

An evaluation of year two of Joined Up Music, a pilot project of Mid Wales Music Trust supported by Arwain, the European Agricultural Fund for Rural Development

August 2018

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1. The background to Joined Up Music

Mid Wales Music Trust (MWMT) was set up by musicians and music lovers in 2010, to increase access to high quality, live music in schools and community venues in Powys, the largest and most sparsely populated county in Wales. MWMT designs and delivers musically driven, participatory projects for schools, it supports musical activity for and with fostered and adopted children with developmental trauma and with adults with learning disabilities, and it works with local and national partners to promote concerts and other musical events in community venues. MWMT believes that positive experiences of live music, for children, families and teachers today will help secure the future of live music in Mid Wales and to inspire a new generation of musicians, teachers and music lovers.

Since 2010, MWMT has built a reputation for the quality of its work with schools, but there is a limit to the number of schools with which it can work on a one-to-one basis. The Trustees¹ and Executive Director, Catrin Slater have therefore been exploring a more strategic, sustainable approach to young people's musical development.

In December 2016 MWMT secured support from Arwain, the European Agricultural Fund for Rural Development for Joined Up Music, a three-year pilot project with schools. Match funding for 2017 was secured from Powys Community Endowment (administered through the Community Foundation in Wales), donations from individual trustees of MWMT, and in-kind support from Theatr Brycheiniog. In 2018 match funding was secured from the Powys Welsh Church Act (administered through the Community Foundation in Wales), Garfield Weston Foundation, Ty Cerdd, and The Hafren, with partnership support from Sinfonia Cymru and in-kind support from Theatr Brycheiniog, The Hafren and Wyeside Arts Centre.

Joined Up Music is about enabling children and young people in Powys to discover and develop a knowledge and love of music and to engage in their cultural heritage. The project has six aims:

- i. to develop best practice in music provision and partnership working, to enable a broader range of children and young people in rural Powys to discover and develop their musical skills, across an interconnected range of workshop, performance, tuition and ensemble opportunities;

¹ Lord Burns (Chair), Robert Ayling, Michael Berkeley, Susanna Best, Nick Butler, David Challen, Paul Greatbatch, David Lipsey, Emma Metcalfe, whose expertise encompasses industry, the arts and education

- ii. to work with teachers and musicians to use music as a springboard to strengthen children's engagement with classroom learning, increasing aspiration and academic attainment;
- iii. to use music as a means of developing collaborative skills, self-esteem and confidence through developing group-working skills, individual self-expression and providing meaningful performance opportunities;
- iv. to support teachers in delivering music education in the classroom;
- v. to establish and develop partnerships with South Powys Youth Music, Glasbury Arts, Sinfonia Cymru, Brecon Baroque Festival and Hay Music Trust, in order to deliver and enrich the programme;
- vi. to analyse the project's impact and effectiveness by commissioning an evaluation and using the findings to devise a robust business plan to secure the longer-term sustainability of the project.

A report on year one of the project was completed in August 2017. This is the report on year two.

2. The activities in year two

Year two of Joined Up Music comprised three activities, each of which is reported on below:

- Around the World in Myths & Music, a composition, writing, design and performance project involving seven primary schools and one special school, between January and March 2018;
- taster instrumental lessons in five of the eight schools, over seven weeks from April to June;
- a day of art, writing and music at a Gwernyfed High School for Year 5 pupils from feeder primary schools.

2.1. Around the World in Myths and Music

This composition, writing, design and performance project involved workshops led by artists in school, follow-up work in class, led by teachers, and participation in a performance of a specially commissioned piece - *The Lost Box of Stories* - in a local venue, alongside professional musicians. The project was designed to take children and young people on a musical exploration of different cultures and countries and celebrated the rich mythical and musical heritage of mid Wales.

