in work extending into the spring term. This was something we had wanted to avoid as most of them were also increasingly focussed on exam preparation by that time.

We also found that although we went through the step-by-step guidance prepared for each part, and provided templates, these were not adequately referred to by the trainees. Requiring trainees to read and follow written guidance and instructions was not as effective as we had imagined even for this older age-group, who one might have thought would have experience of this at school. Instead each needed varying degrees of individual support. This ranged from some only needing reassurance that they were approaching the task in the right way to others needing very detailed guidance that was essentially replicating the written guidance and step-by-step reminders.

This experience of the need for a higher degree of supervision than we had expected and checking of work at regular intervals in a style that is similar to the role of a teacher mirrors our observations above about the weakness of some of the trainees in the skills needed for independent work. We also observed that for some of the trainees the wide range of ways in which the Arts Award evidence can be provided leads to a lack of clarity about what is actually expected. The role of the Arts Award Adviser in this case is key to making practical decisions about the best approach for each trainee.

The diversity of the trainees, reflecting the project's aim of targeting young people who are outside more mainstream music making was another factor in the preparation of Arts Award being a complex process. Some were not comfortable with providing evidence in written form and clearly had had negative experiences of exams and assessment, which impacted on their confidence in being able to deliver what was required. By contrast another of the trainees was very much oriented to providing computer based written reports, but needed very specific and detailed guidance, and found note taking very challenging. As this project was not based at school not having access to a computer at home also was a barrier for some trainees.

Achieving the project outcomes

We had identified three outcomes that we hoped to achieve

- 1) The trainees will have improved the level of their musical skills and developed new skills, experience, confidence and leadership skills enabling them to successfully lead music activities and workshops for and with other young people.

All the trainees made significant improvements to their musical skills, particularly in the areas of rhythm and ensemble playing. They all experienced musical styles and repertoire that were new to them, and increased the range of music that they are comfortable working with.

In terms of leadership they all developed skills in leading rehearsal activities with the group, with some of them being more successful and confidently preparing and leading a rehearsal, listening to and managing in-put from other group members, as well as giving encouragement and support to weaker musicians.

Some of the younger and less musically confident members of the group are not yet working at that level, but have become effective communicators and potential leaders with younger children.

Successful development in this area is dependent on the development of musical skills and expertise at an individual level combined with the communication, personal and analytical skills required for leadership of workshops and rehearsal activities.

- 2) The trainees will have a clearer roadmap of their own musical and personal progression, with improved personal skills and understanding of world music and their own cultural roots to be able to fulfil their potential as musicians and educators.



All the trainees were much clearer about their future path as young musicians, how they hoped to progress and develop in the future and what steps and support would be necessary for that to be realised. The tracking and feedback show how the trainees engaged very positively with encountering and working with music and styles from different cultures. At an individual level some of the trainees had a very weak starting point in terms of their sense of their own cultural and artistic direction. With a lot of support and encouragement this resulted in one trainee using a song from her own Albanian heritage for Part D of Arts Award, which was a very positive step. At the other end of this spectrum another trainee who was already developing a clearly defined song repertoire found encouragement and an opportunity to express her ambition, as well as key practical tools and guidance for taking her work to another level.

- 3) As a result of this pilot we will have the organisational knowledge and experience to scale up the training module to provide young people post 16 with a stepping stone into a full-time music performance/ community music course, or as a specialist module taken as part of a university degree course, bringing about increased accessibility for young people from BAME backgrounds.

At an organisational level we learnt a huge amount from the experience of running the course and deepened our understanding of the barriers experienced by young people and the support, expertise and guidance that we can offer as an organisation and as a team of musicians with a very diverse range of skills and experience. This report highlights the many challenges and our process of developing the course content and materials. These now exist as a “WMA: Inspire Training Pack” and will be the foundations of the future development of our work in this area.

Since the process of developing and delivering the project began we have been sharing our process and our ambitions for this work with some of our partner organisations including The Stables in Milton Keynes and Enfield Music Service. Both these organisations are keen to work with us to use the WMA: Inspire training model with groups of community musicians who are active in their local areas and who they believe could have an important contribution to make to their music education provision. We envisage that this will result in our operating two types of course, one for young musicians (Year 11 students to 24 year olds), and another for adult community musicians.

We are increasingly approached by schools, colleges and universities to provide work experience. Devising and delivering the work placement elements of the course has also given us more insight into what constitutes an effective work placement, and as a result we are now reviewing our policy and approach to this to ensure that these initiatives benefit our project participants as well as the young people on work experience.

