

EAST ANGLIAN TRADITIONAL MUSIC TRUST

Evaluation Report



Vaughan Williams' Folk

Vaughan Williams' Folk Evaluation Report
£65938 NM-21-00649 East Anglian Traditional Music Trust

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Overview

Vaughan Williams' Folk was an intergenerational project where the hidden music transcripts of Vaughan Williams were unearthed, collated, disseminated and brought to life through a young musicians' mentorship scheme and a programme of work with schools and community groups. Further work was conducted to make these manuscripts available online via the EATMT website.

Ralph Vaughan Williams collected over 800 songs and tunes, around half of which were collected in East Anglia. The first official collected song he notated was from the singing of Charles Potiphar from Ingrave, Essex in 1903. Many of the traditional songs he notated were woven into Vaughan Williams' own classical compositions but the story of these songs and tunes and the people who sung them to him are relatively unknown.

Evaluation Methodology

Data was collected in a variety of ways.

- For social media, web data & postal data baseline data was collected at the start of the project and figures updated at key points in the timeline.
- Feedback forms were put on seats at all project events apart from FolkEast (due to the large numbers in the audience and logistics). Here, audience members were interviewed on an ad hoc basis and thoughts recorded.
- At the end of the project key stakeholders were sent questionnaires with questions targeted at our project outcomes.

Section 1

The Manuscripts & Research, Talks & The Vaughan Williams In The East Conference

Aims & Outputs

- Deliver illustrated talks at FolkEast Festival and East Anglian Traditional Music Day for around 50 people per event
- Hold a research conference on the Vaughan Williams Collection for approximately 8 researchers, invited speakers and 30 delegates, with outputs being shared online
- Unearth what manuscripts were collected and understand how many have been transcribed and made available through publication or digitisation

Planned Outcomes

- Increase EATMT Resilience
 - raising EATMT's profile across the region
 - increasing EATMT's contacts
- Build a stronger community of researchers
 - bring researchers together
 - provide opportunities for young musicians to meet the researchers
- Engage a wider range of people with EATMT activities
- People will gain new knowledge of Vaughan Williams collections and gain new skills in organising a research conference

What Happened

Vaughan Williams' Folk Illustrated Talk at FolkEast 22

The first introductory event for the project was an illustrated talk entitled "Letters From King's Lynn" on Friday August 19th at the FolkEast Festival 2022. FolkEast is a large folk festival set in the grounds of Glemham Hall in Suffolk. Researchers and musicians Alan Helsdon and Chris Holderness gave a 45 minute illustrated talk detailing the journey that took Vaughan Williams to King's Lynn, leading to the collection of "The Captain's Apprentice" and "On Board a 98", which were later incorporated into his classical music composition "A Norfolk Rhapsody".

33 people attended the talk. The age demographic was younger than those normally attending EATMT events. 78% of participants were under the age of 60 with 3 children in the audience. The talk was extremely well received:

"what a professional talk, clearly an expert"

"that was excellent, my mum would have loved that. Will it be on YouTube so I can show it to her?"

The talk was filmed and placed on YouTube, it has currently been viewed by 147 people (Dec 1st 2023). The audio was recorded by Jake Lee Savage for inclusion in the series of project podcasts.

Project Launch/Illustrated Talk

The project launch featured a presentation by Project Co-ordinator, Nicky Stockman that detailed the background to and aims of the project. Following this Essex based folk band "Potiphar's Apprentices" (the name dedicated to the first singer Vaughan Williams' officially notated a folk song from) gave an hour long illustrated talk detailing the composer's collections from Essex, interspersed with performances of around 10 songs. Essex Researcher Sue Cubbin, who published her book "That Precious Legacy" detailing a selection of tunes collected in Essex by Vaughan Williams led the illustrated talk and was joined by fellow band members John Cubbin and Adrian May who interwove the story into these songs. The performance was filmed and the audio recorded by professional sound engineer, Jake Lee Savage, and the film placed on EATMT's YouTube Channel, which has currently been viewed by 132 people.

This launch, originally planned for Saturday September 10th 2022, as part of Traditional Music Day, had to be cancelled due to the death of the Monarch. The venue was originally planned to be Stowmarket Church, which closed due to the period of National Mourning. The re-arranged launch was very successful. It took place a month later on Saturday October 15th (in the week of Vaughan Williams' 150th birthday) in the Redwoods Library at Red Gables, Stowmarket in Suffolk – a community hub run by the charity Mid Suffolk Voluntary Organisation Forum and home to the East Anglian Traditional Music Trust.

43 people attended the event from all 4 Eastern Counties and from as far away as Leicester. Of the 14 feedback forms completed 65% were female, 11% were 18-29yrs, 9% 29-60 yrs with 80% participants were over the age of 60. Whilst the majority of attendees were of retirement age, which is typical of EATMT audiences, it is encouraging to see young adults represented. 10% were new entirely new to EATMT, 5 new people joined the mailing list, 6 new people said they were interested in volunteering.

Feedback from attendees included the following comments:

"Lovely event – very relaxed and welcoming"

"An ideal venue and set up"

"A delightful concert and at a convenient time for travelling. The introductory presentation was illuminating"

"A lovely event. A good mix of research and performance"

"Lovely venue. Nice tea and cake"

"The Ralph Vaughan Williams project launch at Red Gables on 15 October was a most enjoyable and interesting event. The presenters — Nicky Stockman and Sue Cubbin — were infectiously enthusiastic, and a very knowledgeable talk had excellent musical accompaniment by the trio Potiphar's Apprentice".

"The event was well organised (by Alex Bartholomew and Nicky Stockman) and ran smoothly, despite the need to entirely rearrange the event at very short notice due to the death of the Queen. The substitute venue proved very suitable, and had been kitted out with audio and video recording equipment for the event. The refreshments were also much appreciated".

Vaughan Williams In The East Conference



Vaughan Williams In the East Conference 1

The Vaughan Williams In The East Conference aimed to bring folk song researchers from across the region to examine the current status of Vaughan Williams' folk song collections in the region and to collate up to date knowledge of the work done to date. This would inform later work under the project to make the songs more accessible to the public.

The event took place on Saturday November 26th 2022 at the Stowmarket Scout Centre in Suffolk. The original venue booked for the event was unable to open due to financial difficulties so this alternative venue was booked around a month before the event.

The event was publicised through the EATMT newsletter, social media, and website and on project flyers which were handed out at numerous festivals and events over the summer, including FolkEast in August and the Project Launch in October. The national "Traditional Song Forum" publicised the conference through their newsletters. Adverts & articles were put regional publications and nationally in "English Dance & Song" magazine, the publication of the English Folk Song & Dance Society (EFDSS). EFDSS also advertised the event through social media and The Project Manager & Co-ordinator had a trade stand at the National Vaughan Williams Conference run by EFDSS in London on November 12th 2022.

The Conference was highly successful and prominent researchers from each of the 4 counties presented their research (Sue Cubbin, Essex; Mary Humphreys, Cambs; Jill Bennett & Liz James, Norfolk and Katie Howson, Suffolk). Steve Roud (creator of the Roud Folk Song Index) chaired a session the county experts presented regarding future plans for disseminating their research materials. There was a live music presentation of tunes Vaughan Williams collected in the Norfolk Broads by Alan Helsdon (another prominent researcher from Norfolk) and Alex Bartholomew, Project Manager, extracts of which were filmed and put on YouTube. Stalls and displays were present from EATMT, The Vaughan Williams Society, The Traditional Song Forum, Veteran Records plus books, CDs and research material being sold by individual researchers.

The presentations from each county were filmed and placed on YouTube. Each talk has been viewed around 40-50 times to date. We expect these numbers to increase as we continue to disseminate the research information.

The conference was well attended with participants travelling from as far away as Gloucestershire. 75 people booked (free) tickets, the train strike meant that 10 people cancelled their tickets (including a representative from EFDSS), leaving 65 people in attendance. 4 volunteers managed the refreshments and helped with setting up the hall.

