



---

## Evaluation Report

prepared for Kaleidoscope Community Music

Roma Gee

May 2006

## **World Song Derby**

### **Quotes from project participants during workshops**

“Got me singing- which I don’t do very often”

“Talking about traditional songs reminded me about old memories”

“It was extremely involving and confidence boosting”

“Alive and vibrant”

“This is joyful and lovely”

“Fun, Up-lifting experience”

“I have done something I never thought I would”

“Great opportunity to meet, share and listen”

“Singing with other people is great!”

“This is a workshop where you can share yourself and your country in songs”

“The beginning of something exciting”

“Lovely to share Jewish songs”

### **Quotes from project participants during the Showcase Event**

“Excellent- now I want to join a choir”

“Celebrating cultures in a real way”

“An international menu of music served with a friendly smile - I hope it’s an annual event”

“Enlivening and stimulating”

“Best day of my life”(Aged 8)

“Making the unusual usual!”

“It made me rediscover the universality of the joy of songs”

“Reminded me of WOMAD- world music and great to it!”

“A brilliant day filled fun- it left me exhilarated and happy!”

“A life enhancing experience that made me feel part of a wonderful world!”

“Made multiculturalism a reality”

# World Song Derby

---

## CONTENTS

<b>I</b>	<b>BACKGROUND</b>	<b>4</b>
1.1	Introduction	4
1.2	Project Aim and Objectives	5
<b>II</b>	<b>RESEARCH METHODOLOGY</b>	<b>6</b>
2.1	Evaluation Questionnaires	6
2.2	Interviews	6
2.3	Observation and analysis	7
<b>III</b>	<b>RESULTS OF RESEARCH</b>	<b>7</b>
3.1	Evaluation Questionnaires	7
3.1.1	Participants Workshop Form	7
3.1.2	Participant feedback for Workshop leaders	8
3.1.3	Equal opportunities form	8
3.1.4	Showcase evaluation form	8
3.1.5	Community Musicians evaluation forms	9
3.2	Interviews	10
3.2.1	Case Studies	10
	Cecilia Patko	
	Charmaine Lennon	
3.2.2	Group interview with Community Musicians	11
3.2.3	Individual interviews with two of the Community Musicians	12
3.3	Observation and analysis	13
3.3.1	Showcase Event Observation	13
<b>IV</b>	<b>PROJECT CONCLUSIONS</b>	<b>15</b>
4.1	Project Aim and Objectives	15
4.2	Outstanding elements	16
4.3	Issues	17
<b>V</b>	<b>RECOMMENDATIONS</b>	<b>17</b>
<b>Appendices</b>		
Appendix 1	Participants workshop form	
Appendix 2	Participant feedback for Workshop leaders	
Appendix 3	Equal opportunities form	
Appendix 4	Showcase evaluation	
Appendix 5	Community Musicians Evaluation forms	
Appendix 6	Group interview with Community Musicians	
Appendix 7	Individual interviews with two of the Community Musicians	
Appendix 8	Project Participants	

## I BACKGROUND

Kaleidoscope Community Music is an arts organisation based in Derby. It is a constituted group that has a Management Committee, which meets three times a year. Beth de Lange works part time as the Project Manager.

The Kaleidoscope Community Music website states that: -

**We are dedicated to enabling more people to get involved in singing in Derby  
whatever their previous experience, ability or confidence**

*'If you can walk you can dance. If you can talk you can sing'*

The Project Manager co-ordinates a variety of activities that include: -  
Derby\_Sings, which are a series of whole day singing workshops in Derby, where workshops with different groups and individuals from many different ethnic backgrounds and musical genres are organised. Kaleidoscope Community Choir, which meet at the Voicebox in Derby and sing a wide range of songs from the UK and around the world. The Project Manager also co-ordinates various singing, music and song writing workshops with children and adults. These take place using a wide variety of styles in schools or community settings.

Projects and events either need to be self-supporting or funding is sought from organisations such as Awards for All.

### 1.1 Introduction

World Song Derby (WSD) is the first project of this size that Kaleidoscope Community Music has undertaken, in terms of its budget, two-year timescale and number of workshops and events. The Project Manager planned to work one day per week on the project.

An Advisory Committee was formed for this project made up of experienced project leaders and arts professionals. Next, the Project Manager undertook a period of marketing and recruitment for project participants and community musicians.

#### **Artistic team**

Project Manager	Beth de Lange (also a workshop leader)
Musicians:	Mo Bradshaw
	Mel Clark
	Chris Rowbury
	Rowena Whitehead

People of all levels and experience joined the project, from professional singers to those who had little experience of singing. Individual participants or established groups took part in one to one workshops with a community musician, where the participant or group shared songs from their own ethnic background. These were exploratory workshops

where the participants worked with a community musician to select suitable songs, and notate pronunciation notes, translations and transliterations. Many of the participants then had the chance to record in a studio, with the recordings being compiled onto a forty-two track Compact Disc. This CD and the accompanying songbook were launched at the Showcase Event.

Some individuals from the project had the opportunity to be mentored and supported, to lead workshops in community settings and in schools. Many of the project participants attended the World Song Circle events, where people had the opportunity to share songs with fellow project participants for the first time. Some of these project participants also taught their songs to a mixed audience of Kaleidoscope Choir members, WSD project participants, and people from Derby\_Sings mailing list. There were six World Song Circle events throughout the project.

The Showcase Event was a celebration of the two-year project and took place at Derby Assembly Rooms. The day was a showcase for the singers who had participated in sharing songs from their cultures through performances and workshops.

## **1.2 Project Aim:**

To raise people's self-esteem, music and teaching skills and understanding of each other's culture through sharing songs amongst people living in Derby.