Impact of the project

Learning and development for Musiko Musika

There were a number of different elements that we learnt from during the process of developing and delivering the project:

- Devising and leading creative development for young musicians
The materials and the processes that we used were rooted in our existing practice. It was very useful to analyse and filter what we believed would be the essential elements that would be most effective for the creative development of the young musicians. The diverse backgrounds and interests of the trainees was not in itself a challenge, because that is central to our approach, but at times we did need to adapt the pace and level of the activities. We also found that developing a cohesive ensemble from a group who had not worked together before and no common experiences slowed the process to an extent.
- Training pack (what is needed and what is not needed)
In preparing the project we had an outline of what would be needed in the training pack in terms of materials and other content to support the trainees and those delivering the training, but the detail of the content was devised as the course progressed. We found for example that devising a Child Safety Policy as a discussion activity was a productive approach because it engaged the trainees much more with the meaning and intention of the document than discussion of our pre-existing policy.
- How this fits with Musiko Musika's progression routes
As explained above, the concept of the course arose from our encounters with young musicians aged 16 plus from diverse backgrounds and the lack of relevant progression routes. As the WMA: Inspire course developed it became obvious that in only one to two years the young musicians of our ECCO project will be in need of the extended creative and leadership development that the course provides. In creating the WMA: Inspire course we are now able to provide a progression route from early years up to post 16 that is based on world music and a vision of music education that is relevant to today's contemporary culture and society.
- Running Arts Award
This was the first time we have implemented Arts Award and this in itself was a very important development for the organisation, not only in terms of addressing the challenges mentioned earlier in this report, but also in developing our understanding of how Arts Award can most effectively be used to support our work and the young people on our projects.
- Developing and improving monitoring and evaluation
Since a number of aspects of this course were new we took the opportunity to devise some new monitoring and evaluation templates that were tailored to measuring the impact of the project. The most interesting was the implementation of a quickfire questionnaire that uses a visual scale as a means

to track changes in attitude and behaviour, and which can then be translated into charts that gave a visual representation of change over time. We have since then adopted this tool for monitoring and evaluating other projects.

- Working with a young person with Asperger's
One of the trainees has Asperger's. Work with young people with S.E.N. is not new for us, but it was useful development to apply that experience into a different situation. The less structured environment and various elements of the course including presenting work for assessment and leading activities were a real challenge for the young person and required us to adapt our communication style and be flexible in our approach.

Participant tracking and video evidence

Additional tracking of participants is included in the appendix to this document. In addition a detailed case study of Participant C has been produced and six videos have been edited of the course sessions and Arts Award activity, providing additional evidence of the project outcomes.

Impact on the individual trainees

Project Director Commentary

Participant A (age 27) was already a confident and skilled guitarist, but lacked experience in leading workshop activities and facilitating groups. He acquired a lot of key skills in warm-ups, rhythmic styles and facilitating the creative development of young musicians. As explained above he informally took on a role within the group of apprentice and as a cultural facilitator for the group as he has a very good background knowledge of the contemporary music styles that the rest of the group are interested in.

Participant B (age 15) was the least confident trainee and was not assertive in the early stages of the project. The biggest challenge that she faced was in making her own decisions and choices as a developing musician, rather than just following what was going on around her. The style of the course and Parts B & C of the Arts Award certainly helped her to develop as an individual and to begin to take more responsibility for her own development.

Participant C (age 18) flourished in the environment provided by the course, and week-by-week developed confidence in her leadership and artistic direction. Since she already was part of a vocal trio the improved skills she now has in arranging songs and leading rehearsals will be invaluable in strengthening that part of her musical activities.

For **Participant D** (age 16) the impact of the course has been outstanding, particularly in the context of the challenges he faces with Asperger's. We saw improvements to his bass playing and confidence in improvising and developing arrangements with a group of young musicians. The most significant changes were in his resilience and ability to adapt to change, and his openness and freedom in communicating with other young musicians.

Extract from interview with participant's mother

“One of the main parts of his autism, or his Asperger's is anxiety and for him to walk into a place with complete strangers, with a completely new set of people must have been so difficult for him...but actually I think he's just been focussed on the music and obviously everybody's gelled to a certain degree because of the common interest. I've never signed him up to big courses because it's not him. It's easier for him to do one to one type things, and this has been the perfect move, it's bigger but it's not intimidating... and he's had to do things that probably he's not comfortable with.”