The Conference was also a platform to bring together our 9 young showcase musicians for the first time. 7 of the 9 musicians attended, despite the train strike meaning very complicated arrangements to get there. The 2 that didn't attend found it impossible to travel due to a lack of trains. The showcase musicians attended all of the counties talks then retreated to introduce each other and make plans for the showcase.

All conference attendees were asked to fill in feedback forms. 11 forms were returned and several attendees emailed comments after the event. From the forms returned, 3 were aged

25-60, the remaining participants were over the age of 60. All participants filling in forms stated that the conference met expectations with most choosing to write that the project exceeded expectations. 1 new person offered to volunteer and 4 people that filled in the forms had not attended an EATMT event before.

"very interesting content with different angles addressed"

"more than met my expectations"

"excellent day...very well organised, excellent speakers, very interesting and enjoyable"

"better than expected"

"I know nothing about song collecting but want to find out more. The fact that the event was free meant that I could attend to see if it was for me" (this participant has offered to volunteer at EATMT following this event)

"I had a great time meeting old friends and making new ones. Thank you so much for all the preparation you went into to make it a success" (researcher)

"Thank you for organising a very interesting and enjoyable day. Well done!" (researcher)

"I came out inspired with some new ideas" (Showcase participant)

What worked well

- **Trust Resilience/Attracting New Audiences/ A wider range of people will engage with EATMT activities**
 - All the events attracted people that had not attended events organised by EATMT before.
 - EATMT's profile was raised nationally & regionally
 - people attended from the National organisation, the Traditional Song Forum who have asked EATMT to host their Spring conference in April 2024 following the success of the project conference
 - Suffolk County Music Service attended the Conference, which led them to be included the project in their summer festival and a desire to work more closely in the future.
 - The Vaughan Williams society attended the Conference and the Youth Showcase and they have asked EATMT to write articles for the society publication.
 - The talk built both new contacts and increased reputation with FolkEast
- **Publicity**
 - From a National awareness perspective it was particularly valuable to attend the EFDSS conference with a trade stand publicising the project. This produced much raised awareness amongst National organisations and researchers.
 - Articles were written for several regional and national magazines (E.g. Suffolk Free Press, English Dance & Song, Essex Folk News)
 - Project information was also handed out at 4 large regional festivals as well as at all EATMT events and other local events.
 - EATMT had a trade stand at FolkEast, which saw several hundred people show interest and take information away.

- The Trust publicised the event widely on social media and through its regular newsletters.
- **Build a stronger community of researchers**
 - Most of the researchers had not met before, and of those that knew each other had not updated each other on the work they had done for a number of years. They had the opportunity to chat about both their research and research methods. 2 of the Norfolk researchers attended a project school event in January 2023. 2 of the researchers attended the young musicians showcase at Traditional Music Day. The Norfolk researcher and the researcher from Cambridgeshire have since been working together to catalogue some of the collections, having never met before.
 - The initial work and research the Project Team put in place put us in contact with two key researchers from Essex – Phil Heath Coleman (known to the Trust as a local musician) and David Occomore (now living in the North of England) who provided us with their concise research papers (not published) which had formed the basis of Sue Cubbin’s work. This led to us being able to put these two researchers back in touch with each other and with others.
- **People will gain new knowledge of Vaughan Williams’ collections and gain new skills**
 - Attendees at the FolkEast illustrated talk were exposed to Vaughan Williams’ Norfolk collections for the first time and was mainly attended by families.
 - The Conference was attended by a wide variety of people, the conference films and presentations (where possible) are now available online to allow people to re-cap what was learnt.
 - This was the first research conference organised by EATMT since its original Director retired over 6 years ago. This was organised by Project Co-ordinator and Project Manager and the Conference chaired by the Project Co-ordinator. This was a new experience for both and challenges were met so the event ran very smoothly with entirely positive feedback.

Challenges & Potential Improvements

- **Death Of The Monarch**
 - The project launch was originally arranged to take place on Saturday September 10th 2022, as part of a wider festival run by the Trust across 10 venues, “East Anglian Traditional Music Day”. This would have given us the opportunity to attract people from a wider catchment area as the launch was programmed alongside a variety of similar talks, concerts and workshops taking place throughout the day and evening. This launch was widely publicised alongside the other project “strands” in advance. However the death of the Monarch 2 days before the launch, which was due to take place in Stowmarket Church, meant that the whole event was cancelled due to National Mourning Protocols. The Project launch was swiftly re-arranged for Saturday October 15th 2022 and re-advertised through mailing lists, the EATMT website and social media. Whilst the re-arranged event attracted 43 people

we feel that many more people would have attended and been more aware of the project as part of the bigger event planned had that event gone ahead.

- **Venue availability**

- We had originally arranged for the conference to be held at a community centre with a custom built conference centre and café attached. Unfortunately, a few weeks before the event financial difficulties meant that the venue could no longer be staffed at the weekend. An alternative venue, Stowmarket Scout Centre, was booked. This turned out to be serendipitous as the venue proved popular and had an ideal room to house associated displays and stands and had better parking and accessibility and we used a nearby tearoom to provide the catering. So contacts with a new venue were made, which will be used in the future and we went on to use the Osier Café several times throughout the project.

- **Train strikes & A Flu Outbreak**

- The conference had been organised in central Stowmarket so that it was accessible by train. One of the first official train strikes of the year coincided with the Conference. This meant that 2 of our young musicians could not attend. Additionally around 10 people cancelled their tickets due to a combination of transport issues and a flu outbreak. We feel that extra people may have attended through tickets on the door in the absence of strike and illness.

- **Opportunities For Discussions Between Young Musicians And Researchers**

- It was originally envisaged that the young musicians would get the opportunity to meet the regional researchers at the conference. Whilst they did get to meet there was little time for detailed discussion. This was exacerbated by the train strikes as several of the young people were very late arriving. If this was to be repeated it would be valuable to plan a 2 day conference to allow more opportunities for mixing and music.

- **Project Management & Co-ordination Hours**

- All the added complications meant that both Project Co-ordinator & Project Manager worked a massive number of excess hours unpaid. A much greater contingency needs to be built into the number of hours allocated for both roles to allow for the current challenging environment in which Heritage & The Arts are now operating.

Section 2

The Youth Programme

Aims & Outputs

The Youth Programme set out to select 8 young musicians (age 16-25 years) to be coached and to produce a musical showcase of Vaughan Williams' manuscripts at FolkEast 2023 and Traditional Music Day 2023.

Main Planned Outcomes

- Build resilience for the Trust
 - by working with young people aged 16-25 years for the first time
 - by building build a new working relationship with FolkEast, a large folk festival that has a growing outreach programme of activities and events
 - by engaging with new audiences
 - by bringing together older EATMT audiences with the younger generation and more families
- People will have developed skills and people will have learned about heritage leading to a change in ideas and actions. Plus the manuscripts will be interpreted and explained in a new way.
 - The young people and mentors will interpret the Vaughan Williams collections through the eyes of younger people to create an exciting new Showcase of the material
 - The young people and their mentors will gain knowledge of working with manuscripts and skills in creating a performance inspired by the archive material



Showcase Musicians & Mentors 1

What Happened

As soon as we learnt that the funding bid had been successful we had meetings with FolkEast and commissioned up and coming folk musician, Finn Collinson, who has been running “FolkEast Youth Moot”, the youth programme associated with the festival. Following this meeting, Emma Beach, another up and coming young musician joined him to plan the

selection of musicians and mentorship programme. Both Finn and Emma themselves were in our age bracket for our young musicians and were keen to further develop their experience through this project.

The Vaughan Williams' Folk Youth Programme started at FolkEast in August 2022 where Finn & Emma ran a workshop to learn and adapt a Vaughan Williams collected folk song from Suffolk ('Forty Miles'). This took place as part of the "FolkEast Youth Moot" programme at the festival and was attended by 7 young people aged 11-18yrs, watched by 5 adults.

Recruitment to the programme was due to be launched at the project launch at East Anglian Traditional Music Day on September 10th 2022, unfortunately this was postponed due to the Queen's death. The publicity plan however proceeded on time, switching to social media and written articles for local and national publications.

