

joy of sound

JOS/GUIA LONDON WORKSHOPS



LIFELONG LEARNING PROGRAM GRUNDTVIG LEARNING PARTNERSHIP

GUIDE US INTO ARTS (GUIA) REPORT OF THE LONDON WORKSHOP

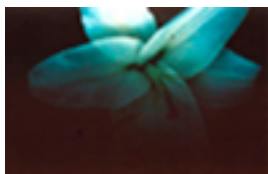
26th - 30th October, 2011

St Peter's Heritage Centre at Vauxhall, London, UK

Welcome! Zapraszamy! Welkom! Dobrodošli! Vítejte!

Bine Ati Venit! Willkommen! Hoşgeldiniz!

Front cover image (JOS/GUIA event montage) by: Tania Kukova



It was a great delight and welcome creative challenge for the JOS team to host the first of the GUIA workshops at St Peters, Vauxhall. The JOS Volunteers, management and co-facilitators all enjoyed and gained from their participation towards the success of the event, and look forward enthusiastically to visiting your respective projects in the course of the next 2 years.

This document is intended as an easy read on line report, giving details of the overall form and content of the London JOS/GUIA Workshop program, and illustrating various different methods and means towards the evaluation of inclusive approaches such as those developed, practiced and researched by JOS. It is a working document that can be used towards further and more in-depth analysis of its component parts.

Your comments and/or more formal feedback in any medium that you might like to offer, and concerning any aspect of this report or of the London Workshops, will be gladly received, and will be considered fully and seriously by the JOS team towards JOS' ongoing development and improvement.

The photographs and creative works pictured in the report have been provided by several GUIA participants, and have been credited generally to the JOS/GUIA Workshops group. Thank you to those who have provided images. If you have not yet forwarded your images/videos please do so towards the JOS/GUIA archive.

I can only praise and thank wholeheartedly each and every member of the JOS Volunteer team, that worked so energetically and with such creative and vital spirit towards the generally acknowledged success of the JOS/GUIA London event.

With special thanks to Tania Kukova, who is most fortunately JOS' first dedicated European Volunteer (Grundtvig Assistantship Award) and who has helped greatly with the long enduring and challenging completion and compilation of this report.

William Longden (JOS Founder)
23rd January 2012

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GUIA London Program of activities

(The full program can be forwarded on request)

26th October

Arrivals and Check-in at Hotels 6.30pm - 7.30pm.

Optional event at, The Royal Society London. Lecture by Professor Francesca Happé "When will we understand Autism Spectrum Disorders?"

27th October

9.30am Arrivals at St Peters

10.00 - 12.00am Introductions to the JOS project

12.30- 13.45pm River Thame-side walk to the South Bank Center, Picnic Lunch

2.00 - 4.00pm First Gamelan session

5:00-7:30pm GUIA Board Meeting

4.30 - 6.30pm Second Gamelan session

After 6.30pm Optional activities, London Eye Visits, River side explorations

28th October

9.30am Arrivals

10.00 to 10.45am Inclusive Yoga preparation/exercises

10.50 to 11.20am Introduction to the JOS ethos and method

11.30 to 12.30pm JOS Inclusive Workshop.

12.30 to 1.00pm Group will debrief

1.00 to 2.00pm Lunch

2.00 to 4.00pm Combined Arts Workshop Workshop

4.00 to 4.45pm Group Feedback

4.45 to 5.00pm Relaxation and Departures

29th October

9.30am Arrivals at St Peters

10.00 -12.00 Global percussion skills & practice sharing workshop

12.00 - 1.00pm Optional Visit to Vauxhall City (Urban) Farm

1:00 - 2:00pm Lunch

2:00 - 4:00pm Group Debriefing

4:30pm Departures

7.30 -11.00pm Farewell Party at Harriets House.

30th October

Departure's Day Activities, as individual groups prefer. Options include visits to Brick Lane , Camden Market, British Museum, Victoria and Albert and South Kensington Museums, Hyde Park etc.