Participant E (age 16) in many ways faces the biggest challenges in pursuing his musical interests and ambitions because of socio-economic barriers and academic challenges. We believe that in many respects the WMA: Inspire course provided essential support at a stage when he was applying for college courses that his school was either not interested in providing, or not equipped to provide. The improvement to his musical skills was important, particularly singing, rhythm and ensemble skills, but the more crucial improvement was in his self-esteem and learning key life skills about punctuality and presentation.

For **participant F** (age 17) the main impact of the course was in connecting her with other young musicians and providing core leadership and facilitating skills. Her attendance was disrupted by illness and subsequently by a month of absence following a bereavement and a trip to India. In spite of her capabilities this resulted in her decision that she was unable to complete Arts Award, which could have been avoided had she not procrastinated in completion of work in the earlier stages of the course.

Having previously worked with Musiko Musika as a teenager **participant G** (age 21) was aiming to recover her musical skills and ambitions after a break due to a very disrupted family life. Her underlying general musicianship was very strong and would have enabled her to make rapid progress on the course, however she had to withdraw from the course towards the end of the autumn term. The combination of the WMA: Inspire course with her university work was in itself a challenge, but unanticipated childcare responsibilities for a family member meant that ultimately it was too difficult to maintain her commitment.

Feedback from the trainees

1) What have you found good about the WMA: Inspire course?

Participant B

I have loved working as a team and creating and playing music with other people and also just being able to experience playing and learning about so many different instruments and their background.

Participant C

Throughout my time on the course I have enjoyed making music with other musicians. Being able to work with people has allowed me to learn from them, from rehearsal techniques to learning how to set up equipment.

Participant F



I've met new people and had some insight into other cultures. I've developed my ability to work with other musicians and collaborate more confidently.

3) Was there anything that was different to what you expected?

Participant B

I didn't expect to learn so many new things and to get along as well as I did with the group.

Participant C

Playing so much Samba music which was a bonus

4) What has been challenging for you in the course?

Participant C

Completing the work alongside college assignments as well as pursuing my professional development.

Participant E

I would say being confident and taking lead of a group

5) What do you think you have achieved?

Participant B

I definitely think that the things I have achieved are more musical knowledge and confidence as I am now much more confident and comfortable in performing and presenting in front of a number of people.

Participant C

I have been given an insight on what it would be like to teach a music class on my own, so it has improved my organisation, planning and time management skills.

6) How do you think the course will help you in your future musical activities and ambitions?

Participant E

The course will help me get into my colleges as it will show that I have an extra experience with music.



Post Project reflection (June 2018)

Addassa Follett reflecting on her experience of WMA: Inspire and her progression following that course

"Over the past year and a half I have worked closely with Musiko Musika. Joining the training programme helped me to figure out what I wanted to do with my music career and helped me to look at my long term goals.

The training programme offered me the chance to work with young musicians and get an insight into the teaching profession. Teaching music to the different classes helped me to not only choose my career path but to also get an idea of what age group I would like to work with.

Alongside the programme I was studying UAL Music Performance and Production at South Thames College. There I had formed my own trio 'NEA'. We sing acoustic covers of songs with a twist, which Musiko Musika were very supportive with. As a trio we have performed at many venues including the "TASTE" restaurant, "The All England Tennis and Croquet Club" in Wimbledon and got bookings for other small venues regularly. Musiko Musika encouraged me to write original material not just for myself but also for my trio group. This gave me more confidence as a writer and it made me want to write more.

Whilst working on the programme I also joined the BBC proms youth choir academy and we began rehearsing for the BBC Proms 2017.

Not only did I gain a huge amount of experience working with young singers in my age group, I found that I really did enjoy singing classical music which was a genre I hadn't fully explored yet. Choral singing is definitely something I enjoy now. Since then I went on to do more work with the BBC.

Overall since finishing the training programme I have become a more confident, determined musician. Rachel, Mauricio and Laura encouraged me through one to one tutorials to pursue my passion for music and to turn it into a career.

I now attend The Academy of Contemporary Music University and I have now completed my first year of a Vocals degree. I highly recommend Musiko Musika because they have inspired me and they go on to inspire many other youths and help them find their way in the music careers, which makes them a world apart from all other music organisations."

Future developments

Musiko Musika

As outlined above Musiko Musika plans to continue to develop the WMA: Inspire course based on the successful outcomes of this pilot project. The evidence produced by tracking the participants and gathering video and other material will be used to support further funding applications and also for future recruitment. This case study report will be circulated to Musiko Musika's partner organisations, and more widely to other organisations and practitioners via our digital distribution channels.