Applications were slow to come in but by the closing date (October 31st 2022) we had 10 applications. 9 of these were of very high quality so we recruited these 9 to the scheme. The musicians had the full range of experience, from students and graduates in both folk and classical music to one musician who had never played in public before. Some learnt aurally and couldn't read music whilst some were highly proficient in music theory. Our youngest participant lived with his grandmother and first picked up a guitar during lockdown and another works in the site team at a school and is a part time sheep farmer. It was important to select that mix of musical knowledge – in particular, the aural learning approach to music is the most traditional in keeping with the learning and sharing of traditional music. Many musicians from a classical education find it very difficult to learn aurally and vice versa so the selection meant our young musicians from the outset would have to learn to share and understand these very different approaches.

7 of the showcase musicians attended the research conference, met with some of the researchers and also had time to meet each other and go over plans for the mentorship process. Trains strikes meant that it was impossible for 2 of the musicians to get there. The musicians were given material from the collections to take away to read over the Christmas break.

We arranged a February day rehearsal, a series of on-line mentoring sessions from March-June followed by a weekend rehearsal in July and a day rehearsal the day before FolkEast.

The 9 musicians met on Saturday February 4th 2023 for a day workshops at the wonderfully equipped Stowmarket Community Centre led by Finn and Emma and guest tutor, Kate Griffin, another well respected young folk musician. The focus of the day was to understand how to use archive material and how to interpret this for the modern day's audience. Work also started on an arrangement of the most famous and first song collected by Vaughan Williams, "Bushes and Briars". This workshop day also was another train strike day which caused initial concerns. Some musicians opted to drive instead of travel by train but we were fortunate in that the main London to Norwich trainline which Stowmarket is on, had minimal disruption and only one of the participants had a troublesome outward journey. Jake Lee Savage, film and podcast maker, joined the group for the day and met and recorded participants for the series of podcasts planned.

Following this workshop day the musicians went away and worked on creating one musical piece each to contribute to the showcase. During the following months there was a series of online mentorship sessions with Finn and Emma via Zoom and material was shared between participants using “Google Classroom”. The process was organised by Finn and Emma, playing very-much a mentorship role rather than taking a didactic approach. The musicians themselves led the creative interpretation of the music and some were helped to arrange their pieces.

The musicians met again on July 22nd/23rd 2023 for a weekend workshop again at the Stowmarket Community Centre with guest tutor Stu Hanna, an established folk musician and teacher.

We used the local Travelodge for the overnight stay for all musicians, mentors and Project Co-ordinator and Manager. With one musician being under 18, we had to seek advice from national safeguarding organisations to ensure that we were following protocol to ensure that musician had extra measures put in place which we did as mindfully as possible whilst also trying not to make this onerous for that musician or the others.

On the Saturday night the musicians headed to a local Pizzeria, the two mentors headed to a separate restaurant and the Project Co-ordinator and Manager organised takeaways at our agreed Base Camp to ensure instruments were safe and to provide a go to if necessary during the evening.

The focus of this weekend was to practise all the material and to create the musical showcase. Stu Hanna provided advice on performance skills and structure. By the end of Sunday they performed a full “dress rehearsal” of the 45 minute showcase they had created. This July workshop had initially been built in as a single day workshop but the mentors requested that this be extended into a weekend residential. This decision proved to be a positive and popular one for all involved.

The showcase was then rehearsed at Blaxhall Village Hall in its entirety on August 17th, the day before the FolkEast performance, again with Finn, Emma & Stu in attendance to give advice. The organisers at FolkEast had agreed in advance to give EATMT the space free of charge.

The FolkEast performance of the showcase was outstanding. Over 600 people attended and the event was filmed by our film-maker, Jake Lee Savage and has been uploaded to “YouTube”. The project also funded equipment to enable us to record the audio of the performance from the PA desk.

The last showcase performance took place at Traditional Music Day in Stowmarket on September 2nd, an event that was taking place for the first time since lockdown. The event was the first time it has been run in its new format as it was cancelled in 2022 due to the Monarch’s death. Around 80 people attended this event, with standing room only. 2 of the young musicians could not make the showcase as both were offered opportunities abroad which required them to be out of the country. Acclaimed young musician Cohen Braithwaite

Kilcoyne was employed to learn the material, rehearse and perform at the showcase. This worked exceptionally well. 60 feedback forms were distributed at the Traditional Music Day Showcase and 14 returned (23%). 4 new people signed up to the mailing list. 57% had never attended an EATMT event before. 7% were age 18-29, 38% age 30-59, 53% age 60 and above.

In addition the young musicians did extra events associated with the project. They led the annual young musicians' session at FolkEast Youth Moot, which was attended by around 20 young people and a music session in the evening of Traditional Music Day.

What Worked Well

The Showcase Performances



Showcase at FolkEast 2023 1

Both Showcase performances exceeded expectations of both audience and organisers. The manuscripts were brought to life to form an engaging performance with a wide variety of musical interpretations, reflecting the experience of interests of the young people involved.

The audience feedback from Traditional Music Day was as follows:

- *"the singers and musicians were excellent and the patter relaxed"*
- *"brilliant to see young musicians"*
- *"very impressed with the way the whole group worked together collaborating on the material they selected"*
- *"really professional performance"*

- *“such a range of instruments and voices that blended so well”*
- *“wonderful and moving”*
- *“Absolutely amazing! Incredible talent and hard work. A very special way to document history and blend it with the modern world through the voices of young people”*

Whilst forms were not handed out to the audience at FolkEast, many people talked to us:

- *“The showcase performance was the highlight of my festival”*
- *“They captured what the whole project was all about”*
- *“I cried twice as it was so moving”*

I was very pleased with the final performance and thought the music created was of a remarkably high quality. The group bonded well and were very supportive of each other, making the process of compiling the arrangements for the performance straightforward and enjoyable. The performance opportunities provided by FolkEast and EATMD were great platforms for the group and provided the musicians with a good chance to be noticed by audience members who may provide them with opportunities or an audience in the future.

Finn Collinson, Project Mentor

The Mentorship Process “Working with young adults for the first time”

Vaughan Williams’ Folk set out to facilitate EATMT working with a wider range of people, expanding the demographic of musicians they typically work with. This was the first time that EATMT had worked with young adults and the first time that the trust had run a residential with young people.

The process generally worked well although the group felt that workshops would work better if they were run over a longer time period ie. over an entire weekend. Turning the July workshop into a weekend creatively was the turning point for the music created but also socially. All involved commented on how much it helped the group come together.

The resulting performance at FolkEast was outstanding and the feedback from participants was extremely good. There was a gap between the February and July workshop. The dates had been planned prior to recruiting the musicians to avoid arranging rehearsals during exam season, as it happened we ended up with 3 participants taking A Levels during this period. The gap was also planned to allow the musicians to research the material. We also thought that asking for more commitment may have put some musicians off applying. Mentorship during this time took place remotely via Zoom. Several of the musicians found this gap very long and generally would have preferred extra in-person rehearsals with more social time to get to know each other and some found the length of the rehearsals very long and intense. Others liked that intensity! So, a key learning would be to allocate enough money for an extra rehearsal weekend during the process.

The mentors, Finn Collinson & Emma Beach, were themselves young musicians and fell into the age group of the volunteer musicians we were recruiting. Both were experienced in running workshops but had never managed a mentorship programme of this size or with this age group before. Both were initially a little worried about this but with support from Becky

Marshall Potter of FolkEast soon grew into their role and became comfortable with their role to support the creative process rather than tutor the participants.

“Finn Collinson and Emma Beach have been developing and facilitating the Youth Moot, young person music provision for FolkEast since 2019. Their work with the Ralph Vaughan Williams project has given them the opportunity to use their knowledge and experience to mentor other young musicians in a focused and supportive way. Although a daunting prospect at first, as some of the musicians were their peers, their professionalism and ability to share and engage meant it was a positive and valuable experience. It has been lovely to see them grow in confidence, honing their own skills and supporting and bringing the best out of others”.