The first year of Joined Up Music had involved performance and puppet-making workshops with up to 30 pupils at one primary school and some 20 pupils at a special school, followed by a performance, alongside professional musicians, at their local theatre. The second year was even more ambitious: 30 pupils from each of eight Powys schools took part in music and/or design workshops; pupils from six of those schools performed on stage in *The Lost Box of Stories*, premiering work they had co-authored with its composer and accompanied by Sinfonia Cymru.

Of the eight schools taking part in year two, seven were primary and one a special school. The two schools that had taken part in year one (Clyro Primary School and Penmaes School) each requested music and design workshops in year two. Of the six schools that were new to the programme, four took workshops in music and two in design. The two 'design schools' attended the performance at The Hafren where their work was part of the stage set, but they did not perform. In every case, the performances took place in front of a full house made up of pupils, teachers and a few family members from local schools.

The project was designed by MWMT's Catrin Slater with composer and animator John Webb. *The Lost Box of Stories* was based on an African folk tale and re-written for MWMT by Clare Murphy, featuring groups of pupils as the Sun God's musicians. The score was by John Webb, who also led the composition and performance workshops in six schools, with Sinfonia Cymru bassoonist Cat McDermid. The main objective of these workshops was to work with the pupils to produce words, music and movement for the Sun God's

musicians' song. Instruments were used as part of the composition process, but pupils did not play instruments during their performance. Their instruments were their voices and their bodies.

Design workshops were run by artist-makers Hilary and Graham Roberts in four schools and the pupils' art work was incorporated into the stage design for each performance. The cast for each performance comprised the pupils, John Webb, Cat McDermid, actor Charlotte Mafham and four members of Sinfonia Cymru (on harp, violin, percussion and horn). The table below shows who was involved in each aspect of the project in year two.

The workshops, the schools and the host venues
Music and design workshops in school and a performance by each school group for an audience of their peers at Theatr Brycheiniog: Clyro Primary School and Penmaes School
Music workshops in school and a performance at Wyeside Arts: Builth Wells Primary School and Newbridge-on-Wye Primary School
Music workshops in school and a performance at The Hafren: Treowen Primary School and Buttington Trewern Primary School
Design workshops in school and attendance at a performance at The Hafren: Guilsfield County Primary School and Carreghoffa Primary School
The creative team
Project design and content: composer and animateur John Webb, storyteller Clare Murphy, producer Catrin Slater In-school workshops: John Webb, musician and animateur Cat McDermid and artist-makers Hilary and Graham Roberts Performances: John Webb, Cat McDermid, musicians Jon Farey, Paul Stonemann, Olivia Jageurs, Amy Heggart and actor Charlotte Mafham
The lead teachers
Liz Kenchington (Clyro), Liz Bowkett, (Builth Wells), Lorraine Jones (Buttington Trewern), Josie Brighthouse (Treowen), Juliette Thomas (Newbridge-on-Wye)

2.1.1. Key features of the project's design and delivery

The design and delivery of this project was informed by team's assessment of what had worked well in year one and what could be improved. The key features were as follows:

- the story and the way it was told were appropriate to the age and ability of the pupils taking part (Years 4, 5 and 6 and older pupils with special education needs)
- the workshop leaders had considerable experience of working with schools and were also highly regarded professionals in their own fields (i.e. composition, performance, visual and applied arts)
- a teachers' pack, with audio file, was provided well in advance of the activity in school
- the producer/project manager and lead artist visited each school beforehand to meet the lead class teacher (and sometimes colleagues)
- a joint pre-project training session for all teachers was arranged (although, in the event, only two of the schools were able to attend)
- where a school had signed up to both music and design workshops, these took place on different days, so that the activities were not competing with each other for time or focus
- the music workshops and the performances featured young adult musicians who could be seen as role models (i.e. "It's cool to play an instrument."). They were introduced to the audience one by one, so were recognised as individuals contributing to a whole (important to children's understanding of what a musician is and does)
- the longer, all-day workshops allowed time for pupils to grow in confidence and to ask questions of the workshop leaders
- the project included original creative material by professional artists and by pupils

- the music groups were left with a finished song that was digitally recorded on the day, making it easy for them to continue to learn and rehearse it before the performance
- the pupils could easily identify their creative contribution to the performance (composition, performance and design)
- the pupils' and teachers' work together was to be seen in professionally run venues in front of an audience from their own and other schools and in some cases, family members
- project management was thorough in both its planning and delivery and ensured that any challenges (due to bad weather, for example) could be dealt with.

The following paragraphs describe the different phases of the project.

2.1.2. The teachers' preparatory work

Each school hosting a workshop had a pre-project visit either from Catrin and John (music) or Hilary and Graham (design). At each meeting, the purpose and content of the activity was described and questions answered. All eight schools were provided with a teachers' pack. This included a summary of the main story of Anansi and his lost box of stories, which would be told through the show and three shorter stories from Wales, China and Mexico, parts of which would feature. The teachers were asked to introduce the character of Anansi to their pupils, but to resist telling them about the lost box of stories. Versions of the story have been published but for most of the children, it was a new discovery.

Teachers were invited to teach two of the songs in advance: *Where did the box go, Anansi?* which would be performed four times during the show and involved audience participation, and *Suo Gân*, a Welsh folk song which the children would also perform on stage. There was detailed guidance on how to teach the songs effectively, including listening to the audio file provided, warming up and learning the words. It was hoped that all of the schools, including the two that were focusing on design, would teach the whole school the words, music and actions for *Where did the box go, Anansi?* so that they could participate more fully in the performance.

The teachers varied considerably in the extent to which they were ready for the whole-day music workshop. All had done some preparation but there was an evident difference between those who had looked briefly at the teachers' pack and had given only one of the songs a quick run through, and those who had invested time and effort in ensuring their pupils would get the most out of the day-long workshop. There were two main reasons for the different levels of preparation: a failure to read the teachers' pack sufficiently far in advance and the consequent lack of time to work through the tasks, and insufficient skill or confidence to teach the songs.

The six schools taking part in music workshops had music coordinators and music teachers with different qualifications and experience. It is rare to find a teacher who can accompany singing on a piano or keyboard and the use of recorded music for teaching songs is common. Unless the teacher has had singing training, it is unlikely that pupils will know any singing techniques. In at least two of the schools, teachers expressed doubts about the ability of their class to achieve what was being asked for them. In one case, a teacher tried to over-compensate by answering the workshop leader's questions on behalf of the children and coming up with creative ideas for them. In another case, a teacher was overly concerned with keeping the children sitting in the formation she had prescribed. In both cases there was a lack of vocal encouragement and praise for their creative ideas and their singing. In the other four schools (including the two from the first year of the project) the support of the head and other colleagues was visible and the responsible teachers enthusiastically embraced the opportunity.

"Why wouldn't we have said yes to another opportunity to work with MWMT? They've never been anything other than excellent." (Deputy Head, Penmaes)

"Last year was really good and we're really looking forward to seeing what this one's all about." (Teaching assistant, Penmaes)

“Our pupils achieved so much last year. Some of them still talk about the puppets they made and about the drummer.” (Teacher, Clyro)

“It is absolutely brilliant to be working with you again. I massively appreciate how you continue to bring these amazing learning opportunities to the children and teachers of Mid Wales.” (Teacher, Buttington Trewern)

From the first moments of a workshop it is clear to teachers that MWMT has high professional standards and that the artists it employs will work hard to produce the best possible result in the time they have. The artists feel responsible for the quality of the children’s experience in the classroom and in the theatre. While the workshops were presented in an age-appropriate and friendly style, there was a seriousness about them and several of the teachers were aware that they should have done more preparation. As a result, they were all clearly committed to ensuring that their pupils were well prepared for the performance. The musicians and the designers agree that a teacher taking part in a MWMT project will only ever be under-prepared once. That said, the turnover of teachers in Powys schools means that there will always be teachers and teaching assistants who will be working with MWMT for the first time.

2.1.3. The artist-led workshops

The all-day music workshop, in each of six schools, involved warm-up exercises, an introduction to the bassoon, rehearsal of the two songs and the composition, rehearsal and recording of a song written by each group. After a break for lunch, the pupils and lead artists returned refreshed to carry on. The workshops were supported by the number of teachers and teaching assistants the school thought appropriate.

Before the performance, which was between three and five weeks after the workshop, teachers were tasked with rehearsing the song their pupils had composed (using an audio file recorded by John Webb) as well as the two songs included in the teachers’ pack. The group did not meet John and Cat again until the rehearsal on the day of the performance, when they would also meet the rest of the cast for the first time. It was the teachers’ responsibility to ensure they were ready.

“I have practised the songs with all the juniors but snow days and other things got in the way last week, so I will be revisiting them before next Thursday. Thank you so much for this opportunity. My pupils’ faces light up when we practise the songs.” (Teacher, Buttington Trewern)

“I’m not a musician but my partner works in musical theatre and I love music, so I got the music lead to start the rehearsal of the song in class and we’ve taken it from there. We’ve been having a great time with it. Thank you.” (Teacher, Treowen)

“The students loved the music session and as I mentioned, you managed to engage two of them who normally would of not been engaged at all. We will endeavour to practice when we can for the big event.” (Teacher, Penmaes)

The content of the design workshops varied according to the amount of time available. Clyro asked for a whole-day workshop, while Penmaes had half a day for each of two smaller groups. Guilsfield and Carreghoffa Primary Schools each had two full days of design. These were planned as consecutive days but in the case of Guilsfield, snowfall meant that one of the workshops had to be rescheduled.

The two-day sessions included life drawing using a pupil dressed in clothing from a different country as the model; group selection of the characters to be used in the stage design; the scaling up of those characters using a scanner and projector; research into patterns and designs typical of different countries; learning words in different languages and the cutting of letters using a plotter machine; painting in acrylic and pastels. The participants in the design workshops could clearly see what they had contributed to the performances in Brecon and Newtown. They had also learned *Where did the box go, Anansi?* and were able to join in with the rest of the audience.

The design workshops required the active involvement of the teachers and teaching assistants in supporting the pupils to get through the number and variety of tasks demanded of them. All four schools had worked with MWMT before and some had worked with Hilary and Graham Roberts before, although there were new teachers with experience of neither. They nevertheless worked hard to ensure a good experience for individual pupils and for the school.

The class teacher at Clyro Primary School reported on their one-day design workshop: “Just to let you know what a wonderful day the children had with Hilary and Graham. They are so proud of what they achieved. We’re looking forward to Monday now.”

These comments from pupils participating in the workshops capture the range of responses, from initial caution to outright enjoyment.

“Yesterday my class went down to the hall to do a music project, all day. Even though the children are missing a whole day of work, there was a lot of interesting things to learn for them.”

“When my class had the warm-ups, I could see that they were starting to smile and when they [John and Cat] introduced themselves, even more, and they said facts. Many others got happy now. The warm-ups we all did, making rhythms and also training our voices. I think quite a lot of people enjoyed making rhythms and didn’t enjoy training their voices.”

“Finding out about the bassoon was astonishing. I found out it has 27 keys and it’s the lowest instrument in the woodwind family but it is the tallest. It can go really high and really low. Cat is brilliant at it, in fact she is officially spectacular and I loved it. I hope to do it again and other schools and children get a chance as well.”

“When she played Harry Potter it was like I was really there. I don’t know how that happened. It was weird.” (Pupil, Builth Wells who challenged Cat Gibbard to play the Harry Potter theme music during the morning break)

“When we go to the theatre to watch and sing, I will feel very happy, because we made a song which 300 people will hear us sing and also I don’t usually go to the theatre.” (Pupil, Buttington Trewern)

2.1.4. The performances

Each of the host venues welcomed the project team and the participating schools and staff and volunteers spoke positively about the presence of large numbers of young people in their auditorium. All three venues have a strong community ethos which Joined Up Music is helping to support. This feedback from the General Manager of one of the venues, Wyeside Arts Centre, to MWMT was typical: “Thank you to you and your team for performing two school shows of *Lost Box Of Stories* at Wyeside on the 14th March. All four schools who engaged thoroughly enjoyed the performance. We had a full house for the morning and only a handful of seats empty at the afternoon show, well done you! I very much hope we’ll be able to work together again next year.”

Each stage had a set designed by Hilary and Graham Roberts, using the images created in the design workshops. This meant that the designers as well as the composers and performers among the pupils could see the evidence of their work on stage.

Teachers, pupils and members of the audience were impressed by the quality of the writing in *The Lost Box of Stories* and by the performances. They enjoyed John’s interaction with the audience from the stage, Charlotte’s forays into the audience (in character) and the experience of seeing their peers/their pupils/their children on stage singing their version of the Sun God’s musicians’ song.

The show held the attention of the audience and the level of participation was good. Most of the schools had clearly taught a larger group of pupils the words, music and movements to *Where did the box go, Anansi?* and the audience grew in confidence each time it was sung. The show worked well for children of different ages although at Wyese, some of the children were too small to see the stage easily. The live experience was clearly an exciting and engaging one for most of the audience.

“Another brilliant aspect of the project is its inclusiveness. The careful choice of song lyrics and melodies for the two songs that the audiences learn in advance and perform alongside Sinfonia really incorporates and involves the children and moves them from passive audience to entranced participants. A governor, who joined us for the performance, felt thoroughly deprived because they had not learnt songs for audience participation!” (Deputy Head, Buttington Trewern Primary School)

For the teachers, the reaction of a full house to their pupils’ efforts confirmed the quality of the project in which they were involved and at least seven of the eight schools have said they would like to take part in year three. The following quotes (from Buttington Trewern Primary School, unless otherwise indicated) capture the excitement of the day.

“On the way to The Hafren, I was thinking about the performance. I also thought about our singing, if it would be good enough or not, but then I was excited. I thought about our song in the theatre. Suddenly, Charlie and John started telling stories, so I stopped thinking and started listening.”

“When we walked into the theatre, I wanted to just go on, sing and come off because I was terrified, but when we actually did it I thought, this is not that bad. After we did it I felt really good, so thank you so much.”

“I came to the theatre to sing and I didn’t know it would be so much fun. I thought that we were just going to the show and coming back, but we saw the whole show. The show was amazing, epically awesome. My favourite was when John wanted to be the Wind. Yours sincerely, Dan”

“I loved listening to the music behind me. It was so magical and I also loved how the music was connected to the story. It really inspired me.”

“My favourite musician was Olivia playing the harp. It was the most magical thing I’ve ever heard and when I was sitting, I was right in front of Olivia and she was very well trained. But everyone else was really good as well.”

“The way the light changed colour when the character was happy, angry, nervous and sad was really good.”

“Well wow! That was different. I’ve not seen him on stage before. He looked like he was enjoying himself. He’s not going to stop singing that song now, is he?” (Parent)

“He never puts his hand up for anything. Just look at him. There’s no stopping him.” (Teacher, Builth Wells)

“We’ve all been singing it. Even these little ones. I thought they might be bored, but look at them. It was a bit short maybe. We could have stayed longer.” (Teacher after the performance at Wyese)

“It was wicked. I like dancing. Not singing so much. But yeah, wicked.” (Pupil after the performance at Wyese)

“On behalf of Newbridge school could we say a huge thank you for enabling our pupils to be involved in such an excellent project. The response of the pupils to the whole experience was so positive they gained so much from this opportunity.” (Head teacher, Newbridge on Wye School)

2.1.5. Recommendations for the workshop and performance project in year three

The key features in the design and delivery of the project, listed on page 3, can also be read as recommendations for the project in year three. In addition, the following observations might be helpful.

When a school accepts the invitation to take part in Joined Up Music in year three, it needs to agree that at least one of its teachers will attend a pre-project meeting with the producer/project manager and the workshop leader (and possibly the Head). In year two, MWMT organised briefing sessions, with a practical element including warm-up exercises, for teachers from the pairs of schools closest to each other. In a county the size of Powys it is not practical for all teachers to meet in one location for a session of no more than an hour, so this pattern should be repeated in year three, but with an open invitation to other colleagues to attend and learn more about what Joined Up Music involves.

The pre-project meetings need to take place at least six weeks before the first workshop. The workshop leaders should take the opportunity to stress that the pupils and the whole school will get more out of the project if they are well prepared. In addition, MWMT could offer an agreed time for the workshop leader(s) to be available, by phone, for teachers to call him or her with questions, or for reassurance on any point. (The agreed time could be, for example, from 3.30-5.30 on three different weekdays, or at another time, by arrangement.) Catrin would say at the briefing meeting that she knows this is a service that teachers would welcome.

On the workshop days, the design workshops were more demanding of the teachers' skill and attention than the music workshops. This was because of the volume and variety of tasks that needed to be completed. The music workshops involved mostly whole-group activity and the teachers rightly deferred to John and Cat. It may be worth considering how, in year three, the teachers could have a more hands-on role in the music workshops, so that they feel more responsible for the success of the project. It must be stressed that most teachers do feel that responsibility, but the objective is that they all do and that their pupils benefit as a result.

2.1.6. A wider reach

Beyond the scope of funding for this project, but linked to it, MWMT and Sinfonia Cymru gave two performances of *Lost Box of Stories* at Pontardawe Arts Centre in March. There were no schools involved in the performance but this was a good opportunity to show the schools that attended the style and quality of the company's work.

On Monday 13th August, MWMT performed *Lost Box of Stories* at Kings Place, London as part of the Tête à Tête Opera Festival. It was billed as a family show preceded by a workshop, during which participants will write their version of the Sun God's musicians' song, with John Webb and perform it as part of the show. This sell-out event was an excellent opportunity for MWMT to broaden its reach and attract the attention of a wide audience of musicians, other promoters and potential supporters.

2.2. Introductory instrumental lessons

In year two, MWMT was able to offer schools participating in Around the World in Myths and Music seven weeks of taster sessions in stringed instruments (one lesson a week) with the music director of South Powys Youth Music, Tim Cronin. The instruments on offer were violin, viola, cello and double bass. Four schools - Penmaes, Clyro, Builth Wells and Newbridge-on-Wye – all took up the offer.

Tim Cronin visited each of the schools to meet the teachers, to clarify expectations and to learn more about the context in which he would be working. South Powys Youth Music would provide the instruments and each group session would be one hour long. In each school Tim Cronin worked with the classes who had been involved in the music-making workshops for *Lost Box of Stories*. At Penmaes this was two small classes of pupils and they received thirty minutes each every week. At the other schools Tim Cronin worked

either with the whole class or in smaller groups depending on teachers' preferences, the teaching space available and the school timetable. Each group would work towards a 20-minute concert, in school, at the end of their seven weeks, with a programme that included the pieces *Chocolate Treats*, *Cowboy Chorus* and *Ode to Joy*.

Catrin Slater observed early sessions at both Penmaes and Clyro as well as later sessions at Newbridge and Builth Wells. Phyllida Shaw observed one of the later sessions at Penmaes and in all cases the feedback from the teachers and pupils was positive. For most of the children, this was their first experience of playing an orchestral instrument.

On 25th May, the SPYM Facebook page carried this message: "The SPYM 'tour bus' is loaded up with 15 violins, 2 violas, 3 cellos, and a bass for more String Taster sessions with Year 5 at Newbridge and Builth primary schools today. This is week 4 of a 7-week project, which we hope to be able to replicate at other schools in South Powys over the next couple of years. The children are loving it, as is the bus driver!"

This was confirmed by a teacher at Builth Wells, who wrote: "The sessions have been going extremely well. It's been a real boost in confidence for some of the children who struggle in other areas as they demonstrate their skill and ability at learning notes and playing tunes on the violin." The Head Teacher at Newbridge also underlined how pleased the school was to be able to offer this music experience to their pupils; the class teacher echoed her, saying that the children's engagement across the class and their enjoyment had been clear to see.