Alongside this report we will publish key elements of the training pack that we believe would be useful for implementation by other practitioners. The Youth Music Network will be a useful platform for this resource.

The WMA: Inspire project will feature as part of our “World of Music Day” at the Lyric Hammersmith on 24th June, which will also provide an opportunity for some of the trainees to perform alongside the ECCO musicians that they worked with on their arts Award Part D.

Planning is already underway for the next WMA: Inspire course this autumn, which will benefit from a more compact delivery schedule.

Next steps for the trainees

Participant A is now working regularly on Musiko Musika projects using the skills that he developed during the course.

Participant B is taking her GCSEs and is intending to pursue her piano and vocal studies further in the future.

Participant C has already attended additional training sessions with Musiko Musika as part of our early years project WE ARE HERE!! We hope to be able to involve her in other projects in the future. In the meantime she has been offered a place to study music at university and will continue developing her work as a performer.

Participant D is taking his GCSEs and hopes to be able to secure a work experience placement in a music-related business. Musiko Musika has been helping with signposting to potential host organisations.

Participant E hopes to take a post-16 course in music technology from September and has been attending interviews.

Participant F plans to start working for her voice teacher as a support tutor.

APPENDIX

Tracking of change across the cohort

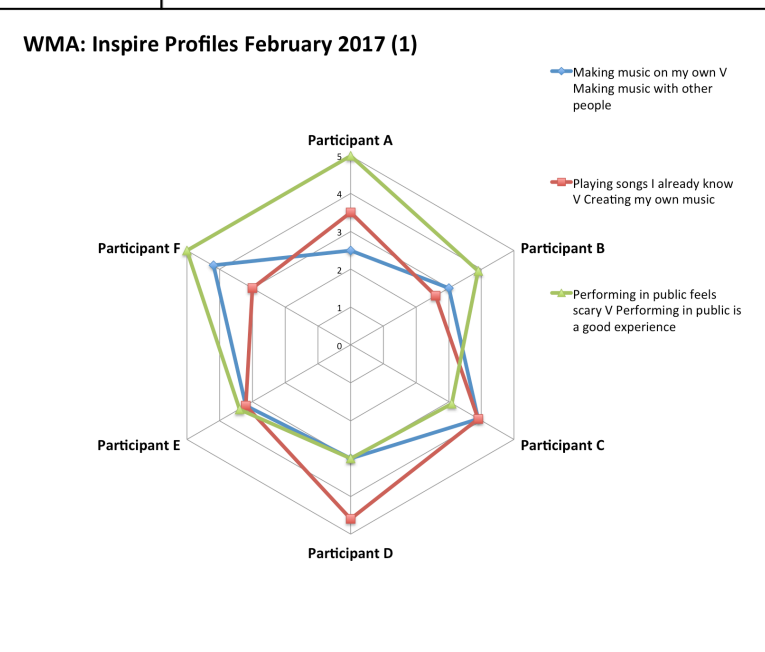
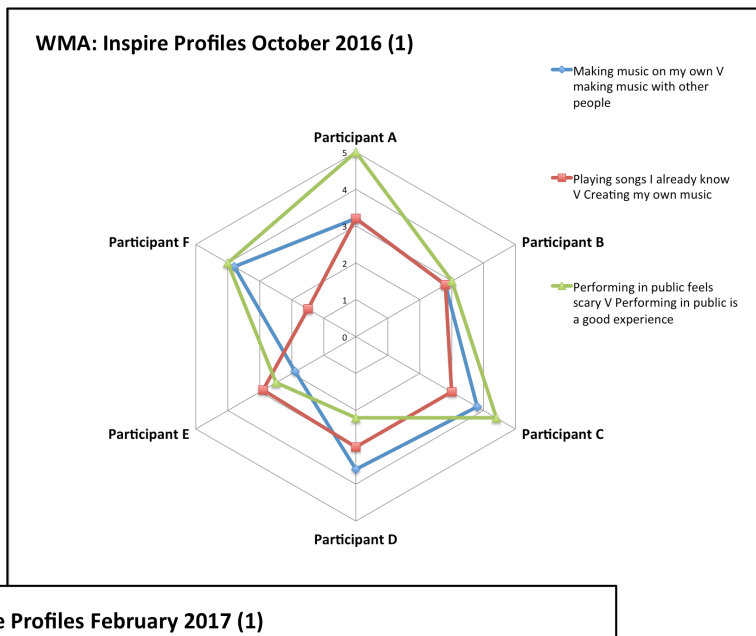
Each trainee completed a quick-fire questionnaire at the beginning and end of the course to track their opinion on the following aspects of musicianship