(Rebecca Marshall Potter, FolkEast)

Building Resilience through new relationships with Young Musicians

Half of the young musicians had never heard of EATMT before the project and are now keen to be involved. Half of them chose to stay on and run an extra music session in the evening at Traditional Music Day, an event they had not attended before.

The Mentorship Process – The Musicians & Mentors Learnt New Skills

- Young people to gain knowledge of working with manuscripts and skills in creating a performance inspired by the archive material.

The young musicians gained a large number of new skills and experiences throughout. Many have used the project to help raise their profile, providing a springboard to their budding musical careers.

- Since the project started Elye Cuthbertson won the first ever “Future Makers” competition at the Royal Albert Hall and launched his first album at the Hall alongside other young collaborators
- Anna Treutler has gained a place to study music at a college in Sweden and also got booked at Bury Folk Festival on the recommendation of EATMT
- Abbey Thomas has graduated with a 1st class degree from Leeds Conservatoire and has now launched a solo music career
- Lauren Peck has accepted a place at the Royal College of Music
- Sarah Stock has performed in local folk clubs since the final Youth Showcase and has stated that this project has encouraged her to re-start her musical career post lockdown
- Ollie Thompson has started attending local sessions for the first time and is taking online whistle lessons
- Heather Moss has started a Sports Science degree at University of Kent and has won a music scholarship and been asked to build a regular folk night with students and act as tutor/advisor when necessary. Heather also arranged to run the Youth Folk Workshops at Towersey Festival in the Summer

All of the 9 young musicians filled in the feedback survey at the end of the project with a range of open questions to assess their aims and objectives and experience through the project.

It is interesting to see the aims of the young musicians and how they reflect EATMT's aims at the beginning of the project. Unprompted, all musicians said that a key aim was to meet and play with other young musicians, especially those playing different styles of music. Other aims stated were

- *To gain a greater knowledge of the music collected in East Anglia & to work with archive material*
- *Learning new performance skills and how to put a cohesive performance of music together*
- *To learn about and play folk music*
- *To learn how to arrange folk tunes for ensemble*
- *To meet other folk musicians*
- *To get advice from the tutors*

All of the young musicians stated that their ambitions had been totally fulfilled.

The new skills they stated they have gained include, in their own words:

- *Arranging music remotely in a limited amount of time for a whole ensemble and taking the lead on my tune, rather than arranging it collaboratively*
- *I am more confident to create and arrange tunes*
- *Working collaboratively with other musicians and adapting parts to suit other instruments*
- *I didn't really know anything about performing live music before, the set up involved (soundchecks etc) and I now have a much better understanding*
- *Working with others, particularly musicians with different approaches*
- *I have new music business skills, new performance skills, new arrangement skills and approaches to archive music*
- *I gained new skills in how to work at a distance and great music career advice from Finn and Emma*
- *I gained new connections with Folk Festivals themselves*

As well as gaining new skills the project has really inspired many of the musicians, both through gaining a new network of friends and has changed musical plans for the future

- *Seeing how other musicians experimented with songs has inspired me to do things in different ways*
- *I feel more confident taking archive material and folk tunes and arranging them. I plan to pursue this further and create a set of self-arranged music and look into performing and recording this*
- *I feel more confident in working from archives*
- *It has made me more confident about my ability to fit in and perform with others and certainly makes me want to do more ensemble work in the future*
- *I really want to play other stringed instruments now, was particularly interested in the way the mandolin was used*
- *I found it hugely motivating and want to play more than I have been doing lately!*

- *I'm studying music now and the project has made me feel excited and ready to play with others!*

It seems that the showcase also created a group of long term friends, 100% of participants stated they wanted to stay in touch

- *I had a totally amazing time meeting loads of brilliant musicians, feeling really supported and able to express my creativity!*
- *I have made some long lasting friendships as well as networking with other musicians*
- *The most enjoyable part was meeting and working with such a fun and competent group of musicians, including the tutors and staff team too*
- *The best part of the project was getting to spend time with such wonderful people*
- *I'm really proud of what we achieved and it was a lovely way of interacting with folk festivals in my first summer of gigging on the British folk scene.*

The mentors themselves, Finn Collinson & Emma Beach, were both also under the age of 25 and both learnt a huge amount during the project, excellent experience that they can use in their future musical careers.

"I have definitely gained skills in workshop tutoring, project leadership, online tuition and adapting teaching skills to help musicians from different backgrounds and experience levels. Working with the rest of the VWF team provided a valuable opportunity to collaborate and jointly establish the best trajectory for the workshops and performances. At first, I felt slightly unsure what EATMT were actually asking of me, and I felt that a clearer picture of the targets and ambitions would have been beneficial; however, it was not long before I understood that things had been left open enough for the tutors to suggest and develop the programme. This adaptability was one of the key things I will take away from the experience.

I feel the young musicians have gained valuable skills in collaboration, arrangement and working with archive sources. The biggest benefit, in my eyes, is the willingness to be flexible and work together on music created by other members of the group, often with very different musical backgrounds. This sharing of influences and methods felt very organic and resulted in a very open and refreshing creative environment.

There was a big variation in experience level between those who had studied music to an undergraduate or postgraduate level, and those who had not previously had much musical tuition. This made it challenging to make workshops which were perfectly aimed at the whole group. Perhaps in future, a mid-point review with each musician would be beneficial to ensure that each is individually being challenged and gaining from the project on a personal level as well as within the whole group."

Finn Collinson, Mentor

Building Resilience at EATMT Through New Relationships With Other Organisations

- **FolkEast**

EATMT wishes to build its future resilience through collaborative working with organisations such as FolkEast who, as well as running the high profile Folk Festival, manage a range of outreach projects and concerts. Vaughan Williams' Folk played a key role in allowing EATMT to work together throughout the period of the project. Both organisations have expressed a wish to work together in the future.

"FolkEast were happy to offer advice and support when required and to host the final, collaborative piece at the 2023 festival. The showcase was a huge success and a real testament to the work of the EATMT, Finn, Emma and the extraordinarily talented young artists that took part in the project. FolkEast looks forward to working with the EATMT on future projects, and strengthening the relationship."

Becky Marshall Potter, FolkEast

"I would be delighted to work with EATMT in the future, and would especially be interested in working with the Trust to recreate the youth opportunities offered in the VWF project. Catering for the 16-25 age group is a fantastic thing to be doing and plugs a gap in provision for students and young professional musicians working with folk music and other genres. A repeat of the programme (perhaps relating to another collector who worked in the region, or another tradition connected to East Anglia) would be hugely beneficial for the folk scene and develop more of a reputation across the wider music education network."

Finn Collinson, Project Mentor & Organiser of FolkEast Youth Moot

- **English Folk Song & Dance Society**

The Project Manager and Project Co-ordinator attended the EFDSS Vaughan Williams Conference in November 2022. Since then, representatives from EFDSS attended the Showcase and have invited EATMT to be involved in their Folk Education Network Day in Norfolk in November 2023.

To Raise Knowledge of Vaughan Williams' Folk Music Collecting

a. Amongst the young Showcase Musicians & Their Mentors

The young musicians all stated that they have gained new knowledge about Vaughan Williams' folk song collecting and about the process of creating performances from manuscripts.

When asked about their previous knowledge of Vaughan Williams' folk music collecting 3 out of 9 knew about the collections, 4 had heard that Vaughan Williams had collected folk music but didn't know where to find further information and 3 were completely unaware of the archive material, all but one said they would continue to use archive material in their music.

- *I'm really interested in looking further into the collections and others like it as a way of finding new material.*
- *I think I'm more likely to look at archives and take ideas from collected material*

- *It made me think about the historical context in which the music was collected more than I'd done so before*

The mentors also agreed that they had learnt and thought a lot about using manuscripts in their work.

"I was aware of RVW's collections in East Anglia and had listened to interpretations both from folk musicians and of RVW's own 'classical' arrangements. While I've worked with lots of traditional music, I don't think I had used anything from the RVW collections prior to the beginning of this project."