JOS/GUIA London Workshop Objectives

(V)

To share practice by the exchange of experiential knowledge and methods of working inclusively with disabled people by means of artistic tools

(VI)

To provide GUIA international visitors a varied educational, cultural and social experiences

(VII)

To explore and share approaches and methods of inclusive creative music and arts facilitation; as practiced and developed by JOS.

(VIII)

To approach the workshops in the same manner as regular ongoing JOS workshops and training events, being inclusively open to the participation of All-comers without exception.

(IX)

To explore and demonstrate the use of multi-modal, quantitative and qualitative methods and approaches to the evaluation of the inclusive art workshops

(X)

To encourage participation as co-creators and co-facilitators in all aspects of project preparation, delivery and research

(XI)

Facilitate GUIA Board Meeting

GUIA Management Meeting Agenda

The GUIA Board meeting took place during the Workshops and was attended primarily by the designated project leaders from each of the participating groups. (Copy of Minutes can be forwarded on request)

GUIA Board Meeting Agenda, 27/10/11, South Bank, London

1. The last shape of schedule.
2. The budget for common costs of outcomes
3. The structure and layout of web-site
4. GUIA logo
5. Conception for research
5. Conception for film and film editing
6. GUIA – open platform
7. The program for the next meeting in Brussels.



Next Meeting: Brussels 1st - 4th March 2012

GUIA Visits Timeline

	2011	2012	2013
January			
February			
March		BELGIUM (Brussels) 1-4/3	POLAND
April			
May		GERMANY (Emden) 2-5/5	CROATIA
June			TURKEY
July			
August		N. IRELAND	
September	ROMANIA (Bucharest) 18-22/9		
October	UK (London) 27-30/10		
November		CZECH REP. (Prague) 7-11/11	
December			

JOS/GUIA Workshops

Workshop 1 Gamelan at the South Bank Centre

Total signed-in attendances = 38: GUIA Group = 29, JOS Volunteers = 9



Participants 40 + attended the Gamelan. Sessions (2hours) facilitated by Sophie Ransby. This was an opportunity for the GUIA groups to share a rare cultural experience whilst also gaining insight into a music system and form of instrumentation that is regarded as a popular and accessible means towards inclusive music making.

Workshop 2 Inclusive Music Session and Combined Arts

The Fridays workshops were regarded as the central and most important point of the London GUIA program. This was because the activities included the regular and ongoing JOS Inclusive Music session working with disabled participants, their carers and all-comers. This session has been central to the experiential and practice based development of the JOS team for the past 11 years. Several of JOS regular current Volunteers participated.

Yoga



Loosening-up mind body and spirit for the days activities. It has always been considered as integral to JOS' general ethos and practice, that Volunteers, project participants and anyone else that becomes involved with JOS, should be encouraged and facilitated wherever possible towards an increased awareness of the importance of sustained personal good Health and Well-being. This attitude is considered

to be of great importance towards the nurturing and development of embodied authentic practice, and particularly towards the facilitation of people who can become disadvantaged by the limitations of facilitators who do not dedicate sufficient time towards their personal physiological and spiritual nourishment.

JOS Inclusive Music Session

In preparation for the workshop participants were introduced to some of the instruments and presentation devices that JOS' uses to facilitate the access of disabled players. A basic and brief introduction was given to the form and content of the workshop in order to minimise any assumption or apprehension. JOS considers this approach to be in keeping with the most natural inclusive social context.



Participants were invited to assist with the set up for the workshop and with the tuning of the instruments



The workshop was in keeping with JOS' regular weekly workshops. No attempt was made to change format or content for the benefit of GUIA visitors. As ever the number of participants was unknown until their arrival. (This has varied in 2011 from 95 to 16). The workshop was as ever vital and energetic with disabled participants and their carers taking part from various Local Authority and Private residential care facilities. The JOS team of Volunteers was comprised of (approx.) 50% disabled volunteers including blind

and visually impaired, profoundly deaf, wheelchair users and other disabled co-facilitators. As is usual with JOS disabled participants and their support workers they arrived and left throughout the course of the session in accord with their personal preference and transportation requirement.

Attendances at JOS Inclusive Music Workshop

14 Disabled Players (local service users)
10 Professional Support Workers (carers)
10 JOS Volunteers Co-facilitators + 2 Children
GUIA Groups



Introduction to aspects of the JOS project, such as JOS bespoke music instruments.

Workshop 3 Combined Art

The general idea of this workshop was to draw attention to the fact that, 'the spectrum of our individual creative skills, aptitudes and attitudes are interconnected and will inevitably influence our approaches methods and facilitations as creative practitioners, no matter what area of work we are involved in'. By condensing this multi-modal combined arts workshop into rapid consecutive sections (20 mins each in rotation), each focussing on a different mode of artistic expression - whilst also being aware of the other activities of music, movement, and sculpting that were happening in the space concurrently - it was intended to reduce to a minimum the intellectualization of participants, and thus to encourage embodied experience by increased absorption in applied creative process.



Dance/Movement with Anita

Anita facilitated each group through a series of dynamic, expressive exercises and explorations in movement, interacting with the music generated by each improvisational group, and with the general environment. The range and type of movements were intended as adaptable to any participants individual range and ability. Anita also demonstrated through her inclusive approaches the creative potentials of mutual facilitation and consideration.



Drawing Mandalas with John

John had considered and prepared accessible and safe materials, templates and surface to facilitate instant and spontaneous participation in the creation of group Mandalas. Each design offers a visual representation of individual and group creative dynamic, as created interactively with the other concurrently running activities.



Sculpting/Modeling with Rashad

Rashad used prepared armatures to facilitate group sculpting. Participants were invited to use a selection of provided materials chosen for their ease of application. The resultant works were intended as visual representations of the concurrent music and movement - 3 dimensional narratives that might be added together to form an extended composite 'sculptural score'.

Musicking with Chris



Chris set up a broad variety of instruments to suite a wide range of participants choice, including wheelchair accessible instruments and instruments for the co-creative use of more than 1 player. All instruments had been pre-tuned into a common tuning to facilitate inclusive orchestration. The general idea was to spontaneously interact musically with the dancers, and with the general environment.

Workshop 4

Drumming and Sharing Practice

Attendances GUIA Groups 22, JOS Volunteers 5



Due to the late arrival of some key participants for this session, the timing and structure of the workshop was adjusted according to circumstance. The session was however well received Chris introducing a variety of drums and percussion instruments from the JOS collection, and also exploring group improvised orchestrations.



Sam Bushara and Boris Antolović from the Croatian 'Odrzovanje' organisation. Introduced the group to some of their personal rhythms and approaches.

GUIA Evaluation Tools

5. JOS Evaluation Flower (picture of flower templates attached)

- e) Statement before/after
- f) Levels before/after
- g) Measured Change
- h) Graphs; percentage

2. Poetic Feedback from Commissioned Poet/Scientist Mario Petrucci
3. Photographs and Videos taken by various participants
4. Video of JOS Inclusive Music Workshop (10min)
5. Pictogram Mural, produced after Combined Arts Workshop (Compiled by Tania)
6. Vidiograms recorded after Combined Arts Workshop
7. The Works of Art, as produced at the Combined Arts Workshops
(Including Drawings of Mandalas, and Sculptural works)
8. Sound recordings of music improvisation groups
9. Video recordings of dance/movement groups
10. Table top scribing at end of Workshop
11. JOS Evaluation Target
12. General Event Feedback forms

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promoting inclusion through music and the creative arts

Please state 3 things you would hope to gain from the JOS GUIA Workshops

1.	
2.	
3.	

Participant Expectations

All GUIA visiting participants were requested, as they arrived at the Workshop, to - 'List 3 Things' that they hoped to gain from their workshop experience?' on the form provided as shown.