### **Project Objectives:**

- To provide training opportunities for experienced musicians and singers from different cultures (including asylum seekers, refugees, people from different cultures and English musicians), who want to be able to teach songs to UK audiences.
- To provide Derby singers with opportunities to learn songs from diverse cultures, and to understand the cultural background to the songs.
- To share songs learnt with a wider audience including local schools and adult educators, and community choirs around the UK.
- To explore contemporary English cultural identity through researching songs (this could include songs of many different genre, not just English folk song, but contemporary British Asian and Black British songs)
- To present positive images of asylum seekers, refugees and people from different cultures, alongside English culture.

## II RESEARCH METHODOLOGY

The approach to this evaluation has involved studying the following:

### 2.1 Evaluation questionnaires

The project manager and project evaluator worked closely together to produce all of the evaluation questionnaires used for the project. Different questionnaires were designed for each group involved in WSD. The questionnaires were planned so that the interviewees answered a mixture of spontaneous and multiple-choice questions.

At each workshop, recording, Song Circle and Showcase event, participants were asked to complete evaluation questionnaires. This resulted in: -

a) Participants workshop form

Project participants (individually or in established groups) took part in workshops or recording sessions with a community musician.

b) Participant feedback for Workshop leaders

Some project participants led part of the World Song Circle events or other workshops. This form provided feedback for workshop leaders from these events by workshop participants.

c) Equal opportunities form

This gives basic information about the project participants.

d) Showcase evaluation form

Performers, workshop leaders, project participants and Showcase attendees were asked to complete this questionnaire.

e) Community Musicians evaluation forms

The community musicians completed these after each session.

### 2.2 Interviews

a) Case Studies

Individual telephone interviews were conducted with four randomly selected project participants to verify completed evaluation forms and this led to two Case Studies being produced.

b) Group interview with Community musicians

This involved all the community musicians working on the project and took place half way through the project. Each musician was also given a questionnaire on which they could write any confidential comments that perhaps they felt they couldn't share during the group interview. They were in addition, given the opportunity to speak on a one-to-one basis with the project evaluator to give further feedback.

### c) Individual interviews with Community musicians

Telephone interviews took place with two of the community musicians at the end of the WSD project.

See Appendices 1-7 for detailed results of the evaluation questionnaires and interviews.

## 2.3 Observation and analysis

The Project Evaluator took observational notes during the Showcase Event.

# III RESULTS OF RESEARCH

## 3.1 Evaluation Questionnaires

### 3.1.1 Participants Workshop Form

Results of the 102 evaluation forms for workshop participants were as follows: -

- 99% of responders stated that they loved or liked the workshop sessions
- 100% of responders stated that their expectations were met by the workshop
- When asked, “What did you like about the workshop?” 20% of participants spontaneously replied “Everything” with a further 18% stating “Meeting different people/different cultures”.
- When asked, “What didn’t you like or enjoy about the workshop?” there were 33 comments of which 21 were positive, with participants stating that there was nothing negative about the experience. Two people felt they needed more practice before recording and two people did not enjoy hearing themselves sing.
- Participants were asked to choose from a list of statements which ones they agreed with. Most respondents selected four of the following.
  - Felt happy -68
  - Felt proud of myself -58
  - Tried something new -57
  - Learnt something new -52
  - Did something positive for my community -48
  - Developed my confidence -34
  - Explored interests / talents -34
  - Did something positive for myself -32
  - Took a risk and survived -23
- 63% of respondents would definitely like more involvement with World Song Derby project, with a further 18% stating they would like future involvement if possible, 16% indicating “maybe” and under 1% stating probably not

- When participants were asked to describe a workshop in one sentence, the responses were very positive and included five of the following typical quotes: - “Good to build confidence”, “Enjoyable”, “Excellent”, “It was extremely good, involving and meaningful” and “It was a good experience”.
- When asked what sort of music workshops would interest the participants in the future 39 % choose singing in a group, 29% singing one to one, 13% drumming, 11% instrumental workshops and 10% song-writing.

### **3.1.2 Participant feedback for Workshop leaders**

Results of the 36 evaluation forms for workshop participants were as follows: -

- 100% of participants enjoyed the workshop
- The vast majority of respondents learnt new skills and these included learning new songs (11), combining songs with movement (4), pronunciation of a new language (2), harmony, singing after 8 year break, experiencing new styles of songs, new types of sound and learning about other cultures.
- 72% of participants rated the workshop leader/s at the maximum 5 out of 5, with 24% rating them with a 4 and 2% rating them with a 3.
- When asked for any improvements to the workshop, six participants referred to one workshop where “having the words written down would have made it easier” and two other people suggested that having more time with the workshop leader would have been better.
- Participants were asked to describe the workshop using one word. Their responses included: - “Fab”, “invigorating”, “uplifting”, “energising”, “awesome”, “wonderful” and “inspiring”.

### **3.1.3 Equal opportunities form**

- 165 participants returned forms with 21 different ethnic groups being represented
- 31% of participants were male and 69% female
- When participants were asked about their employment status 65% were employed, 12% parent/house-keeper/carer, 10% students, 7% unemployed, 3% low income (on benefits) and 2% lone parents

### **3.1.4 Showcase evaluation form**

Results of the 62 evaluation forms from the event were as follows:

- 87% of people “loved it” and the remaining 13% “liked it”
- Attendees when asked “what did you like about today?” gave 97 spontaneous responses, the most popular were: -

“The Mix/Diversity of cultures” -14  
 “Great variety of styles, languages, voices”-12  
 “Food”-12  
 “Everything”-12

- When asked, “ What didn’t you like or enjoy about it?” There were 41 responses, of which 27 were positive. The most popular responses were: -  
 “Nothing negative”-22  
 “Wasn’t long enough”-3  
 “Assembly Room Food”-3  
 “Wanted to do all workshops!”-2  
 “Buzzy noise of speakers”-2
- Participants were asked at the Showcase Event to choose from a list of statements which ones they agreed with.  
 (11 chose all of the statements)  
 Had fun -44  
 Tried something new -34  
 Learnt something about other cultures -33  
 Felt happy -33  
 Felt more part of Derby’s community 21  
 Developed my own skills -14  
 Felt proud of myself -9  
 Developed my confidence -9
- When asked “How would you describe today in one sentence?” There were 57 spontaneous comments, all of which were positive. A cross-section of which are: -  
 “Well organised”-4  
 “Excellent- now I want to join a choir”  
 “Had fun and met new people”  
 “Celebrating cultures in a real way”  
 “A life enhancing experience that made me feel part of a wonderful world!”  
 “Diversity is richness”  
 “Mini-WOMAD in the making”  
 “The wider world under 1 roof”  
 “Made multiculturalism a reality”

### 3.1.5 Community Musicians Evaluation forms

Results of the 73 evaluation forms received from the community musicians were as follows: -

- Breakdown of types of session: -  

One to One	28
Group	15
CD Recording	26
Training	4

- When the community musicians were asked if they enjoyed the workshop session 75% of responses were “Yes loved it “, 23% “Liked it”, 3% “Neutral “ and 1% “Didn’t enjoy it”
- The musicians felt that some elements had worked very well these included; learning about different cultures, vocal styles and being intrigued by some of the background material. The musicians feel that the project has helped build people’s confidence.
- The elements of the project that hadn’t worked include; some of the song sharers being unprepared, holding the workshops at the participants home sometimes led to distractions of television and domestic duties. On at least three occasions, musicians mentioned having to help participants with their evaluation forms because of language difficulties. Sometimes the song that had been chosen by the participant was not appropriate because of complicated words or copyright issues.
- When asked how they might like to improve their practice or the workshops in general, at least two of the community musicians will try to agree appropriate songs in advance with song-sharers and three of the musicians will encourage them to write out the words in advance. One of the musicians will try to focus on one song per workshop session and another will try to write an agenda before the next recording session.
- At least four of the musicians felt that an hour was not long enough to, meet someone new, gain their confidence, choose suitable songs, and notate pronunciation notes, translations, transliterations and record sound. Although on at least two of the evaluation forms musicians felt the length of the session was fine.

## **3.2 Interviews**

### **3.2.1 Case Studies**

#### **Cecilia Patko**

Cecilia moved from her native Hungary to the UK approximately four years ago where she had been a music teacher. She contacted the project manager after picking up a leaflet promoting the project.

Her first experience of the project was taking part in a one to one workshop with Chris Rowbury. She went on to record three songs for the songbook and CD. Cecilia also plays the hurdy gurdy.

She was in the group “Sing with Me” which was a training and support group for people who were planning to set up singing groups. She has taken part in the World Song Circle events and has led part of one event. This was Cecilia’s first experience of facilitating a singing workshop using English.

Cecilia feels that she has gained new communication skills as a result of the project. She has also learnt many new skills about planning, marketing and administration as a result of setting up a new community choir. The choir, Ama Canti has a mix of ages and

abilities; Cecilia teaches the group a mixture of straightforward pieces that are multi-cultural, folk and contemporary.

Cecilia feels that it has been very interesting gaining an insight into other cultures, particularly learning African and Jamaican songs. She believes that it has been her involvement in the project that has enabled her to apply to Arts Council England for a grant to purchase her hurdy gurdy and Sibelius software. She has also helped in the preparation of the World Song Derby Songbook, in particular proof reading the scores.

### **Charmaine Lennon**

Charmaine comes from a Jamaican background and was born in Derby, lived in Jamaica, before returning to Derby in 2000. During her childhood she sang gospel songs at church and learnt some traditional folk songs at school in Jamaica.

Charmaine is a full time mother looking after her young son. She first became aware of the project when a flyer was delivered to her house. The first contact she had with WSD was by attending a World Song Circle at the Voice Box. Charmaine enjoyed the event, especially the folk songs as her background was mainly with gospel music several years previously.

She then worked with Rowena Whitehead on a one to one basis and found that she remembered several sections of folk songs. Rowena was “very friendly and helpful” by finding some of the missing sections of folk songs in a book.

Her first experience of solo recording in the studio was good; she felt that Beth and Rowena had prepared her well for what would happen. Performing at the Showcase Event was her first experience of performing solo and the first time she had performed in public for ten years. Charmaine really enjoyed it and liked meeting other performers and members of the audience.

She feels that she would like the project to continue and she will attend more Song Circle events. When her son is older she would really like to join a choir. Charmaine really enjoyed meeting people from different ethnic backgrounds and she feels that this project has re-awakened her enjoyment of singing.

### **3.2.2 Group interview with Community Musicians (this interview took place half way through the project)**

- The musicians feel that they are enjoying the project so far. They are finding it very interesting and exciting, with there being plenty of scope for future developments. The musicians feel that the project participants have been empowered by sharing their culture and that they are able to tap into this growing network that is evolving in Derby.
- Some of the musicians felt that participants were unclear before the workshop session of what exactly the project was about, as there are so many possibilities within the project. The Project Manager recommended using the publicity leaflet

(for the project and the choir) to clarify this. Another musician thought that it wasn't a problem, as once the project was explained and the workshop had taken place it was clearly understood.

- There was some discussion about transliteration and translating songs - one musician felt that there should be an effective method of writing down songs phonetically.
- All of the musicians felt that the Project Manager had been very supportive and that she is always available for even small issues
- The Project Manager felt that one day per week was not enough time for this project.
- All of the musicians felt that working on the project is increasing their skills; one musician stated that it is building up her song base; another is working with adults for the first time and finding that confidence building. One of the musicians felt that this is a fascinating project as it is giving her an insight into people's lives.
- All of the musicians felt that this project could and should continue in the future beyond the life of its current funding. One musician felt that there are still many more people who could get involved in the project but because of limited time cannot. Others felt that as more songs are shared and more workshop leaders are trained that this has a snowball effect. Another musician would like to see this project working with young people, perhaps in schools. The project manager would like to work with some of the groups in more depth e.g. during this project they record one song - in a future development they could record their own CD and book.

### **3.2.3 Individual interviews with two of the Community Musicians**

- Both of the community musicians were very positive about the experience and they felt that it had been very successful especially for the participants. One musician felt that it was hard for the participants to understand what a "traditional song" was and that the project perhaps could have been improved with a longer lead in time or a definite cut off point at the end.
- Both of the musicians felt that they had been given very good support by the project manager and that "she had always been energetic" and "held everything together". One musician has found the recording experience useful and for the other musician this project has re-affirmed the approach that was needed "being friendly -helping people to share their songs".
- The participants' response to workshops was very positive with the musicians feeling that the participants were being valued for themselves and the culture that they came from.
- Both of the musicians thought that the project could develop further, one musician said "there are many more individuals and groups out there" and the other hoped that "people should continue to meet and share songs".

- One of the musicians felt that WSD was a “Paragon of a successful project with value for money as well”.

### 3.3 Observation and analysis

#### 3.3.1 Showcase Event Observation

Date Saturday 1<sup>st</sup> April  
 Venue Darwin Suite, Assembly Rooms, Derby  
 Time 1.30-7.00pm

#### Context

Big sing  
 Concert 1 (1 hour)  
 Workshop 1 (40 minutes)  
 Workshop 2 (40 minutes)  
 Workshop 3 (40 minutes)  
 Buffet  
 Concert 2 (1 hour)

#### Observations

The WSD Showcase Event was a celebration of the two-year project. The day was a showcase for the many singers who had participated in sharing songs from their cultures.

The community musicians who had been working on the project helped register attendees, alongside volunteers who had taken part in the project. When people registered they received a programme giving information about the project, the day and the performers. Attendees were also given a song sheet, which was needed for the workshops and given stickers with their first names, this added to the friendly informal atmosphere of the event.

The first session of the day was the Big Sing workshop; this was attended by approximately 80 people and led by three members of Amanguni. It took place in the foyer area and for some people this made it difficult to hear everything being spoken or sung. People selected one of four groups to join depending on their vocal range. They were then taught four different sections of a song from Zimbabwe which were sung together. Some movement was taught to each of the four groups.

#### Concert 1

This took place in the main hall with Beth de Lange (Project Manager) introducing each performance, giving some background to the songs and the performers. There were nine performances by over thirty performers and songs were from Russia, Hungary, Mexico, Zambia, Jamaica, Denmark, Norway, France and the Punjab. A number of performers were accompanied, some played a musical instrument themselves and some were unaccompanied. Most performers were part of the audience until just before their performance. There were a range of performers; a few were professionals, others had

performed before and some were performing for the first time, each performer was greeted enthusiastically.

#### Workshop 1, 2 and 3.

Participants were asked to select each workshop from a choice of two. Songs from Mozambique, Russia, Hungary, Mexico, Norway and Zambia were taught in these 40-minute workshops, which took place either in the foyer area or the reception suite. At the end of each workshop there was an informal sharing from each group of the new song they had learnt.

#### Buffet

A buffet was supplied by the caterers at Derby Assembly Rooms, but as with other events in this Derby World Song project there were also many different dishes brought by the performers and workshop leaders which were traditional dishes from their cultural background.

During the buffet there was a performance by a local English singer/ songwriter.

#### Concert 2

This was a different programme to Concert 1. There were twelve performances by over thirty-five performers. Including songs from the Democratic Republic of Congo, UK, Malaysia, Zimbabwe and Persia; also with Danish, Pakistani and Jewish performers. During the final performance was an opportunity to learn the Derby Ram Song led by the community musicians involved in WSD.

Overall numbers for the event were approximately 250.

For a full list of workshop leaders and performers see Appendix 8.

#### Conclusions

- It was good to see so many volunteers welcoming attendees to the event; this is usually an indication of a successful project.
- The Big Sing workshop was a good start to the event and it brought everyone together. The venue wasn't ideal (in the reception area) with many people arriving, however it did mean that attendees were brought straight into the workshop.
- The Buffet was unique part of day with many project participants bringing dishes from different cultures for others to experience.
- The concert had a good mix of styles and performers, with the programme being well planned. It was an ideal length, with the audience enjoying the performances, but leaving them wanting more!
- The event was well organised with the project manager keeping the event within the timetable.
- This really was a multi-cultural event with over twenty different cultures represented and each one of those being celebrated through singing and music.
- The Showcase Event was very well attended.
- The atmosphere throughout the whole day was friendly, relaxed and very positive.

## IV PROJECT CONCLUSIONS

### 4.1 Project Aim:

**To raise people's self-esteem, music and teaching skills and understanding of each other's culture through sharing songs amongst people living in Derby.**

**Achieved:** It is clear this has been achieved extremely effectively (from the Showcase Event and the feedback from all the evaluation questionnaires, interviews and observations). This project has attracted hundreds of participants from over twenty different cultural backgrounds and encouraged them to share and learn about each other's songs and cultures.

World Song Derby is an example of good practice.

### Objectives:

**To provide training opportunities for experienced musicians and singers from different cultures (including asylum seekers, refugees, people from different cultures and English musicians), who want to be able to teach songs to UK audiences.**

**Achieved:** Individuals and groups have led workshops at the World Song Circle events, community choirs, in schools and at the Showcase Event. For some participants this has been their first experience of leading a singing workshop, for others it has been the first time they had used English to led a workshop and for a few it was their first opportunity to do both.

The project has attracted some people, who were previously working in music or singing professionally in their country of origin. These participants now have the confidence and skills to lead their own projects and apply for funding. WSD has enabled this to happen, therefore utilising and developing skills that were hidden in Derby's community.

**To provide Derby singers with opportunities to learn songs from diverse cultures, and to understand the cultural background to the songs.**

**Achieved:** The World Song Circle, schools, community choirs, workshops and Showcase Events have given Derby singers the chance to learn songs from many different cultures. An important part of which, has been the explanation by the workshop leader of the origins and background behind the songs.

**To share songs learnt with a wider audience including local schools and adult educators, and community choirs around the UK.**

**Achieved (to date):** This will be achieved through the sales of the CD and Songbook that were a result of the project. This evaluation report is being written before it is possible to fully assess the number of sales. The CD and Songbook were launched at the Showcase Event and should provide a useful tool for many choirs and workshop leaders around the country. The Project Manager has compiled a plan for distribution (including publicity in a national newsletter) and has many links with other community choirs. Two of the Community Musicians who worked on this project live in different regions and they will help to publicise the CD and Songbook.

**To explore contemporary English cultural identity through researching songs (this could include songs of many different genre, not just English folk song, but contemporary British Asian and Black British songs)**

**Achieved:** This objective was allocated a modest amount of the budget; this meant that each Community Musician (apart from the Project Manager) was allocated two days of research time. Some of the musicians felt frustrated that this was not enough time, and that this is an area to investigate in a future project.

Even with this limited amount of time, this area proved interesting to the community musicians that were interviewed at the end of the project. Mel Clark used her time to research using the Internet and Chesterfield Library; previously Mel had been unaware of how much of a resource this could be. Chris Rowbury concentrated his research on investigating whether some themes in songs are culturally specific or whether the same themes run through different cultures.

In addition to this, several project participants wrote their own songs from a contemporary British/diverse perspective. These included Gulzar Muhammed, Ahmad Tabish, JD the rapper, Pamela Ndengeya and Les Elus.

**To present positive images of asylum seekers, refugees and people from different cultures, alongside English culture.**

**Achieved:** Project Participants (from all areas of the project) have commented spontaneously that this has been a very important element of the project. Comments such as “Celebrating cultures in a real way”, “A life enhancing experience that made me feel part of a wonderful world!”, “Diversity is richness”, “The wider world under 1 roof”, “Made multiculturalism a reality” really illustrate the success of achieving this objective.

A project participant said about the showcase “I have spent years attending meetings about anti-racism. This is the best sort of anti-racist work, where we meet together to share and celebrate something in common instead of talking about our problems. Here we are sharing our pride and that makes us strong”

#### **4.2 Outstanding elements within the WSD project**

The **Project Manager** was very efficient, friendly and made an excellent job of managing the project. During the evaluation process there was no negative feedback about the Project Manager, only extremely positive comments. She was thorough regarding the evaluation feedback forms, with over 300 forms being returned for different events. The marketing for the WSD project was very effective with both of individuals featured in the Case Studies being attracted to the project by its marketing material. The Project Manager has encouraged project participants to register their contact details with the project and then uses texts or emails to remind them of forthcoming workshops or Song Circle events.

The **Community Musicians** were skilled workshop leaders and mentors. One participant felt that they were “friendly and relaxed -this made sharing my songs easy”.

### **4.3 Issues within the project**

Not enough **time was allocated for Project Manager** to manage a project of this size; only her personal commitment to the project and her unpaid hours enabled the project to achieve so much.

The initial meetings and workshops between the community musicians and project participants very occasionally occurred at the participant's home and raised **lone worker issues**. This was usually because of childcare problems, ease of organisation and participants "forgetting to bring instruments". This put both parties in a very vulnerable position.

After a relatively slow start recruiting participants to the project, more new groups and individuals wanted to join the project at the end of the project (as they became aware of the project and its success). This '**snowball**' effect made it difficult for the Project Manager to turn away any of these potential participants: this added time and budget pressure for the Project Manager.

## **V RECOMMENDATIONS**

There were some lone worker issues in WSD that need to be addressed. Kaleidoscope Community Music must instigate new policies so Community Musicians and project participants are not put in a vulnerable position. This may be avoided by increasing the budget for venues in any future bid, or by recruiting volunteers/trainees that act as a third party.

**Action: Initiate new lone worker policies**

As a result of the success of the project, expectations from the groups and individuals involved will be high. This was apparent in the very enthusiastic feedback from the Showcase Event, participants are waiting for something to happen, some kind of development or next step for them and their singing. Any future project should include some kind of support for them, as well as recognising the potential of working with new groups and individuals.

**Action: Plan a new project building on the strengths of WSD and apply for funding**

**This report, the CD and Songbook can be used to raise the profile of World Song Derby and Kaleidoscope Community Music within the City, County and the region.**

**This project has been an outstanding success, the Project Manager must be recognised for her excellent management.**

**The Project Manager and Kaleidoscope Community Music should continue to develop excellent work with people from different cultures with a two or three year project.**

## Participant's workshop form

Results of the 108 evaluation forms for workshop participants are as follows: -

- 99% of responders stated that they loved or liked the workshop sessions.
- 100% of responders stated that their expectations were met by the workshop.
- What did you like about the workshop? (54 responses)  
The most popular ten answers were: -  
Everything -11  
Meeting different people/different cultures -10  
Fun - 4  
Listening back to our voices -4  
Inspiring -3  
Well-organised -2  
Being in a group -2  
Learning about our roots -2  
Working together -2  
New experience -2  
Singing with musicians -2
- What didn't you like or enjoy about the workshop? (33 comments)  
Nothing negative-21  
Needing more practice before recording-2  
Hearing myself-2  
We weren't in the right mood  
Needed a more simple song  
We should have been better prepared  
Not enough time during a session  
I think people were tired  
I didn't expect to have to re-record because of a mistake
- Which of the following statements do you agree with? (Most respondents ticked four of the following): -  
Felt happy -68  
Felt proud of myself -58  
Tried something new -57  
Learnt something new -52  
Did something positive for my community -48  
Developed my confidence -34  
Explored interests / talents -34  
Did something positive for myself -32  
Took a risk and survived -23
- Sixty-three percent of respondents would definitely like more involvement with World\_Song\_Derby project with a further 18% stating they would like future

involvement if possible and the final 16% indicating “maybe”, with under 1% stating probably not

- When participants were asked to describe a workshop in one sentence the responses were very positive and included five of the following typical quotes: -  
Good to build confidence  
Enjoyable  
Excellent  
It was extremely good, involving and meaningful  
It was a good experience
- When asked what sort of music workshops would interest the participants in the future: -  
Singing in a group -39  
Singing one to one -29  
Drumming -13  
Instrumental workshops -11  
Song-writing -10

## Participant feedback for Workshop leaders

Results of the thirty-six evaluation forms for workshop participants are as follows: -

- 100% of participants enjoyed the workshop
- The vast majority of respondents learnt new skills and these included: -
  - learning new songs (11)
  - combining songs with movement (4)
  - pronunciation of a new language (2)
  - harmony,
  - singing after 8 year break
  - experiencing new styles of songs
  - new types of sound and learning about other cultures
- Seventy-two percent of participants rated the workshop leader/s at the maximum 5 out of 5, with 24% rating them with a 4 and 3% rating them with a 3.
- When asked for any improvements to the workshop, six participants referred to one workshop where having the words written down would have made it easier and two other people suggested that having more time with the workshop leader would have been better.
- Participants were asked to describe the workshop using one word -their responses were:-
  - “ok”, “great”, “marvellous”, “excellent”, “Fab”, “invigorating”, “uplifting”, “joyous”, “energising”, “awesome”, “wonderful” and “inspiring”.

**Equal opportunities form**

**Gender**

Male - 51

Female - 114

**Age**

Under 5 - 7

5-11 - 21

12-19 - 14

20-24 - 5

25-64 - 121

65+ - 6

**Employment Status**

Lone Parent - 2

Student - 10

Unemployed - 7

Retired - 0

Parent/house-keeper/carer - 12

Low income (on any benefits, tax credits) - 3

Employed - 65

**Disability**

Are you registered disabled?

Yes - 3

**Ethnic Group**

**Asian**

Indian - 20

Pakistani - 1

Tamil - 1

Afghani - 1

Kurdish - 1

**Black**

Caribbean - 3

African - 36

British Congolese - 3

**White**

British - 24

Bosnian - 17

Hungarian - 2

Latin American - 1

Portuguese - 2

Danish - 2

Norwegian - 2

French - 2

Jewish - 2

Welsh - 1

Polish - 1

Czech - 1

## Showcase evaluation

Results of the 62 evaluation forms from the event are as follows: -

Why have you come today?

- 48 To watch a performance and take part in a workshop
- 10 To watch a performance
- 3 To take part in a workshop
- 2 To perform
- 1 To lead a workshop

87% of people "loved it" and the remaining 13% "liked it"

Attendees when asked "what did you like about today?" gave 97 spontaneous responses, the most popular ten were: -

- "Mix/Diversity of cultures" -14
- "Great variety of styles, languages, voices"-12
- "Food"-12
- "Everything"-12
- "Nice place to meet new people"-4
- "Good mix of performers"-4
- "Well organised"-4
- "Loved Henriette" (French performer)-4
- "Amanguni"(Zimbabwean performance group) -3
- "Friendly" -3

When asked, "What didn't you like or enjoy about it?" There were 41 responses, of which 24 were positive. The most popular responses were: -

- "Nothing negative"-22
- "Wasn't long enough"-3
- "Assembly Room Food"-3
- "Wanted to do all workshops!"-2
- "Buzzy noise of speakers"-2

How do you feel about today?

- (11 ticked all the following boxes)
- 44 Had fun
- 34 Tried something new
- 33 Learnt something about other cultures
- 33 Felt happy
- 21 Felt more part of Derby's community
- 14 Developed my own skills
- 9 Felt proud of myself
- 9 Developed my confidence

When asked "How would you describe today in one sentence?" There were fifty-seven spontaneous comments, all of which were positive. A cross-section of which are: -

- "Well organised"-4

“Excellent- now I want to join a choir”  
“Had fun and met new people”  
“Celebrating cultures in a real way”  
“A life enhancing experience that made me feel part of a wonderful world!”  
“Wonderful mix of talent”  
“Diversity is richness”  
“Mini-WOMAD in the making”  
“The wider world under 1 roof”  
“Fun and exciting”  
“Had a good time”  
“Made multiculturalism a reality”

## Community Musicians Evaluation forms

Results of the seventy-three evaluation forms received from the community musicians are as follows: -

- Breakdown of types of workshop (some workshops were also recording sessions)
 

One to One	28
Group	15
CD Recording	26
Training	4
  
- When the community musicians were asked if they enjoyed the workshop session seventy-five percent of responses were
 

Yes loved it	49
Liked it	15
Neutral	2
Didn't enjoy it	1
Hated it	0
  
- The musicians felt that some elements had worked very well these included; learning about different cultures / vocal styles and being intrigued by some of the background material. The musicians feel that the project is helping build people's confidence.
  
- The elements of the project that hadn't worked include; some of the song sharers being unprepared, holding the workshops at the participants home sometimes led to distractions of television and domestic duties. On at least three occasions, musicians mentioned having to help participants with their evaluation forms because of language difficulties. Sometimes the song that had been chosen by the participant was not appropriate because of complicated words or copyright issues.
  
- When asked how they might like to improve their practice or the workshops in general, at least two of the community musicians will try to agree appropriate songs in advance with song-sharers and 3 of the musicians will encourage them to write out the words in advance. One of the musicians will try to focus on one song per workshop session and another will try to write an agenda before the next recording session.
  
- At least four of the musicians felt that an hour was not long enough to, meet someone new, gain their confidence, choose suitable songs, and notate pronunciation notes, translations, transliterations and record sound. Although on at least 2 evaluation forms musicians felt the length of the session was fine.