Finn Collinson, Mentor

"I have learnt about RVW's collecting, and the collection has prompted me to think about the background sources and demographics of the traditional material I work with in the future. The context of the singers RVW chose to collect from – and indeed, the people he did not collect from – provides an interesting social context to the folk music we work with."

Finn Collinson, Mentor

b. Amongst audiences in the region



Audience at FolkEast 2023 1

Both showcase performances raised the profile of Vaughan Williams' collecting in the region. Of feedback forms collected at the Traditional Music Day Showcase 100% of survey respondents said they had learnt new things about RVW's collecting in the East.

- *“I’d never heard anything before about Vaughan Williams collecting in the East, he should be thanked for this contribution towards local heritage”*
- *“I had never given it a thought before that there were VW tunes from the East”*
- *“I hadn’t realised how much folk material V. Williams collected”*

Challenges & Improvements

- **Diversity and number of applicants**

We expected more than 10 musicians to apply and had hoped to attract a larger, more diverse range of applicants. We tried the following ways to engage with young people:

- **Advertising Through Schools & Music Hubs**

A main route to reach applicants included contacting schools directly, contacting music hubs and through county council mailing lists. Over 80 schools were emailed directly and Cambridgeshire County Council included the opportunity on their mailing list. Music hubs were contacted in each region and Cambridgeshire and Norfolk Music hub advertised the project through their social media. No applicants were received through this route.

One learning point was that even though 2 months was allowed for advertising, more time is needed to engage with secondary schools effectively. More time was needed to make successful contact with the regional hubs to engage with maybe some co-organised events to advertise the project. This would need to be planned in alongside a dedicated budget to organise this.

With the advent of Academies in the schools system, this may be why contact and reaching the right people is proving to be more difficult. Added to this are the fairly imminent closing of county music hubs and the creation of fewer but regional music hubs.

- **Leaflets at events & articles in local and regional newspapers and magazines**

Leaflets advertising the showcase opportunities were placed at 5 major folk festivals and at the Finn Collinson Band Tour. Articles were written and adverts placed in regional magazines. 2 applicants stated that they heard about the project through word of mouth, which we assume was through this route via other contacts in the folk scene.

- **EATMT Contacts**

1 applicant was recruited through direct contact from EATMT through mailing lists and previous participation in EATMT events. Whilst not encouraging participants from new audiences this did provide new skills and opportunities for a local musician with little experience of the folk world. In terms of resilience, this person’s involvement previously was from a new youth scheme thus showing evidence that the Trust was already moving slowing towards being able to retain the interest of young musicians.

- **Social Media**

All of the remaining applicants found out about the showcase programme via social media. EATMT delivered a full marketing programme for the showcase via social media

including short films from Finn & Emma, other young musicians already linked to the Trust and digital images. EATMT set up an Instagram account for the first time to facilitate this recruitment process. 2 saw posts on Facebook, 2 on Instagram (via Finn Collinson's account) and 1 on Twitter.

Key Learning Re. Recruitment

- We recruited a range of high quality musicians with varying socioeconomic backgrounds and musical styles. To improve diversity further we would need to engage with schools and communities through a range of illustrative events which would need to be costed into the proposal. Now we have already done this we would be able to use film from this project to address this in future projects.
- Project Mentor, Finn Collinson noted this and suggests diversifying activities to include new angles on Traditional Music to attract a more diverse range of applicants.
 - *"We recruited a brilliant group with a very strong ability level, which meant the project could run to a very high quality. The project attracted a good balance between participants based in the focus counties and other parts of England, and while most were undertaking other studies in music, there were some who had not accessed projects like this previously. There was no racial diversity in the group – perhaps this reflects the wier tendencies in British folk music education, but in future EATMT could maybe consider how to branch out ideas of 'traditional music' to make projects appealing to applicants of different races and nationalities".*

Public Transport

Train strikes in particular produced major challenges in transporting young people around the region. Extra rehearsal time should be allowed to provide contingencies for transport difficulties, fortunately we had sufficient travel budget to allow for taxis and over-night stays.

Commitment from Young People Throughout a Long Period (12 months)

Participants signed up for the project dates 12 months in advance. Unfortunately 2 participants had opportunities overseas, which clashed with the Traditional Music Day Showcase. This was during the first weekend of September, which is the annual day for the event so could not be altered this year, however, for other projects early September may be wise to avoid when booking young people because this crosses over into a new academic year. Contingency money was used to arrange cover.

Section 3

The Schools and Community Programme



Workshop at More Than Melodeons 1

Aims & Outputs

- To deliver workshops for at least 8 local school or community groups to discover Vaughan Williams' Contribution to folk and learn at least one song for public performance
- To hold and film performances, the films being shown at FolkEast and East Anglian Traditional Music Day in Stowmarket.
- Share digitised records of the films via the EATMT social media channels and website.
- Produce schools' learning resources to be hosted online for future use by local groups and shared using a loan box

Planned Outcomes

- School staff, pupils and their families and community groups will find out about RVW's folk music collecting and perform the material
- To increase diversity of participants in EATMT activities through working with schools, including working more in areas outside East/North Norfolk and Suffolk
- Schools to gain experience of learning a song from archive material
- EATMT shall make new contacts with new schools, community groups and artists

What Happened

A total of 2575 school children from 67 schools, 1 youth choir and 80 adults from community choirs learnt Vaughan Williams Material from the East Anglian Collections.

Workshops were delivered with the following groups, using the following artists:

Schools

- **Suffolk Whole Class Ensemble Teaching (WCET) Festival with Tracey Rayner of Suffolk County Music Service**
 - Tracey Rayner arranged and taught a sea shanty collected in West Norfolk
 - Over the 10 workshops, 2355 pupils participated from 62 Primary schools across Suffolk
 - Additionally a comprehensive on-line teaching resource for the song was prepared by Suffolk County Music service and placed online (YouTube channels of Suffolk County Music Service and EATMT), which will enable any school to learn the song and arrangement
 - One of the 10 workshops was filmed and placed on YouTube alongside interviews from the tutor
- **Tilney All Saints Primary School, West Norfolk with Nicky Stockman**
 - 32 children from Y4-6 learnt a song collected in their village and learnt a series of traditional dances to tunes collected in their village. Alongside this they learned about Ralph Vaughan Williams and the 2 men he collected material from who lived and worked in Tilney
 - Within the class of 32 pupils, 4 had special educational needs, 2 were travellers and 1 of a minority ethnic group
 - The children performed in their local parish church to the rest of the school and an audience of around 40 parents, local historians and researchers associated with the project who travelled from across Norfolk to watch. Additionally 10 of the children performed the traditional molly dances to an audience of around 100 people at a day of molly dance in Ely, Cambridgeshire
 - The dress rehearsal for their church performance was placed on YouTube. Their main performance was not filmed due to photography permissions being withheld from a significant number of pupils. Filming the performance itself would have meant that these pupils would have been excluded
- **Westley Middle School, Bury St Edmunds, Suffolk with Faye Gosling and Jake Lee Savage**
 - 27 pupils from Year 6 worked with Faye (song leader) and Jake (musician) to learn a song collected in Suffolk
 - Of the 27 pupils, 5 had special educational needs
 - The children learned a song from Suffolk and the film placed on YouTube, alongside interviews from the Head of Music, Fran Hart at the school
- **Woodside Academy, Grays, Essex with Ben Vonberg Clark**
 - 90 pupils from Year 3 worked with classically trained conductor and tenor Ben Vonberg-Clark to learn a song collected in Essex
 - Of the 90 pupils, 13 had English as an additional language and 27 had special educational needs

- The Headteacher played violin and a class teacher joined in playing melodeon to accompany the children, who were filmed performing the song, which was placed on YouTube, alongside interviews with the Headteacher, who is a Vaughan Williams enthusiast
- **Millfield Primary School, Littleport with Erin Brown and Nicky Stockman**
 - 50 pupils from Year 5 learnt 2 folk songs collected in Cambridgeshire and danced a country dance to the tune of another folk song from the Cambridgeshire archive
 - Of the 50 pupils, 4 had English as an additional language and 14 had special educational needs
 - The children created a 30 minute performance about Vaughan Williams in Cambridgeshire, which was performed to 100 children and staff members
 - The songs and dances were filmed and placed on YouTube alongside information about the places and people from where the songs were collected
- **Hills Rd Sixth Form College, Cambridge with Stu Hanna**
 - Well known folk musician Stu Hanna worked with the Sixth Form folk ensemble of 7 students to arrange and play a tune collected in West Norfolk
 - This was performed to an audience of 432 people as part of the Spring Concert 2023 at West Rd Concert Hall in Cambridge
 - The performance was filmed and placed on YouTube

Community Groups

- **Halesworth Harmony, Suffolk with Janet Koralambe**
 - Song tutor Janet Koralambe worked with Alex Bartholomew to arrange 3 songs collected in Suffolk
 - The choir, consisting of 12 adults were filmed and included in the community film. The songs were performed at a community event in September 2023
- **Workshop Participants At “More Than Melodeons” Workshop Day, Suffolk with Janet Koralambe**
 - Song tutor Janet Koralambe worked with 8 adults and ran a Vaughan Williams song Workshop at the annual traditional music workshop day in May 2023
 - A song collected from Essex and Suffolk was taught and a performance of the material filmed and placed on YouTube
- **University of Essex Choir with Ben Vonberg Clark**
 - A song from Essex was arranged for choir and classical conductor and tenor Ben Vonberg Clark taught the material
 - The choir, consisting of 60 adults were filmed and included in the community film shown towards the end of the project
- **Wivenhoe Youth Choir with Ben Vonberg Clark**
 - The Wivenhoe Youth Choir, consisting of 14 young people aged 7-13 years, learnt part of the arrangement of the song taught to the University of Essex Choir
 - They were due to perform alongside the University of Essex Choir but unfortunately this did not happen due to long term illness of the tutor

Dissemination of the Schools Films

The films of the schools and community work was amalgamated into a single film which was shown at both FolkEast Festival and East Anglian Traditional Music Day.

At FolkEast the film was shown 3 times in the Vintage Cinema, which is a restored cinema in an historic coach. All 3 screenings were full, with a total of 66 people in the audience. At the second viewing the Project Co-ordinator ran a Q&A session after the screening, with lively questions and positive feedback from all involved.

At East Anglian Traditional Music Day the film was shown in the auditorium of the John Peel Centre in Stowmarket, immediately following the showcase performance. 30 people stayed to watch the film plus 6 of the young 9 musicians showed a keen interest.

The film was placed on YouTube following the theatre performance, viewing figures are not yet available as the film has only recently been shared.

School Resources and Loan Boxes

A selection of song-sheets and information cards have been produced for songs from each of the 4 Counties. The information cards detail histories of the singers in the context of Vaughan Williams' visits to the region. Audio for the songs has been recorded to accompany the cards and this will form the bases of an information pack that will be loaned for schools. A range of publications and CDs from both Classical and Folk genres are included. These resources will also be made available online. No data is currently available for uptake by the schools as this will be made available from the start of the new school term (January 2024).

What worked well

Using High Quality Tutors

The Trust chose tutors with a range of experience in music and dance teaching in schools. Some tutors had been working in schools for around 20 years whilst others were early in their careers and they were drawn from both folk music and classical music backgrounds as well as from the local communities they delivered workshops to. All approached the project from different angles, with some including folk dance and others concentrating on musical arrangements leading to a range of interpretations. The feedback from all workshops was overwhelmingly positive, with teaching staff enthusiastic to incorporate local song into their teaching:

"The children kept asking to sing the folk songs after you left"

"We'd love to be involved in more community based opportunities and experiences that the children would not necessarily normally be exposed to"

Headteacher & Class Teacher, Millfield Primary School

"All the children loved the session, as did we"

"children should have that culture, see if they like it and understand it's their heritage"

Headteacher & Class Teacher, Woodside Academy

"It's British Culture & it's good that the children know about these things and are involved in them"

Head of Music, Westley Middle School

Involvement of Suffolk County Music Service

The involvement of Suffolk County Music Service was exceedingly positive and allowed us to reach 2355 pupils and their teachers in an extremely efficient way, with the added benefit of a training video on the Suffolk Music Hub social media channels. Tracey Rayner was very proactive and following our initial contact came to the Vaughan Williams' Folk Conference to find out more and meet us in person. Tracey is keen to work with EATMT to find locally collected songs for incorporation into the Suffolk Music Service's curriculum in the future.

The community adult workshops were also well received, the tutor's experience reflected in the feedback:

"It's the first time I've attended an EATMT workshop and it was really inspiring. Janet was a fantastic teacher, so very supportive and encouraging. I didn't know the song "Lovely Joan" and felt that Janet gave us such a sense of drama and fun, whilst drawing out the best in our voices"

Workshop participant, "More Than Melodeons"

"Excellent, good to try something new"

Workshop participant, "More Than Melodeons"

Diversity

Working with new schools in areas such as Grays in Essex, West Norfolk and the Cambridgeshire Fens allowed us to reach more diverse participants with inclusion of pupils with English as an additional language, traveller children and those with special needs. We have not been able to gather specific data for the 2355 pupils attending the Suffolk WCET Festival however these children represented a large cohort of Suffolk children, with all minorities represented.

What Didn't Work And Why

Tutor sickness

Unfortunately one of the tutors experienced long term sickness towards the end of the tuition process so the Youth Choir didn't get to perform with the University of Essex choir. We hope that the Youth Choir will get an opportunity to revisit their arrangement and complete the recording of their work. If this happens we will add this film at a later stage.

Recruitment Through County Music Hubs

All the schools and groups we worked with were recruited through word of mouth, despite having distributed thousands of leaflets at events and venues and written articles in regional and national magazines and newspapers. We had hoped to recruit a range of groups through the County Music Hubs. Suffolk Music Hub were very responsive and enthusiastic as their representative attended the research conference and met with us. However we failed to get a response from Cambridgeshire, Norfolk and Essex Music service, although Cambridgeshire and Norfolk did share our social media posts. In future projects we would need find new ways

of engaging with the music hubs to show them how they can incorporate local folk song and music into their work, using Suffolk's work as an example.

Section 4

Dissemination Of Material Through Podcasts, Film & Website

Aims & Outputs

- Share digitised records such as films and recordings of the performances, songs and social histories via the EATMT website
- Create a podcast series on the Vaughan Williams collection with at least 4 episodes
- Train at least 3 volunteers in digitisation, podcasting and film production

Planned Outcomes

- Dissemination of project outputs leading to new knowledge of Vaughan Williams' folk song collections in East Anglia
- Increased engagement with
 - New audiences for EATMT
 - Engagement with younger people
- Increasing the number of volunteers involved in film and promotion

A. Film & Podcasts - What Happened?

Young sound recordist, Jake Lee Savage, was engaged to create the series of podcasts at the beginning of the project. The Trust sought quotes for event filming that were over budget so it was decided that Jake would expand his business to include film as well as sound.

Podcasts

Jake has created a series of 6 podcasts detailing the progress of the Project. A further Podcast co-created with 2 volunteers who attended the film and audio training workshop will be uploaded in December 2023. All have been uploaded to the ACAST platform and shared on YouTube, Audible & Amazon Music. Current listening figures as of 1st December 2023 are as follows:

- August 2022 – Introduction to Vaughan Williams' Folk - 174
- December 2022 – The Beginning - 103
- February 2023 – The Young Musicians - 286
- August 2023 – The Communities - 18
- October 2023 – The Impact - 40
- October 2023 – FolkEast - 22

Film

Jake Lee Savage has produced the following films to disseminate project findings, all of which have been placed on YouTube. The Project Co-Ordinator has filmed events when Jake was not available and some community groups filmed their own performances.

The following films are available on YouTube:

Talks & Conference Films (views as of December 1st 2023)

- Vaughan Williams' Folk Project Launch With Potiphar's Apprentices – 132 views
- “The Three Butchers” Sung By Potiphar' Apprentices At The Vaughan Williams' Folk Project Launch – 113 views
- Vaughan Williams' Folk. "Letters From Kings Lynn" with Alan Helsdon and Chris Holderness, FolkEast – 147 views
- Vaughan Williams In East Anglia Conference 2022. Sue Cubbin.- 19 views
- Vaughan Williams In East Anglia Conference 2022. Katie Howson. – 42 views
- Vaughan Williams In East Anglia Conference 2022. Mary Humphreys (Cambridgeshire) – 20 views
- Vaughan Williams In East Anglia Conference 2022. Caroline Davison-55 views
- Vaughan Williams In East Anglia Conference 2022. Jill Bennett & Liz James -26 views
- "Polly Oliver" Vaughan Williams' Folk Conference. Alan Helsdon & Alex Bartholomew – 53 views
- "Basket Of Eggs" Vaughan Williams' Folk Conference Alan Helsdon & Alex Bartholomew – 62 views
- "Turkish Lady" Vaughan Williams' Folk Conference "Broadland Tunes" Alan Helsdon & Alex Bartholomew – 58 views
- "Irish Girl" Vaughan Williams' Folk Conference "Broadland Tunes" Alex Bartholomew and Alan Helsdon – 60 views

Schools & Communities Films

- "Tilney Ploughers" Dance Cross Hand Polka To "Ladies Triumph"- 100 views
- The "Tilney Ploughers" dance Birds A Building To The Tune “Maria Marten” – 93 views
- "Green Bushes" by Tilney All Saints C of E Primary School – 91 views
- Hills Road VI Form College Spring College Concert With Stu Hanna's Folk Roots Ensemble – 139 views
- Janet Koralambe “Lovely Joan” - Vaughan Williams’ Folk Project – 62 views
- “Van Dieman's Land” - The EATMT's Vaughan Williams Folk Project – 212 views
- Millfield Primary School, Littleport. Vaughan Williams' Folk at EATMT – 212 views
- “Homeward Bound” - The EATMT's Vaughan Williams Folk Project – 46 views
- "Homeward Bound" Vaughan Williams' Folk & Suffolk County Music Service. Teaching Resources.
 - On EATMT Channel – 35 views
 - On Suffolk Music Hub – 80 views
- “40 Miles” - The EATMT's Vaughan Williams Folk Project – 43 views
- EATMT Vaughan Williams' Folk Project Community Outreach –84 views

Youth Mentorship Programme Films

- East Anglian Traditional Music Day Showcase Performance– 52 views
- FolkEast Showcase Performance - 186 views

Showcase Audio

In addition to the film of the Showcase Performances individual audio tracks from the FolkEast Performance were mixed and mastered and placed on YouTube. These were only released during the last week of November so listening figures are not yet available.

A. Film & Podcasts - What went well

Film & Podcast

EATMT were fortunate to engage with young sound recordist Jake Lee Savage at the beginning of the project. This met the Trust's objectives of engaging with young people to help us provide a younger facing organisation. In turn Jake was able to use the relationship to grow his new career in sound recording through the series of Podcasts. In addition Jake grasped the opportunity to expand his business to include film by working with us to deliver our dissemination by film. This resulted in us being able to disseminate a larger amount of digital material than planned through efficiency of being able to combine captured film and audio recording for both podcast and film. This new relationship with Jake and his contacts will continue to allow EATMT to engage with its new digital audience into the future.

Challenges

Film & Podcast

Growing Audiences – many of the digital outputs have currently only attracted a small viewing or listening audience. Many of the outputs have only been placed online towards the end of this project. EATMT are currently working to build this digital presence to ensure that our work reaches as large and diverse audience as possible. In future EATMT will look at including additional roles to ensure that more hours are spent on digital dissemination throughout their projects.

B. Dissemination Of Project Information Through Digital Media – Website & Social Media

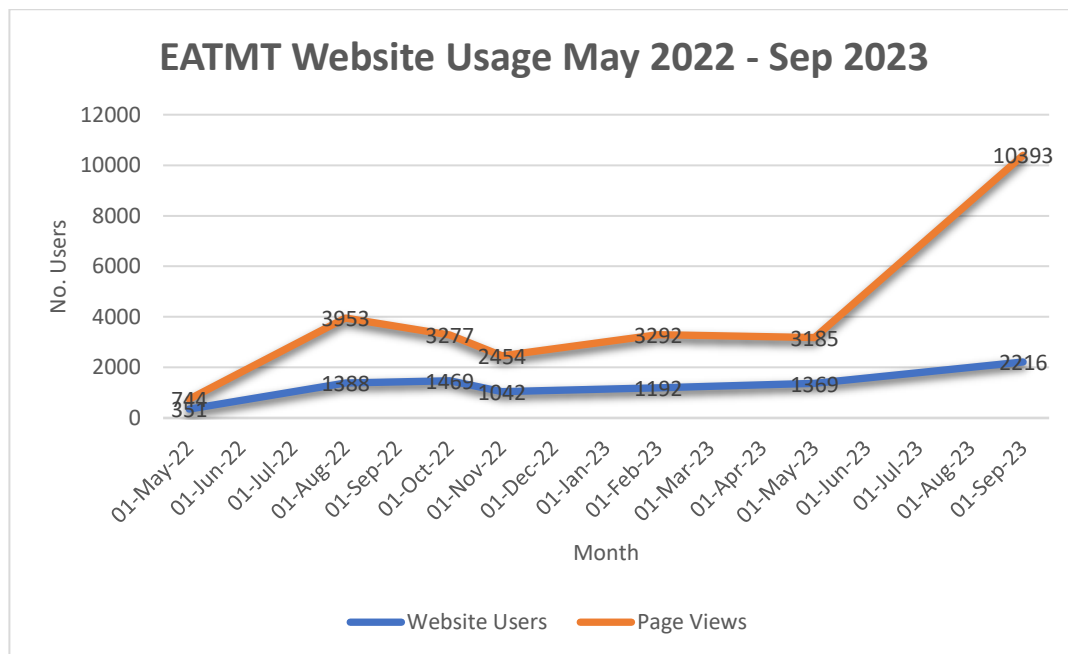
In addition to disseminating the results of the project the project has allowed EATMT to grow its digital presence significantly.

Website

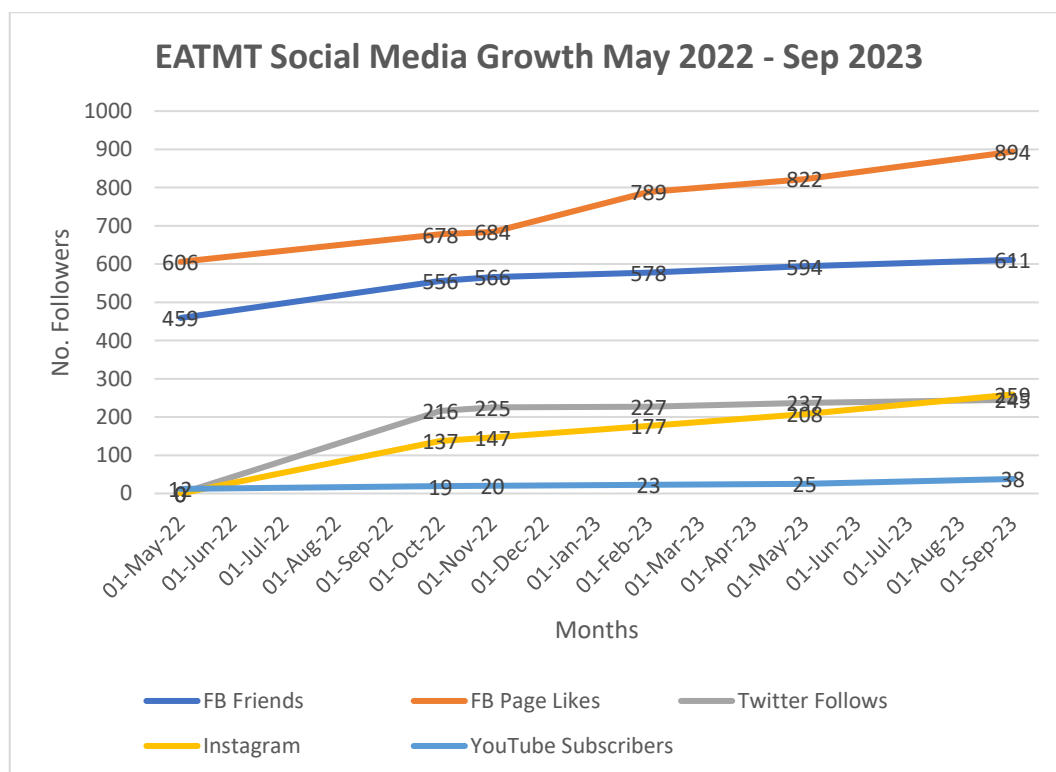
At the start of the Vaughan Williams Folk Project, in May 2022 the EATMT website was attracting 744 website page views during a 3 month period. By the end of the project (September 2023) this had grown to 10393.