The charts on this page and the following page show the responses for each question across the cohort at the beginning and end of the project:

1) Making music on my own ↔ making music with other people (blue)

2) Playing songs I already know ↔ creating my own music (red)

3) Performing in public feels scary ↔ performing in public is a good experience (green)

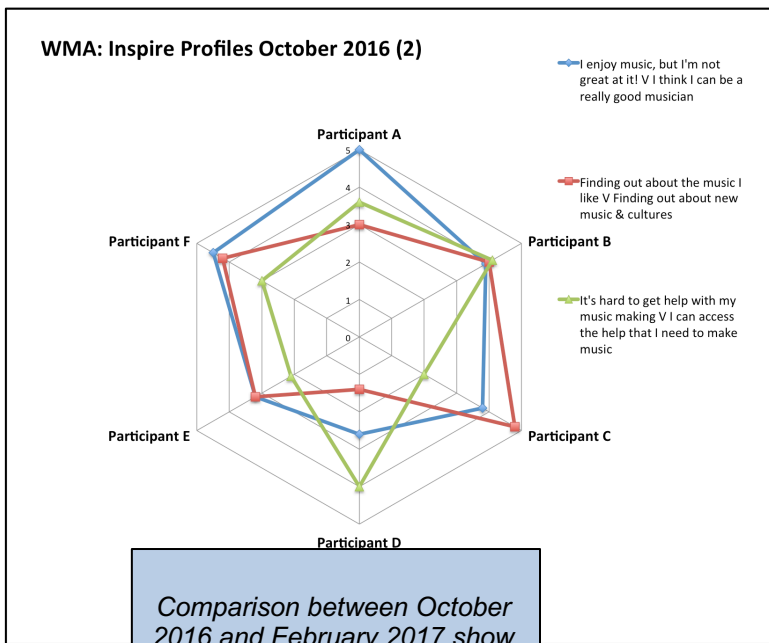




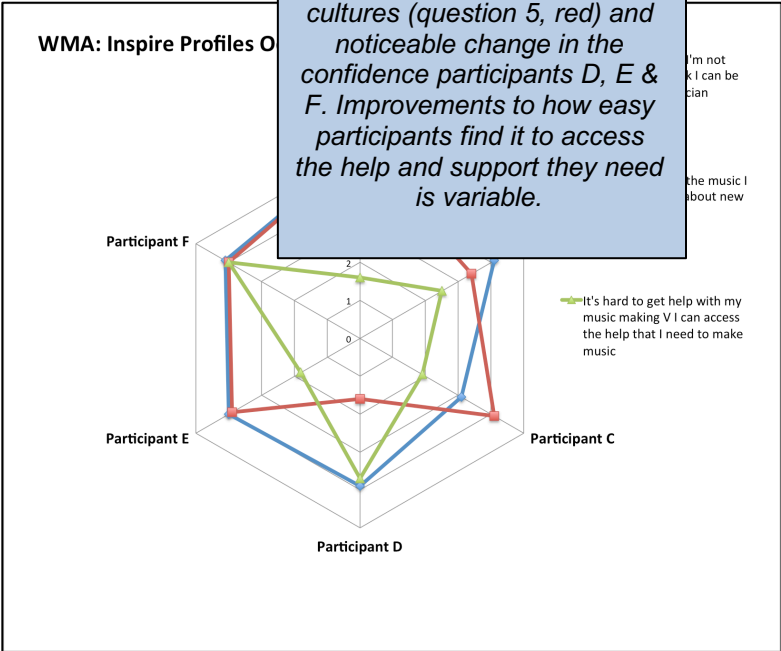
4) I enjoy music, but I'm not that great at it! ↔ I think I can be a really good musician (blue)

5) Finding out about the music I like ↔ finding out about new music & cultures (red)

6) It's hard to get help with my music making ↔ I can access the help that I need to make music (green)



Comparison between October 2016 and February 2017 show all participants having increased interest in finding our about new music and cultures (question 5, red) and noticeable change in the confidence participants D, E & F. Improvements to how easy participants find it to access the help and support they need is variable.



Individual tracking October 2016 to February 2017

The charts on this page show how the individual responses of two participants to the questions from the previous two pages changed between the beginning and end of the project:

