

## An Evaluation of Aloud/Fitzalan Choral Project: Spring 2020

A partnership between Fitzalan High School and the Aloud Charity with funding from Arts Council of Wales' Creative Learning Programme.



## Aloud Charity

The Aloud charity was set up in 2012 and currently delivers activity through Only Kids Aloud, Only Boys Aloud and the Only Boys Aloud Academi.

Aloud exists to create opportunity and raise aspirations for the young people of Wales through the power of singing. Aloud strive to: **equip** young people of Wales with essential life skills to allow them to fulfil their potential; **teach** them to aim high; **offer** them experiences which help to develop their self-belief and self-confidence; and **encourage** them to be proud, responsible and respectful contributors to their communities across Wales. Fostering an ethos of inclusion and acceptance is a priority of Aloud and improving this was the key reason for the creation of their Diversity and Inclusivity Strategy (October 2016). Whilst their members from BAME communities have increased since 2012 they recognise that there is still much more that they can do to embrace other cultures into their choirs.

## Fitzalan High School

Fitzalan has a roll call of about 1750 mixed 11-18 year-old pupils and serves an area close to Cardiff centre. It has high levels of social and economic disadvantage- almost 30% of its pupils are eligible for free school meals. The school is richly diverse and over 60 languages are spoken. Approximately 70% of pupils come from a minority ethnic background and speak English as an additional language. In recent years Fitzalan has turned itself around. Comment from Caitlin Davies: "At Fitzalan High School, we are an excellent/excellent rated school by Estyn, who commented: The school is a highly inclusive and caring community. It provides outstanding support for pupils' wellbeing, which contributes considerably to pupils' high standards and strong spiritual, moral, social and cultural development." It is currently classed as a 'green category' school.

The staff of the Music Department endeavour to find opportunities for pupils to work together cohesively despite the challenges of working with a culturally diverse cohort of pupils. Mainstream Islam discourages its community to engage in the arts leading to an imbalance of participation in these areas. Other pupils show resistance to scheduling. Some pupils express discomfort in performing on stage with the opposite sex. The music extra-curricular programme, therefore, needs to be mindful of the cultural habits and values of its pupils. In 2015, Estyn recognised the Music Department as being very pro-active and successful in this area, attracting large numbers of pupils to play musical instruments. The music department seeks sustainability and lasting legacy from the projects introduced.

The biggest threats to the school are external. The current **political climate** has allowed for offensive and threatening public opinions to be voiced and the local community are forced into silos. Additionally, the **exam boards** refuse to acknowledge the multiculturalism of pupils in many urban centres. GCSE music, for example, contains no provision for world music, and no exam criteria for world instrumentalists despite the fact that most GCSE students from Fitzalan are world musicians (from the oral tradition). Likewise, there are barriers to accessing the Urdd, which largely disregards the musicality of oral traditions within world music. As a result pupils are forced into a sense of cultural isolation and express exclusion from Welsh life. The department strives to make pupils aware of world musicians growing up in Cardiff as Welsh citizens and allow its pupils to have musical expression through the fusion of western classical styles and world traditions. The music staff firmly believe that they have a social responsibility to challenge cultural isolation and to encourage and strengthen connections and celebrate diversity. They believe that social and cultural cohesion within the community is their priority and responsibility.

## Proposed Evaluation methodology

- Desk based **research**
- Meetings with staff from Aloud and Fitzalan before the start of the project to clarify **expectations** for objectives, outcome and legacy
- Monitoring the **attendance** week by week
- **Observation** at 90% of sessions by external evaluators Clare Williams and Ruth Garnault.
- **Questionnaires** for all participants in Week 5 and 10
- **Review** of expectations in Week 5
- Verbatim Interviews with a **focus group** of 11 pupils (selected by the Fitzalan teachers) in Week 1, 5 and 9.
- **Self defined confidence** levels with focus group of 11 pupils in Week 1, 5 and Week 9
- **Vox Pop** filmed interviews with audience who attended the performance
- **Debrief** feedback post project with staff and focus group.

## Covid 19 pandemic

On March 20, with just 2-days' notice all schools were closed because of the rapid spread of coronavirus cases. As a result, neither the final week's rehearsal nor the performance took place. Initially the project was temporarily paused and the performance postponed. As March turned into April the uncertainty about when the schools would reopen (and the future of the project) began to grow. In May it was confirmed that the schools in Wales would not be returning until September. In June further information was released about the potential spread of the virus through singing. In July there was advice released about the wearing of face masks in schools and the social distancing measures that would need to be implemented. At the beginning of September, the Aloud Charity made the decision that the choral project would need to be suspended indefinitely.

Although nine tenths of the project had taken place as far as the evaluation only half the story could be told. From mid-March the pupils were becoming excited and nervous at the prospect of performing to the public. But those who had never sung in public before were still vacillating about whether they would join a choir after the project was finished. All the staff believed that the experience of performing live in front of their peers and their families would make them decide one way or the other. The general consensus was that the majority of the undecided would choose to sign up to join choirs after the performance had taken place.

Knowing how important it would be to have endorsement from the families **IF** the pupils were to continue singing in future the school had written and texted all the parents of the choir members to invite them to the final performance. Having learnt from the pupils that many parents from Muslim heritage were sceptical about the value of singing there had been an intention for Aloud to give a presentation prior to the performance to give evidence of the correlation between music activity and academic achievement.

It was a great disappointment to all involved that after so much hard work that the end result would not be realised.

## Boys Choral Singing Programme

### Before the project began

This plan is to engage with up to 30 boys from year 7 upwards at Fitzalan High School in a choral singing initiative led by the Aloud Charity working in collaboration with members of staff from the school's music department. The project will take place over a 10-week period during Spring Term 2020, culminating in a sharing of work, with two preliminary participatory workshops to stimulate interest in the project scheduled for September 2019.

#### ACW lottery application summer 2019

Only Boys Aloud (OBA) was established to engage with a group of young people who traditionally had not engaged with choral singing. The success of the project amongst communities across Wales has been marked. Hundreds of teenage boys have increased their life skills, experience and ambition as a result of joining OBA. Working alongside members of the dynamic and skilled music staff team at Fitzalan, the Aloud Charity practitioners would combine their experience and expertise to engage young people from culturally diverse backgrounds and use music and singing together as a pathway to cohesion and mutual respect.

The experience of the Aloud Charity working with a single sex group (OBA) and with a mixed group (Only Kids Aloud) had supported the weight of evidence from a range of learning environments that older children are very often less inhibited and more focussed working in groups of their own sex. For this reason, it was decided to separate the boys and girls in this project- despite the school being co-educational. It was hoped that this would address some of the cultural barriers to engagement highlighted by the Music staff at Fitzalan School. The ambition was that both gender groups would have equally high-quality experiences – but the aims for each group would be different and delivery would be tailored to meet their needs. For boys the aim was for increased participation whereas for the girls the ambition was for a deeper and more creative engagement – given that their participatory levels were already high. The groups would come together and share a performance and repertoire in the final weeks of the project.

Staff Expectations: Before the start of the project	Aloud Staff (Tim Rhys-Evans)	Fitzalan Staff (Rachel Morgan Jones)
<b>OBJECTIVES</b>  Why do it? Why is it needed?	Historically OBA worked in the Valleys with disenfranchised boys who were living in economic poverty. In 2014 when OBA became pan Wales and moved their base to Cardiff they found they were working, predominantly, with white boys and singing a Western, Christian or Welsh repertoire which was attracting more	The 1. <b>gender gap</b> remains a national focus in education. The participation of boys in extra-curricular music is lower than that of girls. This seems to be the case locally. Tim's work with the school choir in 2017 resulted in an increased number of both boys and girls participating in the Children in Need funded Choir and remaining in it.

	<p>middle-class families.</p> <p>OBA now want to address this situation and <b>1. work with BAME individuals</b> who, for religious or racial reasons, are not singing in choirs and are alienated from the Welsh choral tradition.</p>	<p>Secondly, I would like to see boys enjoying the <b>2. skill</b> of singing in harmony and in an improvement in their rhythm skills. I would like them to learn some more technical terms along the way e.g. mezzo forte, anacrusis.</p> <p><i>See Appendix 6 for the national gender gap and Fitzalan gender gap, numbers in the school choir last Christmas in order to compare.</i></p>
<p><b>OUTCOMES</b></p> <p>What do you want from it? What would success look like?</p>	<p>The aim is for a <b>2. skills exchange</b> between artists and teachers. The Aloud team will bring a range of workshop leading, workshop delivery and singing teaching to the project and will be sharing these with members of the Fitzalan music department staff. In turn, the Aloud team will learn from the music staff about working with specific ethnic minority groups and how to work cross-culturally.</p> <p>Benefits to the participants:</p> <p><b>3. soft skills:</b> increased levels of self-esteem, self-belief and aspiration. The students will develop team building, presentation and performance skills as well as learning about respect, acceptance and difference.</p> <p><b>4. Tangible, hard outcomes</b> will include: awareness of how music impacts on educational attainment; increased focus/discipline, motivation; improved social and interpersonal skills</p>	<p>I would like the <b>1. retention</b> figures to be good. We would like <b>75%</b> of the boys to remain on the project.</p> <p>We would like the boys to gain <b>confidence</b> socially with raised self-esteem. Also, we would like some to feel confident enough to <b>join OBA</b> at the end of the project.</p> <p>In terms of progressing their <b>musical skills</b>, we would like for them to sing in 4-part harmony with the girls. Also, singing more challenging material in terms of rhythm. Singing material that includes plenty of syncopation and staggered entries would prove this achievement. I would like to see them respond to language that includes technical terms. Using this vocabulary in its passive use would be impressive.</p>
<p><b>LEGACY</b></p> <p>What would you hope to do next?</p>	<p>The Aloud Charity has not previously had the opportunity to develop an in-depth relationship with a school and are very interested in this providing a model for working with other high schools across Wales</p> <p>More BAME boys to join OBA</p> <p><b>5. A mini OBA within the school</b></p> <p><b>6. Aloud to have a greater understanding of the inclusivity and diversity</b></p>	<p>New skills for both with staff and students, skills which support the school's aims "to deliver learning and engagement without barriers". Pathways for young people to continue to build their skills both inside the school and in the wider cultural environment of Cardiff/Wales (such as involvement in Aloud activity and National Youth Choir of Wales).</p> <p>I would like to see an increased number of boys in the school choir. I would like at least a small number of boys to join OBA and commit to the project.</p>

## At the start of the project

Student Feedback: Wk1	Pupil 1 from Yr 9 (White)	Pupil 2 from Year 8 (White)	3 Pupil from Year 8 (BAME)	4 Pupil from Year 9 (BAME)	5 Pupil from Year 7 (BAME)
Q1. Why did you sign up?	I'm already in the choir. I was introduced to it through drama	I've always been interested in singing. I've heard about OBA. I knew about Tim because I've seen him on <i>Britain's Got Talent</i>	I like everything about singing.	I want to perform. I want to sing	My voice is rough. I want it more smooth. I'm a loud person. I use a normal tone but my throat starts hurting when I shout.
Q2. What do you expect to get out of it?	A fun experience. Getting better at singing	Get better at singing. Teamwork. Skills in singing	To stop having stage fright. It feels scary	<i>Didn't answer this one. He couldn't articulate a response</i>	A cool thing to show my friends probably, maybe, bring it on until I'm older. I'll have 2 jobs. Singing as a side job.
Q3. Do you already sing in a choir?	Yes, I've been in the school choir in Yr 7 and Yr 8.	I'm in the school choir but only since Yr 8. Outside school I'm in a performing arts school: Stagecoach Cardiff	No. In primary school we had to sing. If I did a school assembly, I got stage fright	No	Not part of a choir. But I've done a school play at primary school

## Mid way through the project

Staff Feedback	Aloud Staff (Tim Rhys Evans) Week 8	Fitzalan Staff (Rachel Morgan Jones) Week 5
<p><b>OBJECTIVES</b> Are they still the same as they were before the project started?</p>	<p>I had the naive belief that this was going to be relatively easy. I had hoped that some of the boys would start coming along to OBA on Monday nights. But none of the boys have yet joined an OBA choir.</p> <p>Some said they wanted to be 'good enough' to be an OBA and felt that they were insufficiently skilled. These were conversations with white boys.</p> <p>There are few BAME older boys involved in this project- Why? It was compulsory for Yr 10 boys studying music to join. Are boys not studying GCSE music OR didn't they want to do it because it was compulsory?</p> <p>We have tried our best to make this a reality. How do we alter what we do? OR do we have to just accept that these boys are just not interested.</p> <p>BUT retention has been good.</p>	<p>Looking at the original objectives it may be that the expectation of the boys singing 4-part harmony might have been too much? However, the pieces chosen are very challenging in other ways and the boys are developing their rhythm skills far more than anticipated at the beginning of the project.</p> <p>The 75% target for retention may not be sustainable at this point, however, the boys' group as it currently stands is very engaged and there is a great sense of focus, enjoyment and pace in the sessions. I would like to keep 90% of the current group of boys that have remained on the project until now.</p>
<p><b>OUTCOMES</b> Anything changed during the course of the project?</p>	<p>My expectations are now more realistic. With hindsight I would change the delivery model. The outcomes that were set out wouldn't be different, but the delivery would be. It would have been more appropriate for less able and younger boys.</p> <p>Currently the repertoire is in 4 parts- I would have done 2 or 3 parts</p> <p>Would have done more teaching by rote and brought in a range of different leaders- more like the girls model</p>	<p>90% of the current group of boys to remain on the project.</p>

	<p>I hadn't wanted to move too far away from the normal OBA model. Was this a mistake? We had tried to do a mini version of OBA. Maybe we should have done something different from OBA? Less complicated.</p> <p>We tried to teach too many songs.</p> <p>The boys were much younger than expected. We had hoped that older boys would be there, and they would be a role models to the younger ones.</p> <p>In Week 2 the boys were feral. But since then, there has been a growing respect. The atmosphere has really changed. They are now respectful of the leaders and team captains</p> <p>I was surprised that the Boys were not daunted by singing with the girls</p> <p>Aled was upbeat about the end result. With the pressure of the performance he was confident that <i>Better</i> was going to be strong</p> <p>In hindsight the boys should have done 2 songs on their own and one with the girls</p>	
<p><b>LEGACY</b> Have your ambitions for the project changed?</p>	<p><i>Q Could this project be replicated in other schools.</i> Yes- we would like to do this. We have learnt lots from doing this. Maybe we should be delivering differently in the schools and not do, from what we normally do. But as a company delivering in the Welsh language we could delivery this in schools across the country</p> <p>Whether there will be more BAME boys joining OBA in the future remains to be seen. There are already couple of boys from Fitzalan. We need to ask ourselves whether we have made it sufficiently appealing? Maybe we need to adapt our model?</p> <p><i>Q What about a A MINI OBA?</i> The way we have worked with the school has been great. Remains to be seen whether this will become a reality.</p>	<p>I can see possibilities for a boy's choir at Fitzalan, and I hope that some of the current boys attending will join the local OBA choir.</p>

	<p>The staff have been great. Hope that Alice, Caitlin and Rachel can reach out to Aloud and ask for arrangements etc. We will support them by sharing backing tracks etc</p> <p>In OBA the majority of the boys have adult voices. Unbroken voices -trebles- are in the minority. There was a lack of communication between Aloud and the School about the age group we would be working with. We are dealing with SAB rather than the anticipated TTB</p>	
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Boys FOCUS GROUP Feedback	Pupil 1 ATTENDED ALL	Pupil 2 ATTENDED ALL	Pupil 3 LEFT AFTER WK 3	Pupil 4 LEFT AFTER WK 2	Pupil 5: ATTENDED 7 sessions
Q1. Why have you persisted? / Why did you leave?	I love music. Great opportunity. I'm loving every week, it's good.	I'm interested in music and drama. Fun activity to do- these are the subjects I like	I left 'cos it was boring. We sang Welsh songs but I didn't know what it meant. I want to know what we was singing	The exercises were weird-like straight up. Not enough singing Not my thing. Didn't like the spotlight thing. Thought we should have all been equal	I've been enjoying it, it's encouraged me. I enjoy all of it. I like rehearsing, practising, learning the songs.
Q2. How does it compare with your expectations?	I am learning team-work because we do things in pairs. I thought I was a tenor. I'm now realise I'm a bass. When singing Sosban Fach they asked the older students to sing lower. And I loved it. I still do it now when I sing at home.	Been exactly what I thought it would be like and a great experience	If I wanted to sing I would sing. Instead I go to form and talk about feelings.	In pastoral we can interact. In choir we are separated from the people we want to be with. Thought it was going to be more hands on	I have improved. Sir told me today. He said 'you have been trying. You haven't sung like that before.' I have improved my breathing skills, know when to breath at the right time.
Q3. Would like to do more singing as a result of this project?	Yes-I'm much more confident and would like to do more singing.	Yes, if I had more chance. Such as	I sang in primary school 'cos we had to.	If it was singing. Not if it is all games and clapping.	Probably will join the choir but not yet.

		through creative options next year.	I would sing in a choir if it was more fun I want to sing songs we can relate to. I have no connection with Sosban Fach	If we could sing songs that we could write- like hip hop and rap and pop.	Because Sir said he could move to OBA. I would like to join OBA.” <i>Some confusion about joining the school or joining OBA?</i>  I don't really sing outside of school; I just sing at home
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#### QUESTIONNAIRE : SUMMARY of ANSWERS FROM **BOYS CHOIR**

- This questionnaire was completed by 24 boys on 10 February.
- The questionnaire was completed during the 5 minute break at 9.40am
- Yr7 17
- Yr 8 5
- Yr 9 1
- Yr 10 1

<b>Q1</b>	Do you like singing?	I hate it	I don't like it 1	It's OK 3	I like it 13	I love it 7
<b>Q2</b>	Do you like singing in THIS choir?	I hate it	I don't like it	It's OK 4	I like it 11	I love it 9
<b>Q3</b>	Does your parent/guardian like singing?	They hate it	they don't like it 2	they don't mind 8	they like it 8	they love it 6
<b>Q4</b>	Does your parent like <u>you</u> singing in a choir?	They hate it	they don't like it 1	they don't mind 7	they like it 9	they love it 7
<b>Q5</b>	Does your parent/guardian sing in a choir?	Yes 4	No 18	I don't know 2		

Q6	Will you continue singing in the school choir when this project is over?	Yes 9	No 3	I don't know 12	
	Why?/Why not?	<p><i>I love singing and choirs are great things</i>  <i>It's really fun to let your singing out</i>  <i>Because I like it/ it's fun/ it's a great experience</i>  <i>Because it makes me feel amazing</i>  <i>Because I already sing in OBA and Fitzalan High School choir</i>  <i>I'm not sure 'cos I don't usually sing in choirs. I feel the standard would be different</i>  <i>I have other things to do</i>  <i>Because I'm bad/I might not be good enough</i></p>			
Q7	What have you liked <u>most</u> about singing with this choir?	<p><i>Working with other people (2) Meeting new people (1) Teamwork (3) It's fun (2)</i>  <i>The Songs (2) Sosban Fach (3) Singing all the time (1) Developing my voice (1)</i>  <i>Everything (2)</i>  <i>It's a nice environment</i>  <i>Everyone is welcoming and helps you improve</i>  <i>The people who run it, they are so nice and helpful</i>  <i>How they teach us</i></p>			
Q8	What have you liked <u>least</u> about singing in this choir?	<p><i>Nothing (7) Don't know (2)</i>  <i>Exercises</i>  <i>I can't sing</i>  <i>Some people don't sing in tune</i>  <i>Standing up (1) Sitting down (1) My legs hurting (1) Too long (1)</i>  <i>We only focus on half songs</i>  <i>The thought that we haven't done more</i></p>			

<b>Midway through the project</b>	<b>BOYS</b>
Who will sing in the choir when this project is over?	37%

Who are undecided if they will continue singing in the choir ?	50%
Parents who <b>do not like</b> their child singing in the choir?	4%
Parents who <b>love</b> their child singing in this choir?	29%

Tutor feedback: Wk 5	Tutor 1	Tutor 2
1. What has worked well/better than you imagined- so far	More enthusiasm – high participation level- willingness. Uptake higher than anticipated	Once we had a settled group and there were boys who were willing to take on solos it was really heartening. I was also surprised at a how much they wanted to just sing as opposed to playing games.
2. What has not worked well/worse than you anticipated -so far	The change of room. The small room was too hot. There was a changed skill set for different spaces. They needed support/opportunities to maintain the work already done.	I think the Welsh and rhythmic difficulty of Sosban Fach was maybe a bit too much of a stretch. But also they have also been willing to try. Maybe we could've made it easier on ourselves by having easier repertoire at the beginning and then moving onto something like Sosban Fach afterwards.
3. Anything else you want to add- so far	I suspect that the boys signed up and they turn up each week because the alternatives on offer were less attractive. I don't think the boys are aware of what the end product will be and therefore don't have the aspirations for working towards a performance. They don't think about the work they have done between each session	They're absolutely fantastic kids and it's a project I would love to continue.

## Measuring the expected outcomes of the **BOYS** choir against the actual outcomes

Anticipated outcomes		How measured	Actual outcomes
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<p><b>ACW application</b>  ‘Engage with up to 30 boys from year 7 upwards at Fitzalan High School in a choral singing initiative led by the Aloud Charity working in collaboration with members of staff from the school’s music department. The project will take place over a 10 week period during Spring Term 2020, culminating in a sharing of work, with two preliminary participatory workshops to stimulate interest in the project scheduled for September 2019 ‘</p>	ACW	Number of participants Dates of delivery	The preliminary workshops did not take place because the numbers signing up were higher than anticipated.  Participation levels much higher than anticipated  Retention good  The sharing did not take place because of the Covid 19 pandemic
<p><b>1. Aloud to have better understanding of working with BAME individuals</b></p>	Aloud	The number of BAME pupils who sign up to the project and are retained and understanding, through interviews, why BAME pupils drop out	Interviews with boys in the Focus group revealed that they were disappointed by the repertoire and did not understand the value of the warmup exercises
<p><b>2. useful skills exchange</b> between artists and teachers</p>	Aloud	Interviews with staff	Caitlin and Alice involved in the workshop with Aloud captains in February. Feedback was excellent. Caitlin & Alice’s experience at Rockfield: “The experience at Rockfield was an incredible opportunity for us to develop our delivery of singing workshops and strategies in school. We were able to experience different approaches to improving the quality of singing techniques and innovative ways to ensure that singing is accessible for all ability performers. We have since used many warm-ups, ideas and pieces in our everyday practice in school before lockdown and plan to continue to do so.”  (Feedback from what the Aloud tutors learnt from Fitzalan staff p.29)

<b>3. soft skills:</b> increased levels of self-esteem, self-belief and aspiration. The students will develop team-building, presentation and performance skills as well as learning about respect, acceptance and difference.	Aloud & Fitz	Self-defined confidence with focus group. Observation	Confidence amongst the boys high throughout the project. See Appendix 2
<b>4. Tangible, hard outcomes</b> will include: awareness of how music impacts on educational attainment; increased focus/discipline, motivation; improved social and interpersonal skills	Aloud & Fitz	Observation Interviews with Fitzalan staff	Caitlin:  The pupils felt valued and special to have been part of the only school to be chosen for this project. Pupils' confidence in performing as part of an ensemble has developed greatly as the Aloud team were continuously supportive and encouraging to our pupils. We had also noticed that pupils' confidence in reading notation in their curriculum lessons had improved as a result of using scores in their Aloud rehearsals and embracing the challenge.
<b>5. A mini OBA within the school</b>	Aloud	How many boys continue to sing in the choir after the end of the project	All choral activity suspended due to Covid19
<b>6. Aloud to have a greater understanding of the inclusivity and diversity</b>	Aloud	Interviews with Artistic Director and Team Captains when the project finishes	Feedback from what the Aloud tutors learnt from Fitzalan staff p.29
<b>7. increased the number of BAME individuals in OBA</b>	Aloud	How many BAME Fitzalan boys apply to join OBA when the project finishes	All choral activity suspended due to Covid19
<b>8. Close the gender gap and see more boys participating</b>	Fitz	Attendance figures	Attendance figures below
<b>9. Singing in harmony and improved rhythm</b>	Fitz	Final performance	Performance cancelled due to Covid 19
<b>10. 75% of the boys retained</b>	Fitz	Register	Attendance figures below
<b>11. Boys to join OBA</b>	Fitz	How many Fitzalan boys apply to join OBA when the project finishes	All choral activity suspended due to Covid19
<b>12. Boys to join school choir</b>	Fitz	How many new boys join school choir	All choral activity suspended due to Covid19

## Boys Attendance

		No. of Boys	BAME boys
Anticipated	Sep 2019	30	
Signed up	Dec 2019	36	17
Signed up	Jan 10	45	33
Week 1	Jan 13	45	30
Week 2	Jan 20	36	25
Week 3	Jan 27	33	21
Week 4	Feb 3	25	16
Week 5	Feb 10	24	15
Week 6	Feb 24	25	14
Week 7	Mar 2	21	15
Week 8	Mar 9	18	9
Week 9	Mar 16	19	10
Week 10	Mar 23	CANCELLED	CANCELLED
Performance	Mar 23	CANCELLED	CANCELLED

Only Fitzalan Boys Aloud:

Number of BAME pupils at the end of the project= 33

Number of BAME pupils at the end of the project= 22 (including covid-19 related absences)

## Girls Composition & Singing Programme

### Before the project began

This project will engage up to 60 girls from year 7 upwards at Fitzalan High School (Leckwith, Cardiff) in a choral singing initiative led by the Aloud Charity working in collaboration with members of staff from the school’s music department. The project will take place over a 10 week period during Spring Term 2020, culminating in a sharing of work, with two preliminary participatory workshops to stimulate interest in the project scheduled for September 2019.

**ACW application Summer 2019**

Working alongside members of the dynamic and skilled music staff team at Fitzalan, Aloud practitioners plan to combine their experience and expertise to engage young people from culturally diverse backgrounds and use music and singing together as a pathway to cohesion and mutual respect. This would be Aloud’s first project targeted at teenage girls – created in direct response to an emerging need. Following successful song-writing projects over the years (including a recent project based on the Gurnos Estate in Merthyr Tydfil) Aloud would be engaging Grammy award winner Amy Wadge to work with them

Staff Expectations: Week before the start of the project	Aloud Charity	Fitzalan Staff
<b>OBJECTIVES</b> Why do it? Why is it needed?	Want to establish a new choir -Only Girls Aloud in September 2020 Want to reach BAME individuals and communities Want to have a greater understanding of the barriers and issues that affect the girls- which will be explored through the song-writing.	We would like a more representative sample of ethnic groups to join the project. We would like to see high engagement and retention on the project. Singing is needed because it is difficult to gain the participation of some ethnic groups. Sometimes this is for religious and cultural reasons, and sometimes this is because of the lack of confidence felt by some ethnic groups to join others. Composition is creative, and therefore quite exposing. It would be a very positive move to see girls working together, sharing ideas, particularly in the context of music. I would like the girls to realise that they have learned skills that are used by high profile musicians in the public eye, as this will give them great confidence. I would like them to understand how to use unusual starting points for composing.

<p><b>OUTCOMES</b> What do you want from it? What would success look like?</p>	<p>Amy Wadge to be a strong female role model</p> <p>General benefits: increased levels of self-esteem, self-belief and aspiration. Skills such as teambuilding, presentation and performance skills as well as learning about respect, acceptance and difference.</p> <p>Specific Benefits to the girls will include: improved self-confidence/self-worth; better awareness of cross cultural musical language; skills development in performance, song-writing, recording; improved social and interpersonal skills.</p>	<p>I would like 75% of the girls to stay committed to the project. As with the boys, raised confidence and self-esteem would result in their participation in the showcase. I would like some of the girls to join OGA after the project. I would like to see the girls from different ethnic groups mixing more freely together in the context of the music project. Although Estyn has pointed out that Fitzalan is very good at this, there are still some challenges within the context of music.</p> <p>I would like to see the same kind of skill improvement as the boys in terms of singing. Please see above.</p> <p>I would like them to have created something from an unusual starting point (magazines idea).</p>
<p><b>LEGACY</b> What would you hope to do next?</p>	<p>The Aloud Charity has not previously had the opportunity to develop an in-depth relationship with a school and are very interested in this providing a model for working with other high schools across Wales</p> <p>Learning more about working with teenage girls which will support the development of, and potential for, a new Only Girls Aloud choir – scheduled for launch in September 2020</p> <p>Become more inclusive and reach BAME individuals/communities</p> <p>More joint projects with Fitzalan school</p>	<p>I would like the girls' project to be the launch pad for OGA. I would like to see further increased numbers in our school choir – ideally to sustain 45 girls.</p>

## At the start of the project

Girls Feedback: Wk 1	1. BAME Yr 7	2. WHITE Yr 8	3. BAME Yr 7	4. BAME Yr 10	5. WHITE Yr 8	6. BAME Yr 8
Q1. Why did you sign up?	I thought it would be fun, a good experience. I like music.	The same reason. I like any music	I don't have much after school things apart from music. All my friends were joining as well. I would like to do more after-curriculum things	It's a once in a lifetime experience which wouldn't happen again- meeting Amy. My teacher explained it with a video. I'm really impressed, how experienced Amy is and that she is coming to help us. She could persuade me to be like her in the future. Our careers could be successful like hers.	I'm quite involved in the music dept. It's a new experience. Why not? It's something to do.  [In response to question] If I wasn't here, I would be doing nothing. I'd be in lessons.	I've been heavily involved in music since yr 7. I'm also into books, and poetry. I thought it would be a good opportunity. I've done musicals in school [When asked what she would be doing if she wasn't doing this session]. It's optional – if not in here I would be in pastoral with my form. That's 1 <sup>st</sup> lesson. And would miss assembly. So not I'm not missing any academic work. If there was a test or something, I wouldn't be here. I'm on school council. I like expressing my opinions
Q2. What do you expect to get out of the project?	To be confident with song-writing. To enjoy it.	The experience. Don't know what sort of experience. Just fun.	Maybe more confidence. I'm not very confident singing in front of people helps you	Learning what it's like to be her. Learning different ways to be successful. If you don't know what you want to be in the future, this could help. I'm interested in song-	New skills – song-writing. A bit more teamwork because of working with small group. Things like thinking about improving vocabulary. New view-points on the music department. I'm coming up to GCSE creative options. [implicit, deciding	The experience. I know who Amy Wadge is and I'm impressed by her. I would like to influence what I write in poetry. I could add this to applications for other creative work out of school. [auditions?]

				writing or something like this in the future.	whether to take music at GCSE?]	It gives increased skills which can go on applications.
Q3. Do you already sing in a choir?	No. (when asked about any other creative activity she said no)	No (when asked about any other creative activity she said no)	No. Nothing apart from music. I do world percussion	Yes, the school choir in Yrs 7, 8, 9, 10	I've been in the school choir since Yr 7. Get a bit of teamwork from this. Need to work together otherwise it's harder to make sure you know what you're doing. It doesn't sound as good.	Yes, I sing in a school choir. I used to do StageCoach, out of school. I do dance out of school – contemporary, hip hop and bharnaran (Bollywood dancing). Go to a woman who knows my mum to learn, at her house. I perform in different festivals. [when asked about cultural identity and barriers] There aren't barriers. I'm a Hindu and I feel that encourages me to embrace these opportunities. [from discussion, Hinduism encourages cultural expression]

## Mid way through the project

Staff feedback at wk 5	Aloud Staff (Tim)	Fitzalan Staff (Rachel)
<b>OBJECTIVES</b> Are they still the same as they were before the project started?	Yes – the objectives are all still the same.  I had no idea that the girls face so much peer pressure- living up to Instagram. Amazed by the high levels of insecurity. They are crippled by lack of self-belief. A few girls know their own mind. They seem to be from Asian families. The girls in Hijabs have an	The retention figure still seems to be realistic. The girls are working confidently with Amy, who is an inspiration. During a pupil voice session the girls have commented how much they liked Amy. The fact that many girls have come into the department to work on

	<p>ambivalence to the work- and lots of attitude/ confrontation. I wonder if this comes from a place of insecurity? Some are difficult to work with. The Team Captains say that when they are called out they become passive aggressive. The white girls are preened- not a hair out of place- but timid- inability to make a sound- fear of being different. I have been amazed by levels of fear. They are frightened of not conforming. Are they different outside of schools? (Boys when at OBA will be super confident- sexually uninhibited- are they different in schools?). I have asked them to seize the moment. It saddened me that when Amy asked them to name a singer or a band they liked there was a fear of putting their heads above the parapet. They jumped on each other. 'We are meant to be empowering each other not destroying each other' (Amy). Incredible pressure for them not to be themselves. This made it a very difficult environment for song-writing.</p>	<p>their songs outside the project hours is very positive and proves how engaged many of them are.</p>
<p><b>OUTCOMES</b> Anything changed during the course of the project?</p>	<p>AMY WADGE. I think she has been a good role model. The girls were ill at ease about showing their excitement. Group 3 ran out of time to when we were recording and were completely devastated. But Amy then offered that they could record in her house. Two of the girls started crying with excitement. Others were squealing. She has made more an impact than they would generally let on. I have shamelessly name dropped. I want the girls to realise that someone who writes for Beyonce will also work with them. Amy is her own woman- with a very individual sense of style. I hope it encourages them to find their own voice. It would have been lovely to develop all the songs- but Amy seized on the rap. I felt that I was unable to develop them with one particular girl's confidence grew enormously. She was from an Islamic background. Amy asked here whether she had thought of being a rapper? Amy has brought something to the project that I couldn't have.</p> <p><i>Was there a Cross cultural musical language?</i> There is a good Indian drumming at the school. I would have liked to bring that and the Indian dancing into the project. We haven't done that- there was potential to do it in future. Amy is from the pop world so limited to that.</p> <p>I was more hopeful that the music would be more demonstrative -that we could reflect the girls' cultural backgrounds</p>	<p>The girls' sense of intonation has been much better than expected. The songs they sing demonstrate more complicated breathing than they are used to too. Also, the tutors are using terminology with the girls to help them improve their understanding. Self-esteem is something that still needs to worked on, although I am confident that this is steadily increasing too.</p>

	<p>I think the teachers learnt loads. Alice and Caitlin came to the Rockfield weekend.</p> <p>I hope that the tutors learnt new things – even though the level had to be pitched low.</p>	
<p><b>LEGACY</b> Have your ambitions for the project changed?</p>	<p><i>What has Aloud learnt?</i> We learnt most from the girls- this will inform how we work in future.</p> <p>Girls behave very differently to the boys. After 10 years of OBA we have only had to deal with 2 fights amongst the boys. On this project we have had to deal with so much bickering between the girls and have wasted too much time doing mediation to get them to work together. How do we encourage a sorority? All comes down to empowerment.</p> <p>An Only Girls Allowed is desperately needed. We must make these girls realise that they have so much to give. They all tell me how rubbish they are and how badly they sing.</p> <p>I love working with Fitzalan. Heartened that SMT of the school have allowed this project to be timetabled. Would love to do more work with them. Not sure how. Will support them with advice, materials.</p> <p><i>Is there anything you would do differently?</i> The first hour of each week has been trying to get the lawn mower to work. Not enough time to explore. Need more time- longer sessions. In future I suggest a half term project or a summer school rather than this slow burn. I hoped the energy will give a legacy. That the final performance will have a legacy</p>	<p>The legacy is that hopefully many of these girls will join the local OGA choir at the end of the project. We still hope that the school choir will grow in numbers.</p>

Girls focus group Feedback Wk5	Pupil 1 BAME	2. WHITE Yr 9	3. BAME Yr 7	4. BAME Yr 10	5. WHITE Yr 8	6. BAME Yr 8
Q1. Why have you persisted?/	I like singing. And I do instrumental	I've stayed because of the creativity. I like making my	I like singing and it's fun now.	<i>This pupil was absent this</i>	Yes. I've done all 4 sessions.	It's quite fun, although early in the morning. I

<p>Why did you leave?</p>	<p>stuff. I play the piano out-of-school. I go to an after-school club. I do chords on the piano. This is my third week (at after-school club)</p>	<p>own songs. Making the lyrics.  <i>Q. How does that make you feel?</i> Pleased.  <i>Q. What are you good at?</i> Sports</p>	<p>It was kind of boring before when we were looking in books and stuff  This week was a little bit more better because we got to share our ideas. Before looking in books and finding ideas in books. [Note: referring to the session when they circulated magazines]  This week's singing have been fun</p>	<p><i>week- taking an exam but was still attending in Week 8</i></p>	<p>Some useful things I can do, help for music GCSE which I'll do for yr 10, 11.  There are 2 creative options, one for yr 9 &amp; 10. I'll be doing drama first [i.e. in yrs 9 &amp; 10]. And hope it will improve drama as well</p>	<p>find it hard to get up. But Monday's I'm much better than usually. You wake up you can sing. And socialise. My mum has noticed as well. [that she's better at getting up on a Monday morning]</p>
<p>Q2. How does it compare with your expectations?</p>	<p>I thought it was going to be straight away all together sing one song and then each person has to write a song. It is better in groups [how OBA have done it]. More open choices, everyone has to do what the group wants. If done it separately there would be lots of songs and it would have been more confusing.</p>	<p>Thought it was going to be quite boring but it's enjoyable.  <i>Q. What's enjoyable?</i> The singing. Everyone joining in.  <i>Q. Do you like the feeling in the room ?</i> "yeah." But wouldn't have used those words</p>	<p>It's made me more confident in front of people.  <i>Q. has that really happened?</i> Yes, it actually has.</p>	<p><i>This pupil was absent this week- taking an exam but was still attending in Week 8</i></p>	<p>Thought it was going to be lots of song-writing and then straight singing. It's been a bit more mixed. Thought they'd be, say, 5 weeks songs, 5 weeks singing. It's been a bit of song-writing, then singing, then song-writing. This is probably to prepare us. A bit more realistic.</p>	<p>It's different. I thought it would be a lot of song-writing. But without Amy we've been doing a lot of singing. It's good. Thought it would be just writing. The singing is good.   A lot of people signed up thinking it would be with Ed Sheeran! I knew it would be singing, slash writing.</p>

Q3. Would like to do more singing as a result of this project?		I guess so. Not sure.	No. Because I'm kind of getting bad results in other subjects. I'm struggling in maths. I want to get better at maths.*	<i>This pupil was absent this week- taking an exam but was still attending in Week 8</i>	Yeah. I would have done it without it. But more chance of me doing it.	Yeah, Definitely. I'm not a good singer, I'm not going to deny this. But it's helped me to explore more. I'd never put a melody to a song before. You don't need an instrument.
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\*Pupil dropped out because she did not want to fall behind in Maths. The music staff made a commitment to help her. (she was identified originally as one who staff were more 'surprised' to see sign up).

#### QUESTIONNAIRE: Summary of answers from **GIRLS CHOIR**

- A questionnaire was completed by 67 girls on 10 February.
- Some questions had 2 boxes ticked. In these cases both answers were recorded.
- The questionnaire was completed at 10.30am after a rather gruelling session which took place in the gym (as the hall was being used for exams). The acoustic was poor and the girls had to sit on the floor rather than on chairs. In this session 3 girls were excluded from the choir for disruptive behaviour.
- Yr7 32
- Yr 8 17
- Yr 9 8
- Yr 10 4
- Yr 12 1
- Unknown (5)- questionnaires incomplete

<b>Q1</b>	Do you like singing?	I hate it 1	I don't like it 0	It's OK 11	I like it 29	I love it 29
<b>Q2</b>	Do you like singing in THIS choir?	I hate it 1	I don't like it 1	It's OK 16	I like it 40	I love it 13
<b>Q3</b>	Does your parent/guardian like singing?	They hate it 4	they don't like it 7	they don't mind 35	they like it 15	they love it 9

Q4	Does your parent like <u>you</u> singing in a choir?	They hate it 0	they don't like it 5	they don't mind 23	they like it 15	they love it 27
Q5	Does your parent/guardian sing in a choir?	Yes 3	No 62	I don't know 2		
Q6	Will you continue singing in the school choir when this project is over?	Yes 26	No 4	I don't know 39		
Why?		<p>YES</p> <p><i>In places of poverty music brings people together</i></p> <p><i>It's part of growing up</i></p> <p><i>It's helping towards my career</i></p> <p><i>I want to be an actress in Music theatre</i></p> <p><i>I have always been part of a school choir and it's exciting and beneficial</i></p> <p><i>I like being part of a group</i></p> <p>NO</p> <p><i>Because I play in the band/I can't sing and play at the same time</i></p> <p><i>Because there is no point</i></p> <p><i>Because it won't be the same</i></p> <p><i>I have other stuff to do</i></p> <p>I DON'T KNOW</p> <p><i>It's something I have not thought about before (1)</i></p> <p><i>I might not have the time (3)</i></p> <p><i>I might change my mind (1)</i></p> <p><i>Because I believe that I'm not very good (2)</i></p> <p><i>I don't need to (1)</i></p> <p><i>Depends on my extra curricula activities at the time (1)</i></p> <p><i>I don't think I have what it takes- not the time and money (1)</i></p> <p><i>Because I believe that I'm not very good (1)</i></p>				

<b>Q7</b>	What have you liked <u>most</u> about singing with this choir?	<p>Fun (12), Singing together with friends (10), Like to sing and make music (9), Being involved and being part of a group (5), Skills, learning harmony, developing voice (9), Meeting new people (6), Different, new opportunity, trying new things (8), Writing the song (6), Working with Amy (2), the songs we sing (1), everything (1)</p> <p><i>Everyone's ideas are heard</i>  <i>I come out of my comfort zone</i>  <i>I get to express myself</i>  <i>Like you have a big family</i>  <i>Working out I can sing soprano</i>  <i>I get to express myself</i>  <i>People are kind</i></p>
<b>Q8</b>	What have you liked <u>least</u> about singing in this choir?	<p>People interrupting/talking/messing about (29)          Too many people (5) People ? (2)          Nothing (5), Everything (1), Weird exercises (1),          Being split up from friends into groups (2)          Difficult/higher notes (4) Not singing with the boys (1),          Sessions too long (1),          Sitting on the floor (1)</p> <p><i>Too many people and this lessens the chance for us to be efficient</i>  <i>Can be overwhelming</i></p>

Midway through the project	GIRLS
Who will sing in the choir when this project is over?	38%
Who are undecided if they will continue singing in the choir ?	58%
Parents who <b>do not like</b> their child singing in the choir?	10%
Parents who <b>love</b> their child singing in this choir?	40%

Tutor feedback: Wk 5	Tutor 1	Tutor 2
<p>1. What has worked well/better than you imagined- so far</p>	<p>Their music learning is much quicker than I'd anticipated. With such a big group I thought we'd have take longer to get into the repertoire, but especially on Monday, I felt girls were increasing in their confidence and willingness to sing out which was great to see.</p> <p>In the song-writing, their sense of responsibility and ownership over their individual work was great to see. seeing it all come together was great for them and you could sense the feeling of pride they had for their work.</p> <p>Mindfulness at the beginning of the session, although sceptical that they would get involved, it's very successful in getting the focus back and setting them up for the music learning</p>	<p>The space we have had to work in with the girls has been excellent. The support and commitment and knowledge of the staff has been invaluable.</p> <p>The song-writing sessions seem to have incredibly well received and have added an exciting element to the singing of two already existing songs. It gives the girls a chance to have their own voices and to work in groups that they may not always have a chance to mix with.</p>
<p>2. What has not worked so well or worse than you anticipated -so far</p>	<p>Strangely, the change of location has affected the girls. I understand this is part of school life with exams and such, however I feel their focus has dipped since having to sit on the floor for such long learning sessions.</p> <p>In comparison to OBA sessions the warm up exercises and games aren't responded to well. I feel maybe they're embarrassed easily about warming up their voice such as sirening in front of friends. I know being a teenage girl isn't easy, but trying to get them on board</p>	<p>There have been the odd couple of behavioural issues, but to be expected with a group of teenagers! This is my first time working with such a big group of teenage girls, so wasn't quite sure what to expect. It's a particularly tough age!</p>

	<p>with games and exercises is very difficult I'm not sure if it's a confidence or lack of willingness to try, perhaps a combination.</p> <p>The lack of focus has been more challenging than I'd anticipated. Obtaining complete silence in the room is very difficult and although I think there is a big improvement since the beginning, it's still an uphill struggle! However, the majority of the group is great, as is the case with most large groups, it only takes 2 or 3 to cause the disruption.</p>	
3. Anything else you want to add- so far	When solos were first mentioned in the first week, nobody had any interest to get involved! However by now, I have several at the end of each session asking about the audition details which I think is a massive plus!	The general attitude of the group has been so positive and they have seemed to really grow in confidence and ownership of the project as we've gone along. The school is an incredibly busy and vibrant place and it's an honour to be meeting such amazing young women.

## Measuring the expected outcomes of the **GIRLS** choir against the actual outcomes

Anticipated outcomes		How measured	Actual outcomes
Up to 60 girls from year 7 upwards at Fitzalan led by the Aloud Charity working in collaboration with members of staff from the school's music department. The project will take place over a 10 week period during Spring Term 2020, culminating in a sharing of work, with two preliminary participatory workshops to	ACW	Attendance figures Delivery dates	<p>The preliminary workshops to encourage recruitment did not take place because 102 girls signed up.</p> <p>The project was incomplete because the final rehearsal and performance was postponed (and then cancelled) due to Covid 29 pandemic</p>

stimulate interest in the project scheduled for September 2019.			
1. Establishment of a new choir -Only Girls Aloud in September 2020	Aloud	Whether Aloud set up a Girls choir in September as planned	All choral activity suspended due to Covid19
2. Greater understanding of the barriers and issues that effect the girls	Aloud	Analysis of song-writing lyrics	See Appendix 5. The lyrics of the songs were confined to female empowerment. There had been an expectation that they would reflect the cultural differences within the cohort And reflect political and environmental (climate change) issues. This was not the case.
3. More representative sample of ethnic groups to sign up for the project	Fitz	Comparison between % ethnicity of school choir before and after the project	Attendance figures below
4. High engagement and 75% retention on the project.	Fitz	Comparison between roll call in Wk 1 and Wk 10	102 girls signed up before the start of the Spring term. 87 pupils took part in the first session. 3 pupils were excluded from the project in week 4.
5. Girls from different ethnic groups mixing more freely together in the context of the music: sharing ideas and collaborating	Fitz	Observation by school staff and external evaluators	Marked improved integration of ethnically diverse friendship groups
7. Musical Skills improved- including singing in harmony, rhythm and composition	Fitz	Feedback from Aloud staff and school staff	See post project tutor and staff feedback below
8. Raised confidence and self-esteem	Fitz	Evidence of enjoyment and confidence when performing in the showcaase	Performance cancelled due to Covid 19
9. Created something from an unusual starting point (magazines idea).	Fitz	Quality of completed composition	Song-writing recordings incomplete due to Covid 19
10. Fitzalan girls to join OGA	Fitz	Data collected in September	All Choral activity cancelled due to Covid 19
11. Fitzalan Gils choir to increase to 45	Fitz	Data collected in Summer term	All Choral activity cancelled due to Covid 19
12. Further projects with Fitzalan	Aloud	Mid term monitoring required	All Choral activity cancelled due to Covid 19
13. Replicating this project in other schools	Aloud	Long term monitoring required	All Choral activity cancelled due to Covid 19

## Girls Attendance

		GIRLS	BAME girls
Anticipated	Sep 2019	60	
Signed up	Dec 2019	76	59
Signed up	Jan 10	102	56
Week 1	Jan 13	87	49
Week 2	Jan 20	74	44
Week 3	Jan 27	72	38
Week 4	Feb 3	70	40
Week 5	Feb 10	67	38
Week 6	Feb 24	68	43
Week 7	Mar 2	58	28
Week 8	Mar 9	51	29
Week 9	Mar 16	54	24
Week 10	Mar 23	CANCEL LED	CANCELLED
Performance	Mar 23	CANCEL LED	CANCELLED

### Only Fitzalan Girls Aloud:

Number of BAME pupils at the start of the project- 59

Number of BAME pupils at the end of the project- 52 (including covid-19 related absences)

# CONCLUSION

Although Covid 19 prevented completion of the project we were able to capture some feedback from the pupils and the staff. The tutors and staff were interviewed in September once the schools had reopened. The pupil focus groups were interviewed in Week 9. The majority of the responses came from the girls (100% of the girls' focus group were still taking part in the project whereas 60% of the boys' focus group had dropped out)

## Feedback from staff

### **PEER GROUP LEARNING**

*The music staff/team at Fitzalan are so passionate, enthusiastic, imaginative, inclusive and totally supportive to their students. I learnt so much from them! They held each and every student in high regard and knew everyone's strengths as well as the things that would hold them back. They were constantly encouraging about the whole project and grateful to us all. But they still had such authority and ability to control the group - something I will always be in awe of!*

*Although we have always used sheet music with our pupils during singing projects, highlighting key theoretical concepts in a passive manner during a choir rehearsal has been enlightening and something that we want to continue to develop. Working with the Aloud staff was an absolute pleasure and privilege which has informed our future practice. Aloud staff were supportive of pupils and staff which created a wonderful atmosphere each week. We have thoroughly enjoyed collaborating with Aloud and look forward to working together again. (Fitzalan Staff)*

### **PUPIL LEARNING**

*I hope that the girls took away some skills from the project. Even just knowing whether they would be happy singing top, middle or bottom would have given them more ownership of their individual voices. We tried to encourage score reading, although there wasn't always time to do so in the sessions. Following a conductor/leader and listening to the other parts which form the harmony will all be skills that they can use again in any kind of music making. The song-writing sessions with Amy were so well received. We loved them too! I think the girls really rose to the lyric writing and loved the very idea that they could compose their own songs from their own experiences. I'll definitely be using Amy's idea of tearing out words from magazines for inspiration!*

*The pupils felt valued and special to have been part of the only school to be chosen for this project. Pupils' confidence in performing as part of an ensemble has developed greatly as the Aloud team were continuously supportive and encouraging to our pupils. We had also noticed that pupils' confidence in reading notation in their curriculum lessons had improved as a result of using scores in their Aloud rehearsals and embracing the challenge. (Fitzalan Staff)*

## Feedback from interviews with Focus group at Week 9

### **ENJOYMENT**

*It's everything I hoped it would be and more.*

*It's been good. It's great. No reason not to do it. My friends are here as well. Good, it's fun.*

*It was fun. I think it could have been better. How? If more hands on. Like the vocal practices - I would prefer other stuff. It's repetitive every week.*

*At the beginning of the project more of my friends were there. Some didn't enjoy it, some got kicked out because they wanted to miss lessons.*

*It's fun and I enjoy it. I like singing with my friends.*

*I like being together in a group.*

*It was generally fun. Load of activities. A big group and I mixed with people I wouldn't normally.*

*Being in the atmosphere of being with people who sing as a job. It's a fun atmosphere. I'm putting things in the back of my head.*

### **ASPIRATIONS**

*We met up in lunchtimes with my group. A really nice team to work with. I'm very competitive, I wanted to present something. That's kept me driven. collaboration with 3 or 4 others. Felt good*

*I've stuck with it because we need to learn to do more things together. We need to finish what we've started. Keep going with it. It will help with things like GCSEs, if I want to do other things with music, theatre productions."*

*I've been to all the sessions except one. I've stuck with it because good for CV. And friends encouraged me. It's unique. A once in lifetime opportunity.*

*I've met Tim now so I'm happy!*

### **CONFIDENCE**

*It's raised my confidence quite a lot. I can sing in front of people I don't know.*

*Confident? Depends on who you're with. I'm confident with friends.*

*My confidence has improved. Originally, I was scared to sing in front of people. It's embarrassing to mess up. But I've learnt that everyone messes up so why should I feel embarrassed? I'm not going to volunteer to sing the solo but if they give me the solo, I'll give it a go.*

*I'm confident around my friends. I'm not good with strangers, I'm socially awkward.*

*It did live up to its billing. You get to meet new people like Amy, Nicky and Jess. My friends also like it. It's more fun with friends. Now I realise I can sing in front of people I've just met.*

*I enjoyed meeting Amy. She had a lot of confidence, expressed herself.*

*Confident? Depends on the group of friends that I'm singing next to. With social media, have to look a certain way.*

*"I've become less confident 'cos people are more worried about other things, so it's hard to be interactive with people; not talking to people as much.*

*People are worried about the coronavirus. Can't talk to people as much so I feel I'm not as confident with people. Young people are worried about it. I'm not really too worried myself. But a lot of kids are worried about getting sick. I feel bad for year 11 [exam year] But I'm year 8 – the year that doesn't matter!*

### **MUSICAL SKILLS**

*I like the exercises: the vocal exercises, they're interesting. It's different. I've not done anything like this before.*

*Sometimes it was only me and some friends singing. I don't have a very good voice. So this was a let-down. Maybe if they do it again, split up the group more, so you can hear your own singing more.*

*Many times, we had to hear same thing: 'you're a team, sing together'*

*I like writing, do a lot of it. I'd like to write music but it's hard.*

*I didn't know where I was on the signing range. Now I know I'm a bass. It's helped me with my individual singing.*

*I'm finding it difficult because we're doing harmonies and they have changed the parts. I was originally with the middles, then altos, now I'm back to altos. I wasn't clear if I was learning the 'o's or 'oos'.*

### **SONG-WRITING**

*I got experience. I wrote a nice poem in my own time that I'll show the teachers. It inspired me. Gave me drive.*

*I like to do research so I went on YouTube to learn about song-writing.*

*Last week we got to record our songs with Alex and that was great. I've never done that before; a new experience.*

*We were able to choose our groups for the song-writing which I preferred.*

*The song-writing is ok. We're in a group so I didn't do as much as I would have liked. I would have preferred to be in pairs so much more of own ideas would have been part. I had ideas that weren't picked up.*

*It was presented as mostly song-writing but it's been mostly singing. This is not disappointing, but it's not as I thought it would be.*

*It was sold quite a bit with Amy Wadge; and some people thought they were going to meet Ed Sheeran. Some were happy when it was his writer. But some quit because of that."*

*a bit disappointed that didn't get more input to the songs.*

*I've learned to arrange songs and this will help with that part of my GCSE.*

### **SINGING IN A CHOIR**

*It hasn't made a big impact on my choices; doubt I would [do singing].*

*Probably not join a choir here.*

*I'm not really likely to join the choir. I'm starting other musical instruments as well- steel pans. So not got much time for choir.*

*Definitely going to carry on singing in the choir. But I didn't expect that to change.*

*I'll carry on in the choir – but I would have done any way.*

*I'll continue in the school choir as much as I can. They do the choir whenever it comes together. I'll come and join.*

*I'm not as involved in the choir at the moment because same time as netball club. I go to that on Tuesdays because I'm doing music with the department. [i.e. during the school day]. I've got a range of interests. It's hard to keep them all going, particularly when my interests are so different.*

*It's hard to find similarities between the sports and the creativity of music.*

*I'd love to sing in the future but don't think I'm good enough.*

#### **PERFORMING**

*I'm nervous about performing next week.*

## Feedback from Evaluators

### GENERAL

- Video to encourage participation was a very successful tool for recruitment
- There was a deep and genuine mutual respect and admiration between School and Aloud staff
- The ambitions for the project remained constant but there was some insecurity from Aloud about whether the method and style of delivery was bringing out the best in the pupils. There was a recognition that replicating delivery of OBA in a schools such as Fitzalan was not always appropriate. Tim was conflicted as to whether Aloud should change their methodology or expect the participant to accept the Aloud's way of working.
- The midway questionnaire survey revealed that there was not a correlation between how much the pupils liked singing per se and how much they enjoyed singing in these choirs. In many cases they thought singing was **OK** but **liked** singing in the choir. In equal number of cases they **liked** singing but thought singing in the choir was only **OK**.
- Repertoire may not have always been appropriate and assumptions were made that British folk/nursery rhymes would be known to the multi-cultural cohort. The repertoire needed adapting for non-White participants.
- There was confusion amongst some pupils who were expecting Ed Sheeran to be leading the song-writing workshops

- There was a marked difference between the confidence of boys and the lack of confidence amongst the girls
- There were unrealistic initial expectations of what could be achieved by novice choirs
- It was generally felt that it would have been better to working for longer and more intense sessions as too much time was spent each week 'getting the lawn mower to work'
- There was a certain scepticism amongst the pupils about the games. There needed to be more explanation about the value of warm up exercises
- Boys felt that they missed out by not having song-writing workshops
- Boys were completely unphased by joining the girls to sing
- The boys were less concerned about friendship groups than the girls
- The girls were quicker to learn but resistant to work outside their year/friendship/ethnic groups
- The boys were more consistent
- One of the signed up students does not know whether they identify as male or female and is conflicted about which choir to join. Questions arose whether the OBA/OGA would become too limiting in a non-binary environment.
- The practitioners with the Girls choir were all white. Recognition for the need for non white role models. (The Fitzalan music staff are also White)
- Training is required in inclusive language. (eg When there is a wheelchair user the captains need to give a 'move round the room' instruction rather than **walk** around the room and adjust the warm ups and the choreography to avoid exclusion).
- For there to be legacy there needs endorsement from families. The question needs to be asked about how do they reach families who do not speak English
- The school recognised that much of the success of OBA depended upon the brilliance of the arrangements and that this set them apart from other choirs. Finding the right arrangements would be essential going forwards

#### A MORE DIVERSE ONLY BOYS ALOUD

- Encouraging the recruitment of boys from different cultural traditions to join OBA will require a gear shift by Aloud
- The current OBA delivery methods are sometimes inappropriate for an ethnically/physically diverse cohort
- Needs careful selection of repertoire. Some BAME boys felt disconnected and alienated by traditional OBA repertoire (eg. *Sosban Fach* was musically demanding for novices and the words were meaningless to the majority of the boys. Also assumptions were made that the boys would know the words and the tune to *The Grand Old Duke of York*)
- Tutors need to represent a more culturally/ethnically diverse background- which might mean recruiting from beyond Wales

- Tutors to receive training to increase understanding on the needs and expectations of different protected characteristics – including cultural/religious groups
- Groundwork needs to be done so that the families endorse their child's enrolment in a choir. The families need to be convinced of the correlation between academic achievement and musical activity. Statistical data required and disseminated. Also persuasive argument that choral singing will benefit career prospects, enhanced CV, improved language skills, discipline, concentration, self-esteem, confidence

## A NEW ONLY GIRLS ALOUD

- The need for girl's choir is demonstrated by the high number of the participants who signed up
- Although more socially acceptable for girls to sing- there is a need pan Wales OGA network- as for the boys.
- The Fitzalan Grils could be the founding members of a newly formed OGA
- Many were seduced by the recruitment video which sold the celebrity factor- Beyonce/Ed Sheeran etc.
- Working with 90+ students was impracticable – the choir should probably not exceed 60
- The choice of the rehearsal venue is critical to a conducive environment.
- Recruitment of a new Girls choir should be mindful of the growing cultural diversity of the Welsh population. This is **essential** ethically, politically and strategically.
- Taster workshops should take place in schools identified as having a high percentage of non White Welsh pupils and those receiving free school meals
- The OGA session should take place in a neutral venue (ie. not in the school) but within the catchment area of the schools with good transport links
- A central Welsh location would probably exclude the majority of interested girls who come from non White ethnic backgrounds
- There is a need to counter the traditional /White/Urdd/Christian choral repertoire
- Potential for World Music is as yet unrealised
- Ideally the tutor(s) should be non White– which might require recruitment and Aloud training beyond Wales
- If the ambition is for the making of cohesive communities then OGA must take heed of Wellbeing of Future Gens Act. The formation, the recruitment and the repertoire must be guided by the Act. (This needs to be a two way street- helping the white Welsh have a better understanding of their international communities and vice versa)
- Needs to be a thorough understanding of the value of warm up exercises and a proper balance between the physical and the musical
- The song-writing/choral workshops need to run for a full day with adequate practice rooms/breakout rooms and staff to support the groups. Once a month? Once every half term?

- Start with OGA South- in a central location in Cardiff. It would unrealistic to pay from the girls to get to the locations. Find if we can subsidise the travel for the most socially disadvantaged (Car pooling?)
- Introduce SE, followed by North Central, SW, Mid. Ultimately 5 (NE,NW, SE,SW and Mid) once a month. Go away with learning tracks. and then bringing them ALL together annually and quarterly REGIONAL groups
- Recruitment campaign in schools- piggy back on OBA sessions- one for boys and one for girls. (Maybe for recruitment the girls to be more presentational- video- describing what we do?)
- Initial recruitment- Rachel MJ had a post-box- this could be replicated at other schools for recruiting for OGA.
- Having great ambassadors- (eg. Amy/Rebecca Evans) talking about the project.
- More than the boys. 100- 150 in South (for initial group). Be prepared for 200.
- In an out of school scenario there would be fewer girls messing about. Having made the effort to be there
- Joining OGA and OBA for special events. To do a Carmina Burana with a live orchestra. Eg. To commission Amy and Mark Anthony Turnage , Mereid Hopwood to write a Oratorio for contemporary Wales. Partner with RWCMD and Youth Arts Wales for the good of all
- No.1 goal is for a movement to Empower Young Women and change the dialogue- not to be putting each down – encourage a healthier- more supportive community. I had no idea how much it was needed before I started on this project

## Appendix 1: Tracking Self Defined confidence

### **The table below tracks the self-defined confidence levels of the focus groups**

Data was collected on 13 January and again on 10 February 2020

The focus groups were asked to define their own confidence levels: the girls with song-writing, the boys with singing  
Then both girls and boys with their confidence levels with their friends and more generally.

The school selected the 6 students from each cohort. CW asked for 2 pupils who were enthusiastic about singing, 2 pupils who surprised the teachers by signing up, and 2 somewhere in between.

RG used a Rickter Scale (a physical tool) to measure the self-reported confidence levels. The results are too few to be of any statistical significance and can be influenced by many factors: how the person feels on the day, something that might have just happened to them, the levels of trust with the person asking the questions (which can actually lead to lower scores later in the process as trust grows and the person gives more honest answers, rather than trying to 'please' an authority figure).

On the final day RG used a paper scale for each student to avoid cross contamination on a plastic tool, given the coronavirus.

The participant is not told their previous score each time they use the scale.

However, RG discussed the scores with each student on the final day because the students were interested in them.

The numbers should be read in relation to each respondent. i.e. what is important is whether that student's confidence level has gone up or down, not whether they started out by giving themselves a higher or lower score than their peers (they are not told other people's scores).

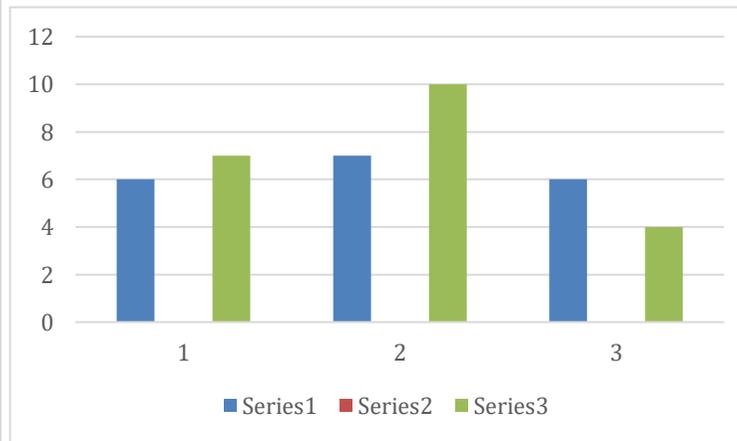
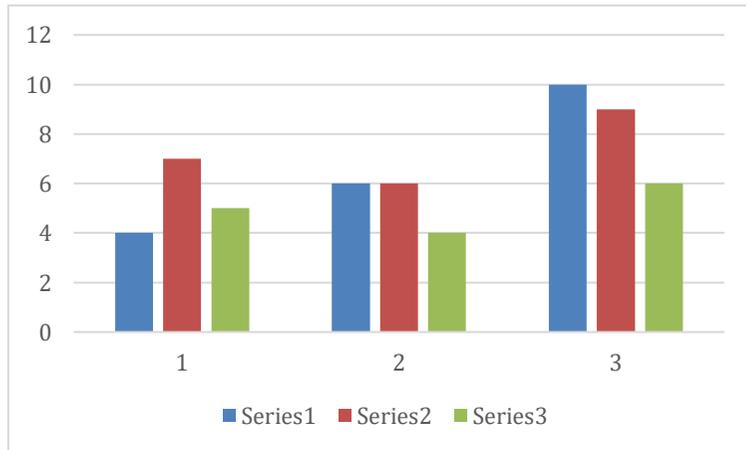
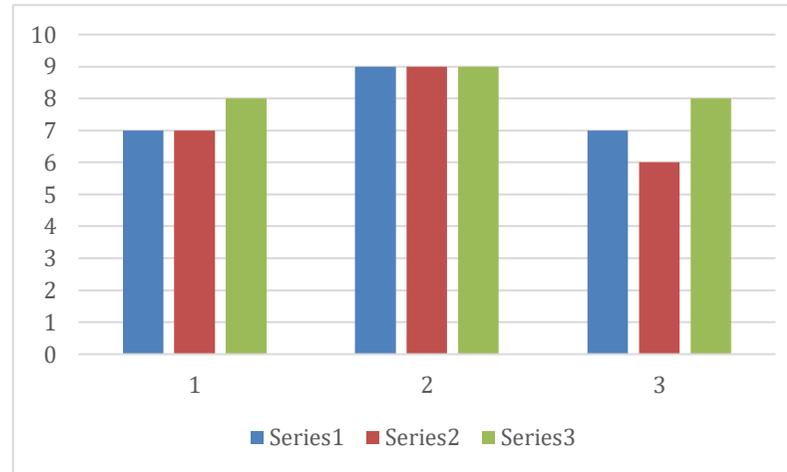
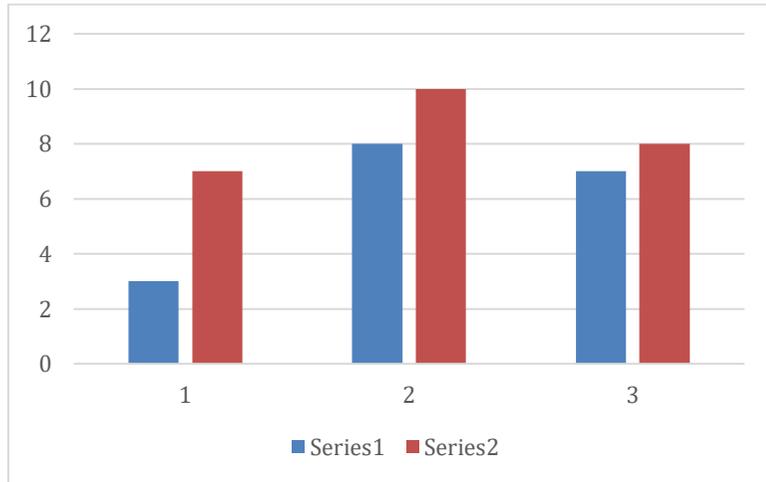
The first column is their response for week 1, the second for mid project and the third for week 9.

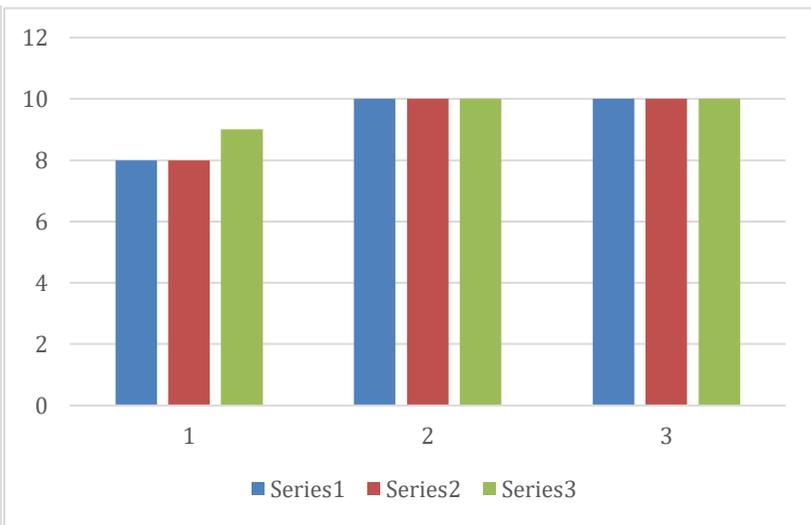
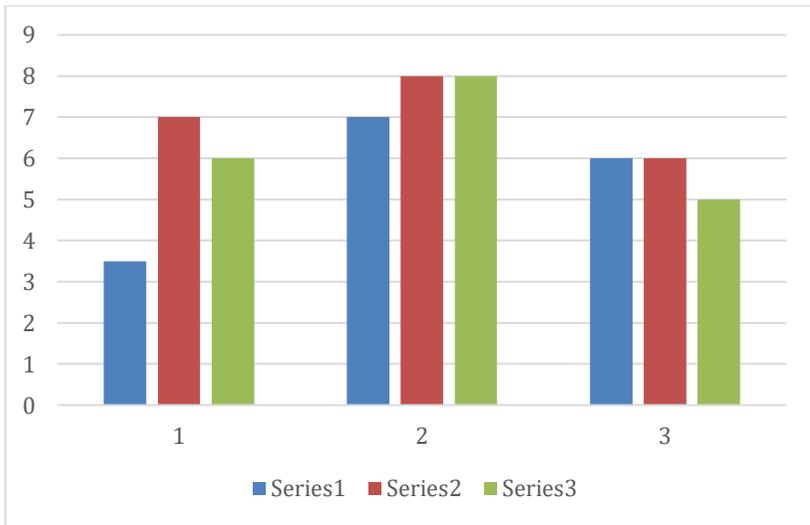
Even though RG warns that the results are not statistically significant, it's interesting that nearly all the students showed an increase in confidence levels across the three questions.

This records some of the student's reasons for their responses, e.g. some general anxiety about the coronavirus situation in week 9

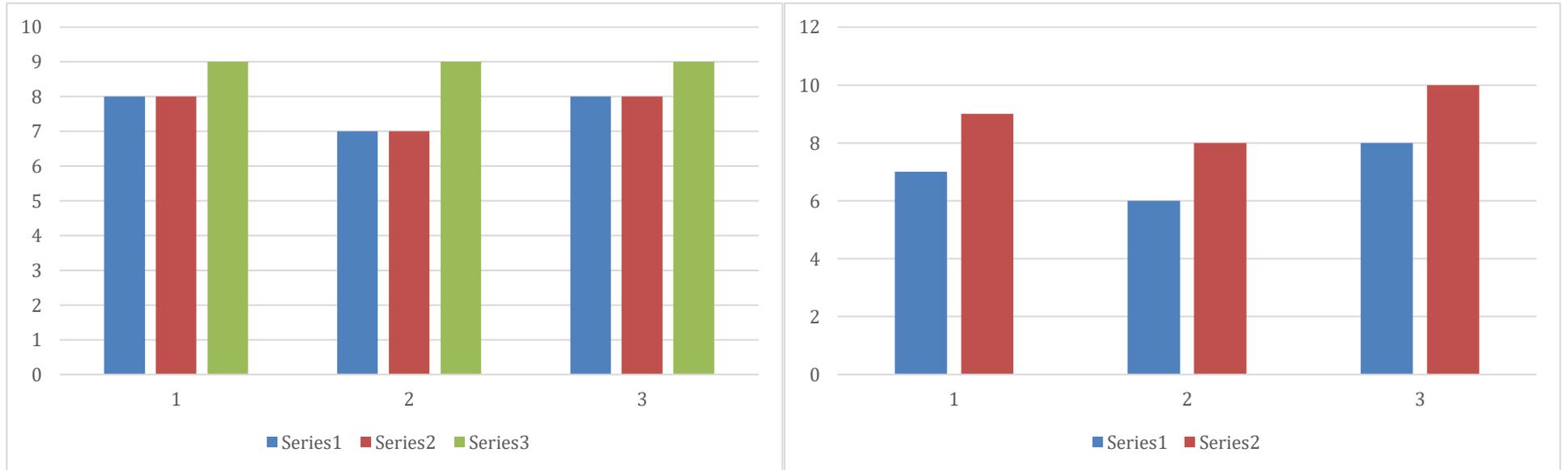
Full names were used so evaluators could track the individual pupils then names erased once the evaluation had finished

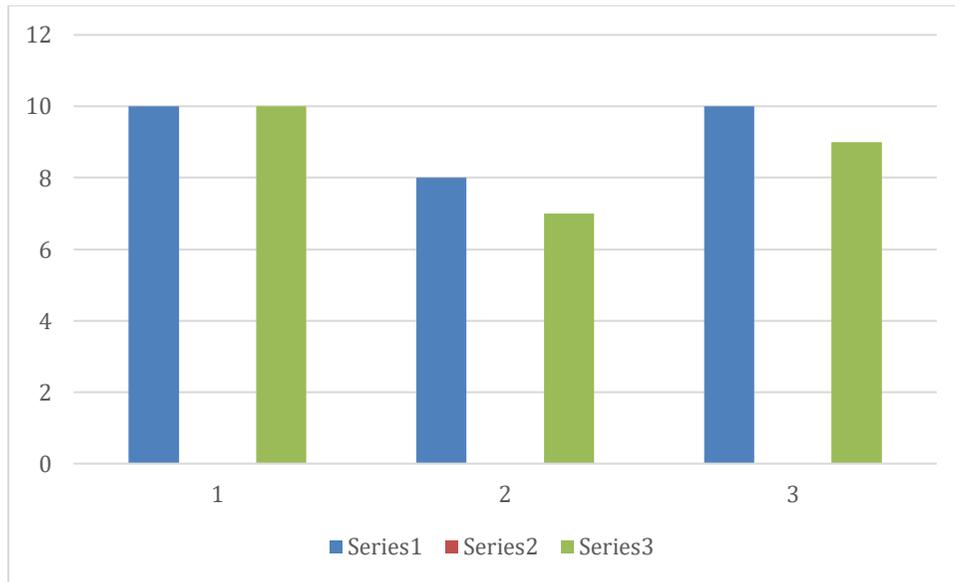
GIRLS SELF DEFINED CONFIDENCE





### BOYS SELF DEFINED CONFIDENCE





## Appendix 2: Observation notes

CW- freelance arts and heritage management consultant

RG Ruther Garnaultt- freelance arts management consultant and evaluator

Wk		BOYS CHOIR	GIRLS CHOIR
1	RG	<p>I spent far less time in the boys room because of the pressures of time.</p> <p>However, I did the interviews at the back of the room so got an idea of how it was going: brilliantly. Great atmosphere. Lots of enthusiasm. Sorry I didn't get time to do more with the boys. I felt I should be prioritising the girls though because that's the more ground breaking area?</p>	<p>Amy Wadge was with the group. She puts them into circles of 10 girls and hands out magazines for them to grab some words that could be a title of a song.</p> <p>One group is made up of 8 white girls, 2 groups are Afro-Caribbean, two groups are composed of 8 Middle eastern- mostly Muslim girls.</p> <p>There are far more BAME girls in the room and the White girls are generally spread out in the groups.</p> <p>In the group in front of me a girl called Daljeet has taken control</p> <p>The groups shout out their 5 sets of words.</p> <p>One group had no one who wanted to speak out with the words (one of the all BAME girls, only 1 white girl). Amy went to get the list and there was positive reinforcement from Amy and Tim (who has come back from the boys).</p> <p>Body language of the girls – lack of confidence in this context.</p> <p>Amy asked for them to link the words on the whiteboard (see Appendix 6). They've come up with 'Murder and - bomb' .</p> <p><i>I think this is an amazing amount of progress in 15 minutes.</i></p> <p>Daljeet has contributed.</p> <p>'Free at last' and 'without fear.' Linking 2 ideas.</p> <p>Amy has picked out 'a woman's world' – 'the ultra feminist' and 'girl'</p> <p>Alex the assistant is feeling the need to contribute.</p> <p>(Possibly better for him to step back?)</p> <p>Now asking for words connected with this.</p> <p>They have come up with powerhouse, strength, be careful, joy. Lots of positive words have come through.</p> <p>90 girls are nearly all quiet and attentive. They're now identifying titles.</p> <p>Daljeet – brought forward feminist ideas with 'determined to stop the clock'</p>

			<p>Paluk brought up climate change – “we don’t have time to change it”.</p> <p>Amy has chosen (she needed to do this)  Across the globe  A woman’s world  This summer  Determined to stop the clock.  In every woman there’s a Queen</p> <p>Amy has played Katy Perry’s Firework to show what a pre-chorus is.  She is asking them to write 4 line verse, 2 line pre, 4 line chorus.  Told them to land on the title they have chosen.</p> <p>90 was a huge group to work with and they did it brilliantly. They also worked at great speed.</p> <p><b>Talking to the focus group</b>  I decided to talk to them one-to-one so that they would lose as little time as possible in the session. I thought that had I taken them out in one group, or a couple of groups a) I would have needed them all there longer, which would have meant they all missed more of the session b) the louder voices were likely to drown out the quieter responses c) greater capacity for them to say “same as her” in their responses.</p>
2	CW	<p>Boys were excited and talkative but definitely engaged  Great deal of energy and confidence- much of it engendered by Tim who led the group.  A rather young group- the majority seemed to be Year 7.  Tim left and the group Adam and Paul (deputising for Aled) took over.  The boys had to be reminded to listen- the listening skills had deteriorated since last week according to the team captains.</p>	<p>Noted that 70% girls were BAME and 30% White. The numbers had dropped from 87 to 74 but there were 2 new participants who hadn’t been there last week. There were lots of clapping exercises and name learning.</p> <p>It was agreed that the girls would work on 3 songs; one with the boys- learnt today; one composed with Amy; and one other that they started learning at the end of the session.</p>

		<p>The boys became more boisterous and groups of them broke off into clusters and were completely unengaged. The school staff joined at 9.25am to give support.</p> <p>The boys were super confident when it came to singing. They were much happier and focused – they obviously want to sing. Paul chose to warm up with The Grand Old Duke of York sung at various volumes but it was clear that the song was not familiar to some of the boys</p> <p>After a break physical warm up led by Adam. More exercises. Lack of focus. Request for respect</p> <p>Singing warm up 'Miniminima' (once more the boys were more focussed), very confident but still a degree of silliness</p> <p>Adam congratulated on the group on both looking and sounding like a choir with good posture</p> <p>One boy took his hands out of his pockets for the first time.</p> <p>I re-joined the boys to hear them singing Sosban Fach in 2 parts. 'The more you invest the better you will be' the boys were told. Paul reminded them to listen and not talk over the team captains.</p>	<p>There was no singing last week and the girls were very excited to be forming a choir and to be giving a performance</p> <p>No song-writing this week</p> <p>In the first 40 minutes the girls had learnt the song that they would be singing with the boys. They learnt the 2 parts very quickly.</p> <p>I joined the girls to hear them learn the first official ONLY GIRLS ALOUD song. The contrast between the girls and boys was marked.</p> <p>The girls were very focussed – following the scores intently as they listened to a recording sung by Niall and Paul.</p> <p>Nicky kept their aspirations high: 'The song that you wrote with Amy is going to be No.1'. Kept reminding them to be proud of what they were doing and to 'sit tall'.</p> <p>The girls were invited to ask questions about the musical notation and if they didn't understand anything.</p> <p>The captains worked very well in tandem and within 10 minutes the girls had grasped the harmony.</p>
3	CW	<p>7 boys wanted to leave because there was so much disruption in Wk2. 6 were skilfully persuaded by the school staff to stay. There was a positive change in dynamic and concentration.</p>	<p><i>Much of the session spent in discussion with Trustee Kasim Ali and Rachel Morgan</i></p>
4	RG	<p>Session took place in a small drama studio which felt over warm and had little reverb so a 'dead' acoustic.</p> <p>There were 25 in the room.</p> <p>Session started promptly at 8.50 with Aled leading.</p> <p>Passing clap round circle but in pairs. So each person clapped twice, once with the person on each side of them. This was a challenge for a</p>	<p>Amy Wadge was with the group</p> <p>The session took place in Gym 1 – a large, old space, high roof, flat walls so the acoustic was difficult – noise reverberated.</p> <p>When I went in, Tim was talking to them about the importance of listening. Apparently they were chattering a lot.</p> <p>But there are still over 60 girls on the project. I could see that they were working hard in groups.</p>

	<p>disabled participant but they stuck with it until it worked. (rather than be patronising and “move on”).</p> <p>The boys were challenged on ‘How to make it better’?</p> <p>Participants identified that they needed to look at each other. Need to watch hands. But Aled suggested looking at the face. Other suggestions of how to make it work. Hand signals (body language).</p> <p>Another disabled lad (Jack) found it hard but the group encouraged him: ‘come on Jack.’ ‘well done’. They were quiet and focused for this exercise.</p> <p>Next: in partners, alternate counting to three on a beat. A couple of pairs near me didn’t understand how they needed to alternate and that wasn’t picked up by the tutors. Then as the activity got harder, substituting sounds or movement for the number, they weren’t able to grasp what was needed.</p> <p>There was quite a bit of sitting down between exercises, but Aled was good at getting attention back. Stern when needed.</p> <p>Discussed what a baton is and what its purpose was. Did an exercise to get them to follow the baton and do actions. And then responding to the energy of the baton and doing it louder and softer. Aled explained purpose was to follow the baton and all be together. They engaged.</p> <p>Aled got 3 participants in turn to be the leader: two Black, one White (none Asian).</p> <p>At this stage I started to take out the individual students to the area outside the door: Alex and then Dylan. Kye is a regular but not there today. The other 3 participants who I’ve interviewed previously seem to have dropped out.</p>	<p>I took out the 5 girls I’d spoken to previously, one-to-one, whilst they were working on their songs.</p> <p>When I went back in they were sitting in rapt attention around the piano as Amy played what they’ve written. She could do the tune ballad-like. And then on the guitar (Ed Sheeran feel)</p> <p>She says there needs to be a rap section in this song; the girls enjoy this idea and are laughing. Enthusiasm.</p> <p>Tim then took to the piano for another group of girls who had written a song. To get them to be quiet and attentive:</p> <p>Amy: <i>there is nothing scarier than singing a song that you’ve just written.</i></p> <p>Tim: <i>it’s like bearing your soul. So really respect your friends.</i></p> <p>One group sang what they’d done. One of the girls on guitar. The song had a Musical theatre feel. But Amy says could move it to pop-y.</p> <p>The song is feminist: A Woman’s World.</p> <p>Amy immediately able to take this and put piano accompaniment. Amazing to see this happen. Amy: <i>But you girls are really into musical theatre, so it’s got to be your identity. So you can keep it in that place.</i></p> <p>There was a difficulty that Amy and Tim worked with each group in turn as the others listened, and some began to get restless. But the whole group enraptured when Amy starts singing and transforms what they’ve done into something extraordinary.</p> <p>Amy: <i>I’m brave enough to not really care what you think about it. That’s why I can do it.</i></p> <p>Tim: <i>I know in your music lessons you learn about chords.</i></p> <p>Amy: <i>the chorus is the hardest thing to write in a song. The destination.</i></p>
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			<p>Another group was encouraged by an OBA tutor to sing their song. They had recorded it on their phone. The group were really reluctant to sing. But the recording is great.</p> <p>Amy asked them for an artist they like so she could do it in that style. The group has difficulty identifying an artist they really like. One mentioned One Direction and was laughed at for that.</p> <p>The girls were sitting on the floor of the gym for this and were beginning to have difficulty concentrating here.</p> <p>Song title: In every woman there is a Queen.</p> <p>Amy thought that it would be better for them to concentrate on 2 songs for the performance.</p> <p><i>Amy: Every one of you has achieved a genre thing. Hard going forward, best to pick two. The rap one needs to happen. So much fun. Maybe acapella? The musical theatre one is the easiest to pull together. But I don't want anyone to think I've made a judgement.</i></p> <p>However, Tim thought they should all carry on working on the songs that they had done in groups. (I think this is a better approach at the moment; otherwise some will be engaged and some drop out of the process).</p> <p><i>Tim: every one of the songs has real merit. When Amy comes back, I'd like to have crafted all of these songs. In your lunch hour, over text, whatever. Extend these songs. [Buzzer went off here.]</i></p> <p><i>Tim: You've all written a chorus, some verses. Can you write a second verse? A middle 8? By next week. Record them on your phone.</i></p> <p><i>Amy: This is not homework, it's the coolest thing ever. If you do it, I promise I will record them and <b>send them to Ed.</b> (!!)</i></p> <p>Rachel says she will give lunch times for them.</p> <p><i>Tim: this is about empowerment. You don't get to Amy's stage in life if you think I can't be bothered, or too scared. Support each other.</i></p>
5	CW	High spirits. Great focus and excellent teamwork	Girls choir relocated to gym because exams were taking place in the hall. There were the no chairs and an echoey acoustic. The girls were talkative and disruptive

			(resulting in 3 girls being permanently excluded from the project). Team captains frustrated and fractious with the choir. The boys joined at the end of the session.
6	CW	NOT VISITED	Tim and Craig led the session End of session Tim auditioned the potential soloists
7	CW	Aled had to read the riot act to the boys- after which they worked very well Working with backing track Learnt movements for Sosban Fach "Better" – still reliant on their music/word sheets The boys who wanted to be considered as Soloists were overwhelmingly white By breacktime they could sing without the words After the break at 10.15am the boys joined the girls- not to sing but to play a game	Jess led with Nicky at piano A group of 6 girls went to make recordings of their composition with Alex No evidence of mixing Warm up- Bella Mama. Energy low. Jess plays bad cop does a lot of hectoring/threatening and Nicky does a lot of encouragement and praise Sang without music/words For 'What its worth' – captains judged it at 60% 'Better' the girls felt quite emotional about singing in 3 part Soloists were short listed  Girls Choir (58- 17 white 41 from different ethnic groups) There has been a drop off in numbers since half term Led by Craig and Tim Nia and Gareth from Orchard media were present in the session–making a documentary  A very different vibe in the room- probably because they we back in the hall and there was a film crew in the room  The girls did not want to separated from their friends – even during warmups  Rhythm and concentration exercises: Started with the clapping, clicking, stamping routine. First in unison, then in 2 parts, then in 4 parts. It was brilliant  Physical exercises: scrunching body, locking limbs and relaxing  Listening exercises: Bim Bom Biddy Bom led by Craig. Girls took time to adjusting to being led by the male voices of Craig and Tim after being always led by females

			<p>Craig has them combine the clicking and clapping with the song- then Tim joined and they did it in 2 parts</p> <p>The girls were still tending to stand and sit with their own ethnic groups</p> <p>They then learnt as Congolese song – which they sang in 3 parts and in harmony</p> <p>12 girls put their hands up to sing solos Solo auditions took part at 10.15-10.30 whilst the other went to the music department</p> <p>Tim delivered bilingually</p>
8	RG	Interviews with focus group	Interviews with focus group
9	CW	<p>Both groups worked together for the whole session</p> <p>Physical Warm ups led by Adam and musical warm ups by Jess ('Judi Dench/I like cheese') with clapping rhythms between to keep focus. A session of great focus. Marked improvement in behaviour when boys and girls worked together- possibly because there were 4 Team Captains to facilitate and Tim and Amy were present.</p> <p>Aled then led 'We all live in Yellow Submarine'- stamping and clapping the rhythm. It was a difficult exercise and the students really enjoyed it and did it really well</p>	<p><b>Ensuring that there will be an audience</b> All parents received a letter on Friday 6 March to remind them of the performance. The parents least likely to attend will be sent a text during the week.</p> <p><b>Song-writing project</b> Soloists: Natasha, Lily, Grace, Alice joined Amy and Tim in a practice room Natasha most musically literate but lacking in confidence The theme of the song is that Society expects girls to behave in a certain way Natasha was ignited enough to go home and work on it.</p> <p>Group dynamic of girls- the girls wanted to please Amy. After the girls left Tim and Amy discussed whether the project would work better in the summer school context-singing in a Welsh environment.</p>
10	CW	CANCELLED	CANCELLED

## Appendix 3: Song Lyrics

Forced to live up to their expectations  
a smile is all it takes- to hide our true expression  
Some make up, some clothes is all it takes  
To make the media stop and appreciate

In every reality we are undermined  
We are just shooting stars up there in the sky  
But we all know the truth deep inside our dreams  
In every single woman there's a queen

All these expectations that we can't live up to  
There's no explanation for the things they put us through  
Doesn't matter where you've come from or who you are  
just trying to be ourselves - that's all we ask

\*\*\*\*\*

Constantly climbing her way to the top  
Ignoring the voices that tell you to stop  
No longer listening to what she's told  
Big and Bold- this is the woman's world  
Whenever she cries she walks through the pain  
You can't have a rainbow without any rain  
No longer listening to what's she's told  
Big and Bold- this is the woman's world

When finally everyone can see  
Silence was mistaken as weakness  
Now she'll rise  
With fire in her eyes  
Carving out a path for tomorrow  
Letting go of those old sorrows  
Her ocean crashed  
Her only question, her only dread  
She dreams a day of equality  
When finally everyone can see  
Silence was mistaken as weakness  
So now she'll rise  
With passion in her eyes  
She's a girl filled with fire  
She knows it's her destiny

\*\*\*\*\*

This world is a dream  
Express your creativity  
Don't you ever feel you are in between  
Every single woman is a queen