## Group interview with Community Musicians

- The musicians feel that they are enjoying the project so far. They are finding it very interesting and exciting, with there being plenty of scope for future developments. The musicians feel that the project participants have been empowered by sharing their culture and that they are able to tap into this growing network that is evolving in Derby.
- Some of the musicians felt that participants were unclear before the workshop session of what exactly the project was about, as there are so many possibilities within the project. The Project Co-ordinator recommended using the publicity leaflet (for the project and the choir) to clarify this and another musician thought that it wasn't a problem, as once the project was explained and the workshop had taken place it was clearly understood.
- There was some discussion about transliteration and translating songs - one musician felt that there should be an effective method of writing down songs phonetically.
- All of the musicians felt that they are being very well supported by the Project Co-ordinator and that she is always available for even small issues. The Project Co-ordinator felt that one day per week was not enough time for this project.
- All of the musicians felt that working on the project is increasing their skills; one musician stated that it is building up her song base; another is working with adults for the first time and finding that confidence building. One of the musicians felt that this is a fascinating project as it is giving her an insight into people's lives.
- All of the musicians felt that this project could and should continue in the future beyond the life of its current funding. One musician felt that there are still many more people who could get involved in the project but because of limited time cannot. Others felt that as more songs are shared and more workshop leaders are trained that this has a snowball effect. Another musician would like to see this project working with young people, perhaps in schools. The project co-ordinator would like to work with some of the groups in more depth e.g. during this project they record one song - in a future development they could record their own CD and book.

## Individual interviews with two of the Community Musicians

### How do you feel about the project?

Really good  
Loved it enjoyed it-giving people confidence

### What has worked/been successful?

Meeting all the individuals  
Working with adults-usually worked with children

### How could the project been improved?

Longer lead in time  
Hard being based in somewhere else  
Hard for them to understand what a traditional song  
It had no cut-off point, the project snowballed and this put pressure on Project Manager.

### Do you feel you have been well supported by the project co-ordinator?

Yes -Solid -Beth held whole thing together  
Yes-Always energetic

### How have your own skills been developed?

Learning about other peoples cultures  
Re-affirmed the way he works-friendly and relaxed- it helps people to share  
Recording experience very useful

### Describe the participants' response to workshops?

Confidence building  
Valued for themselves and the culture that they came from  
All participants are very positive  
Very proud of the work with the Jewish Women's group

### How do you think this project could continue?

The project could develop  
There are many more individuals and groups out there.  
People should continue to meet and share songs

### Other comments

Research issues were too big for this project  
Paragon of a successful project with value for money

## Project participants

### Workshop leaders:

**Kaleidoscope Choir:** Seydi Aktug (Turkey), Cecilia Patko (Hungary), Indonsakusa (Zimbabwe),

Rough Truffles: Stine Brodin Dahl (Norway)

**World Song Circles (including Holocaust Memorial day):** Sanjukta Sahu (India), Sarah Mukabe (Zambia), Muqtar Boh (Somalia), Marcela Flores Newburn (Mexico), Cecilia Patko, JAW (Jewish), Raunak Group (Punjabi) and Zigi Ntalemwa (Congo)

**Schools Workshops:** Seydi Aktug and Cecilia Patko led workshops at Manning School in Nottingham. Sanjukta Sahu was scheduled to job shadow Pritam Singh at workshops in Derwent Primary and Arboretum Primary. She was ill on the days but the workshops still went ahead.

**Showcase Workshops:** Nadia Graziani (Russia), Christa Bateman (Ghana), Marcela Flores Newburn (Mexico), Amanguni (Zimbabwe) and Cecilia Patko (Hungary), Stine Brodin Dahl and Helena Kallner (Norway and Sweden), (and a cancellation from Sarah Mukabe who had to go to work urgently on the day)

### Showcase Performers:

#### Concert 1

1. **Nadia Graziani** - Seven stringed guitar. *Russia*
2. **Cecilia Patko** - Meggyújtom a csumát (Cecilia plays a hurdy gurdy) *Hungary*
3. **Marcela Flores Newburn** - La Llorona (with Brian Sullivan; fiddle, Dave Stuart; bass and Ian MacEwan; guitar) *Mexico*
4. **Sarah Mukabe** - Nawene sonde Kuwami. (with Naomi - Sarah's daughter, Marcela, Mel and Beth) *Zambia*
5. **Derwent Zambezi** - A chant from Fiji. *Multi-cultural group*
6. **Muqtar Oday** - New Year Song. (with Suleman M. Fahiye; keyboard) *Somalia*
7. **Charmaine Lennon** - Linstead Market. (with Beth; Conga and Brian; Cabasa) *Jamaica*
8. **Signe, Helena and Stine** - Deilig er Jordan. Danish song also sung in Norway and Sweden) *Scandinavia*
9. **Stine Brodin Dahl** - Den Fyste song. Lars Søråas composed the tune and Per Sivle (1857 - 1904) the lyrics. *Norway*
10. **Henriette Turff** - Mi Lord. (with Cecilia; Piano and Gulzar at the table) *France*
11. **Raunak Group** - with Iqbal; harmonium and guest on dohlak) *Punjab*

## Concert 2

1. **Les Elus.** (Coco; guitar, Emma; congas, Marco; vocals, guest; bass) Democratic Republic of Congo.
2. **Suki Meredith.** Gospel song. UK
3. **Siva Sankaran.** Paatu Paadava. Tamil song lyrics by P Kalyanasundaram (with Chris Rowbury; guitar) Malaysia
4. **Amanguni.** Medey of Zimbabwean traditional songs and dances. Zimbabwe
5. **Jack Smart.** Song by Sheila Bazleh about her city, Abadan (with Brian Sullivan; fiddle and Beth; Keyboard, plus guest on Darbuka) Persia
6. **Signe Jall.** I skovens dybe still ro. Denmark
7. **Helena Kallner.** Vamhus visan. Vamhus, Sweden
8. **Gulzar Muhammad.** Love song in Urdu, written by Gulzar Pakistan
9. **Derbyshire Carollers.** Curly Hark - village carol from Eyam. Derbyshire, UK
10. **Pamela Ndengeya.** Mwana Muparadizi. Gosel song in Shona, written by Pamela. Shona, Zimbabwe,
11. **JAW (Jewish Alternative Women).** Ale Brider (with Phil Thomlinson on Guitar) Song by Morris Winchevsky. Yiddish
12. **Derby RAM.** Please take this chance to learn and join in with this most famous local song. Led by Mo Bradshaw and company. Derby

## List of Performers on the CD:

### CD 1

- Sanjukta Sahu, Ram Sita (India) 3.12  
Sanjukta Sahu, Ae malik te re bande hum (India) 3.35 (with Rowena Whitehead; bells)  
Raunak Group, Kurti meri sheet di (Punjab) 3.25  
Raunak Group, Charkha chandon da (Punjab) 3.41  
Raunak Group: Ramesh Kumari, Kulvinder Bola, Prabha Gupta, Narinder Kaur, Ranbir Gahonia. (with Harjinder Mattharu; Tabla and Iqbal Rai; Harmonium)  
Siva Sankaran Munusamy, Kaaka maikonda (Tamil) 1.24 (with Beth de Lange; Harmonium)  
Siva Sankaran Munusamy, Paatu paadava (Tamil) 1.46 (with Chris Rowbury; guitar)  
Jewish Alternative Women (JAW), Hinei mah tov (Jewish) 1.50  
Jewish Alternative Women (JAW) Ale brider (Yiddish) 2.08  
Jewish Alternative Women (JAW): Sue Smith, Judy Sherwood, Jackie Shimshon, Zena French, Jet Black, Jenny North, Naomi Feldman, Beth de Lange (with Phil Tomlinson; guitar and Rachel Bolton; violin)  
Charmaine Lennon, chrismus a come (Jamaica) 1.02  
Charmaine Lennon, Linstead market (Jamaica) 1.52 (with Rowena Whitehead; guitar and Beth de Lange; percussion)  
Delshodeh, Navaei, (Persia) 5.25

Delshodeh: Arash Fayyazi; Tar, Daf and vocals, Farrokh Heidari; keyboard), Vafa Ahmadiyeh; Tombak and vocals  
 Nadia Graziani, I'll sprout towards you like grass (Russia) 1.30  
 Nadia Graziani, Slender mountain ash (Russia) 3.18 (Nadia Graziani; guitar and backing vocals)  
 Marcela Flores Newburn, La Llorona (Mexico) 1.25 (Beth de Lange; guitar and Marcela Flores Newburn; backing vocals)  
 Marcela Flores Newburn, Dale la piñata (Mexico) 0.14  
 Marcela Flores Newburn, Las mañanitas (Mexico) 1.19 (Beth de Lange; guitar)  
 Jack Smart, Parandeh mohager (Persia) 1.56 (Beth de Lange; guitar and percussion)  
 Ahmad Tabish, Dohterem Afghanistan (Afghanistan) 5.07 (Durgesh Parmar; tabla and Ahmad Tabish; harmonium)  
 Ahmad Tabish, Salaam Afghanistan (Afghanistan) 5.55 (Ahmad Tabish; Keyboard)  
 Gulzar Muhammad, Song (Pakistan) 3.30 (Gulzar Muhammad; keyboard)

## CD 2:

Veronica Namboowa, Njabala (Uganda) 4.19 (with Veronica Namboowa; percussion and backing vocals)  
 Sarah Mukabe, Wemwengele wandi (Zambia) 0.52  
 Sarah Mukabe, Temwaneni (Zambia) 1.29 (with Naomi Mukabe, Marcela Flores Newburn and Beth de Lange; backing vocals)  
 Amanguni, Inkonkoni iyajama (Zimbabwe) 4.39  
 Amanguni, Londolosela (Zimbabwe) 4.28  
 Amanguni: Bheki Gasela, Olbern Moyo, Sinini Spencer Ngwenya  
 Derwent Zambezi, Baba (Eastern Africa) 1.02  
 Derwent Zambezi, Djesu we thlamalisa (Mozambique) 1.21  
 Derwent Zambezi: Christa Bateman, Kimberley Bateman, Kuki Bateman, Kiefer Bateman, Kristean Bateman, Maliki Sanchez Taveras, Lili Webster Sanchez, Margarida Alexandre Ferreira Dos Santos, Luana Alexandre Nunes Reis, Zenite Luz, Stephanie Luz, Steve Beech, Clare Beech.  
 Les Elus, Mene mene tekeli (Democratic Republic of Congo) 5.50  
 Les Elus: Coco Kambala, Marco Kitenge, Emma Muanda (with Tshepe Tshepela; percussion and keyboard, Coco Kambala; guitar and bass guitar and Emma Muanda; congas)  
 Muqtar Boh, Dabtun jacaylka (Somalia) 5.47 (with Suleman; keyboard)  
 Malika Samba Kemara, Ba Teke lullaby (Republic of Congo) 0.41  
 Malika Samba Kemara, Souricho (Republic of Congo) 1.06  
 Stine Brodin Dahl, Den fyrste song (Norway) 1.41  
 Helena Kallner, Våmhus visan (Sweden) 0.45  
 Signe Jall, I Skovens dybe still ro (Denmark) 1.51  
 Cecilia Patko, Z anynya ö sziep lányát (Hungary) 1.47  
 Cecilia Patko, A szeleknek (Hungary) 2.40 (with Cecilia Patko; Hurdy Gurdy and backing vocals)  
 Helena Kallner, Uti Var Hagen (Sweden) 0.51 (with Stine Brodin Dahl; vocals)  
 Stine Brodin Dahl, Alle fugler (Norway) 1.13  
 Signe Jall, Deilig er jordan (Denmark) 1.31 (with Stine Brodin Dahl and Helena Kallner; vocals)  
 Polish Roots, Djisaj w Betlejem (Poland) 1.53  
 Polish Roots, Bóg się rodzi (Poland) 1.40

Polish Roots: Richard Talaska, Barbara Sikorska, Julie Wozniczka, David Wells, Ania Wozniczka-Wells, Joe Wozniczka-Wells, Julia Stirrup  
Derbyshire Carollers, Curly hark (Eyam, Derbyshire) 1.59  
Derbyshire Carollers: Ali Clark, Poppy Sephton-Clark, Fay Saxton, Dick Saxton, Richard Talaska, Nicci Wilson  
Jonathan Hurst and Cordelle Brown (Jamaican and mixed parentage) also recorded a song; due to technical difficulties it was not included on the CD.