While the value of this strand of Joined Up Music is clear from the engagement of the children and feedback from teachers, the issue will be how to continue to provide group instrumental lessons in school and then how to support those individual pupils who would be interested in one-to-one lessons. While the schools taking part in music-making workshops as part of Joined Up Music will be offered group lessons in 2019, there is currently no infrastructure to support continued provision.

In this context it is timely that the Welsh Government has recently published its *Inquiry into Funding for and Access to Music Education in Wales*. The recommendations include the following:

- Transferring responsibility for the delivery of music services to an arms-length, national body with a distinct regional delivery mechanism and output.
- The national body would be core funded by the Welsh Government and it would ensure an adequate level of funding to maintain equality of access on an all Wales level.
- The Cabinet Secretary for Education should prepare a Welsh Government National Action Plan for Music.

Should these recommendations be implemented the impact on Powys, which has no Music Service, would be transformative, and would enable the work initiated by Mid Wales Music Trust and its partners through the Joined Up Music project to be carried forward, scaled up significantly and sustained over the long term.

2.3. The creative arts transition day at Gwernyfed High School

On Monday 16th July, some 90 Year 5 pupils were bussed to Gwernyfed High School for a day of music, art and writing in a secondary school setting. Composer John Webb and writer Emma Beynon were contracted by MWMT to work alongside the school's teachers of music, art and English to deliver an action-packed day of creativity.

The day started with an introduction from the Headmaster whose simple message was "If you do your best, that's good enough for me." The children then watched a documentary film made by and about a trip to Timbuktu, in Mali, by four senior students from the school. They were briefed to watch and listen closely and to remember as much as they could. The film thereby provided the raw material for the three creative workshops.

The participants were organised into three groups and allocated to two of the three areas – music, art and writing. They wrote lines of poetry, designed, constructed and painted masks, and composed music inspired by the film they had seen.

The performance at the end of the afternoon started and finished with a performance by some of the young musicians, using drums and other percussion, led by John Webb; Emma Beynon created a narrative poem that incorporated as many of the children's individual lines as possible; and every child who had made a mask turned to display their work in the mirror wall of the school hall.

This was an inspiring, high-energy day; an illustration of how much can be achieved by experienced teachers and artists, working together to a shared set of objectives and standards. The day was shortened by the demands on school buses which had to deliver and return the children to their schools as well as complete their usual school runs. Another two hours would have enabled all children to have experienced all three sessions and some asked why they had not been able to do either music, or art, or writing. The objective for the high school was to excite its potential pupils about creative activity at secondary school and in this it undoubtedly succeeded. The children experienced instruments, materials and approaches to learning and creativity that were new to them and left on a high. MWMT has worked with the school before and the level of trust between the two organisations, which is essential for success in this kind of event, was clearly in evidence.

A record of evaluation activity in year two

Phyllida Shaw had a briefing meeting Catrin Slater and subsequently with John Webb and Catrin together. She took part in an after-school preparatory session for teachers at Penmaes school, which was also attended by the class teacher from Clyro; whole-day workshops with John Webb and Cat McDermid in three schools new to the project this year - Treowen, Newbridge-on-Wye and Builth Wells - and attended the four performances at Wyeside Arts Centre and The Hafren. She collected feedback from teachers and pupils during and after workshops and performances, and from John Webb, Cat McDermid, Hilary and Graham Roberts and Catrin Slater. She attended a group instrumental session at Penmaes School and the creative arts transition day at Gwernyfed High School.

Catrin Slater informally requested and collated feedback from teachers throughout the project which she then shared. Only one of the schools, Buttington Trewern, asked its pupils to provide written feedback on *Around the World with Myths and Magic*, which is why so many of the direct quotes in that section of the report are from pupils at that school. In year three we plan to ask all of the schools to provide written feedback, either from individual pupils or on behalf of a group.