Date	Website Page Views	Website Users
25-May-22	744	351
07-Sep-23	10393	2216

The following graph shows the growth in website users and page views through the course of the project.



It can be seen that engagement with the EATMT website has grown significantly. This has been mirrored in growth in social media engagement, especially with the introduction of an Instagram channel for the first time.



Mailing List

The number of recipients for the EATMT email mailing list has grown from 1542 to 1638 during the period of the project, although we feel that this is largely being replaced by contacts signing up to social media instead. As expected the postal mail shot to older contacts who don't have access to email or social media has fallen from 121 to 116.

Section 5 Training

Training In Film & Podcast

Aims & Output

- Train at least 3 volunteers in digitisation, podcasting and film production

What Happened

The project sound & film engineer, Jake Lee Savage ran 2 courses in digitisation, podcasting and film production in April 2023.

Training Day at The Mix

Firstly on 26th April 2023 Jake ran a half day workshop working with 4 young people (from Key Stage 3) at The Mix in Stowmarket. The Mix is a charity that works with teenagers and young adults that are struggling to engage with mainstream school. The teenagers learned all about sound and film recording via a presentation from Jake and then had the opportunity to try out his recording kit. They then interviewed each other and their tutors to have a go at creating a mini-podcast. They also had a go at recording the project coordinator playing accordion. All of the students had never seen one before and were amazed at the sound that was made.



Training At The Mix 1

The training went down extremely well and the participants all agreed that they would now consider looking at sound, film and media as potential career options.

"I never really thought about film making & didn't know I could do something like that. It's something I want to get into"

(Young Student P)

"Student P & Student D's confidence grew as the session progressed. They contributed more and more and Student P was keen to rejoin after the break"

(Tutor)

"We've all got stuff to say but not the confidence to speak up"

(Young Student P)

Of particular interest to the Trust, all the young people said they'd be interested in working with Jake and volunteering in the future. The Tutors also expressed an interest in getting funding for future projects both with EATMT and Jake.

Open Training Day

On 29th April 2023 Jake Lee-Savage ran a training day in Stowmarket, which was open to all participants. 4 older people attended, with an interest in both volunteering for the Trust and one was interested in developing her skills for use in the Suffolk based charity she works for. 2 of the Training participants went on to attend EATMT's workshop day "More Than Melodeons", where they worked with Jake to produce a Podcast about the day. They used the sound recording kit and interviewed Tutors and participants. Jake pulled this together to produce an extra podcast. One of the other participants filmed at a later EATMT event which she went on to report on and plans to use these new skills to add to the reporting of EATMT events in the future.

What Went Well?

The training course at the Mix was a particular highlight, particularly down to Jake's age and ability to engage with a teenage audience, relating it to social media channels that the participants were interested in. It would now be very useful for EATMT to write further projects and to specifically plan involvement of The Mix and its students in its activities.

The training day with the older volunteers went well. It worked well to have a follow up event to use the technology and develop skills further.

Challenges

Both training events went extremely well. It was challenging to find enough hours to further train and manage the volunteers throughout the remainder of the project due to the high demands of organising and delivering the events in a tight timescale. It is now important that contacts made, with both the older volunteers and new contacts at The Mix are followed up and that they are incorporated into future projects.

Section 6 - Volunteers



Volunteer Podcast Maker 1

Since Covid, the EATMT volunteer list has been depleted. Over this year, we've had a small key number of volunteers who have got involved in most of our events – some from past but also some new – for example Jan Robinson who got involved in the launch and has been to all but one event we've run or been involved with since. She has also taken on the running of a new series of Sunday afternoon "free" events these with a third booked in for next year.

Traditional Music Day saw for the first time a working party formed of 12 people and of those 5 were new to the volunteer list since the project started with a few more (approximately 8) added to the actual on the day steward/volunteer for TMD in September 2023. The key thing to note about these volunteers is that around half are still of working age and traditionally these would have been mainly early retired volunteers.

Summary & Conclusions

Overall Key Learnings:

The Vaughan Williams' Folk Project was an ambitious project, which required EATMT to create a whole new network of freelance professionals and contacts, engage with a brand new profile of musicians and volunteers and attract brand new audiences to the Trust. The brand new team of professionals worked together to drive the project to a highly successful conclusion, despite a large number of challenges along the way.

Both Project Manager & Project Co-ordinator have been running events for over a decade. The pandemic and subsequent financial crisis have significantly changed the landscape for arts and heritage events, leading to a doubling of the number of hours taken to organise project events and a shortfall in project management and co-ordination fees:

- Venues: the venue booked for both the Conference and Youth Showcase Workshops closed at the weekend (at short notice for the conference) due to financial difficulties. This led to having to organise and publicise events twice with respect to:
 - Finding a new venue
 - Finding new caterers
 - Re-advertising and re-contacting all involved with new details
- The Queen's Demise: The Project Launch was cancelled with only 24 hours' notice. This led to a significant amount of work:
 - Contacting all attendees – artists and ticket holders - to cancel the event
 - Promoting this news via Social Media and Website
 - Re-arranging venue
 - Re-advertising
 - Finding new caterers
- Hours of work
 - Every self-employed person working on the project was working at "full capacity" due to the current nature of working in the Heritage/Arts sector, leading to long, often unpaid hours and increased complexity
- Train Strikes
 - The arrival of regular train strikes was not expected in the planning and writing of this project proposal and it affected almost every activity and event that was planned throughout the entire project. As the year progressed, we were able to guess which train lines would be greatly affected but it added another dimension to our planning. The running of events in Stowmarket specifically was deliberately programmed because of the usually excellent public transport links it has with major cities around the country. This was particularly important knowing the planned A12 and A14 major long term road disruptions
- Cost of Living Crisis – in particular an unforeseen hike in fuel costs
 - In addition to problematic public transport, we had not foreseen the huge hike in fuel costs at the time of writing the bid for this project. That public transport was not as reliable as we would have hoped, the additional fuel cost rises made for a concern regarding our travel budgets – both for staff and volunteers –

and as a result, much Project related travel was not claimed back because of these financial concerns

Conclusions

- The Vaughan Williams' Folk Project has exceeded every "Output" and "Outcome" intended. The project was attractive to all ages and proved to be popular with all participants providing positive feedback. The success was also due to the dedication and hard work of everyone involved.
- In future projects more resources need to be attached to Project Management, Project Co-ordination, Financial Management, Event Management roles as charities such as EATMT no longer have core staff to fulfil these roles. Plus, the environment in which Heritage organisations are now working in are more challenging than ever with spiralling costs and complexity since the Covid pandemic and the effects of the cost of living crisis on the sector.

Nicky Stockman, Project Co-ordinator
Alex Bartholomew, Project Manager
EATMT, December 2023

East Anglian Traditional Music Trust (EATMT)
www.eatmt.org.uk / info@eatmt.org.uk
Registered Charity 1082774