This was to provide a check-list that would give opportunity for review and reflection. See following page for given statements.

GUIDE US INTO ARTS (GUIA) REPORT OF THE LONDON WORKSHOP OCT'2011

1. *Learn new ways of working with people with disabilities*
2. *Learn to be more open and spontaneous*
3. *To become aware of the the problems experienced by people with disabilities*
4. *Gain understanding of art engagement with people with intellectual disabilities*
5. *Learn some new skills*
6. *Gain perspective and depth, working with people with special needs*
7. *Learn new methodologies that I can use in my work*
8. *Learn new methods that I can use with children*
9. *Gain experience*
10. *Experience team building*
11. *Learn best Practice*
12. *I want to make connections with other people*
13. *I want to sharing methods*
14. *See inclusion of learners*
15. *I want to understand and be understood*
16. *See new approaches*
17. *To let my feelings and emotions dominate my rational thinking*
18. *Openness to another point of view*
19. *Learn practical skills in running workshops*
20. *Art syncretism (combining various creative arts)*
21. *Gain new ideas on how to apply the arts in workshops*
22. *Connections with new, modern arts*
23. *Experience inclusive workshop*
24. *Innovation*
25. *Musical inspiration*
26. *New insight into learning process*
27. *Communicate with colleagues and other participants*
28. *New professional and private experiences*
29. *Introspection*
30. *Learn my disabilities and special needs*
31. *Discover my learning access requirements*
32. *Opportunity to experience new approach*
33. *Opportunity to reflect on own personal practice*
34. *Experience how other cultures use music with people with disabilities*
35. *Examine musical instruments that are designed for use by people with disabilities*
36. *See new instruments that can be used in our workshops*
37. *See the effect that music has on people with disabilities*
38. *Experience how facilitators use music with the students*
39. *To see how to include into work people, both able bodied and disabled*
40. *Learn team building*
41. *Learn new skills*
42. *Learn about structuring workshops*
43. *Discover new approaches towards people with disabilities*
44. *Improve my methods*
45. *Learn how to treat people with intellectual disabilities*
46. *Connect with able bodied and disabled people from other countries who are doing similar work*
47. *Learn new techniques and ideas that I can use in my own music sessions*
48. *The knowledge that my own ideas have been heard and understood*
49. *Experience new musical ways*
50. *New experiences*
51. *Observe JoS methods of working in order to compare with other forms of practice*
52. *Gain insight into JoS methods of working and the running of its workshops*
53. *Want to feel relaxed in a good mood through the music*
54. *Want to enjoy time in the workshops*
55. *Have fun with other participants*
56. *Be open to the music*
57. *Make new friends and have fun*
58. *Spiritual Balance*
59. *Happiness*
60. *Gain inspiration*
61. *Explore and feel the wonder*
62. *Have enriching experiences from the comfortable moment*
63. *Have new and interesting experiences*
64. *Make interesting music in this interesting place*

Workshop 2 JOS Evaluation Flower (Trial use)

(With thanks to John, Tania and Andrea for their help in achieving this work)

This was the first testing of JOS' new Evaluation Flower that has been co-designed (in development of commonly available generic tools) by the JOS team - as a JOS specific tool - that might be adapted to suite any particular session/project. The design is still in process of refinement and will be improved as result of its use at GUIA. The aim was to test the efficacy of the tool as a means of evaluating JOS' ongoing workshops where rapid and easily accessible/simple to use tools are required to note and to 'measure change over time', towards the evaluation of specific events. JOS intends to adapt this tool using additional visual references (as shown below) for use with people who have learning access requirements. In this case the tool was specifically designed for use by the GUIA International groups that had each - upon request, prior to their workshop arrival - provide information as shown below, towards the form and content of the tool.

JOS requested GUIA Group members to give their input towards the 'Flowers evaluation themes/topics'. Answers were forwarded from all of the participant groups and collated. Listed below are some of the key themes/key words that emerged. With thanks to Andrea Truscott for her help with this process.

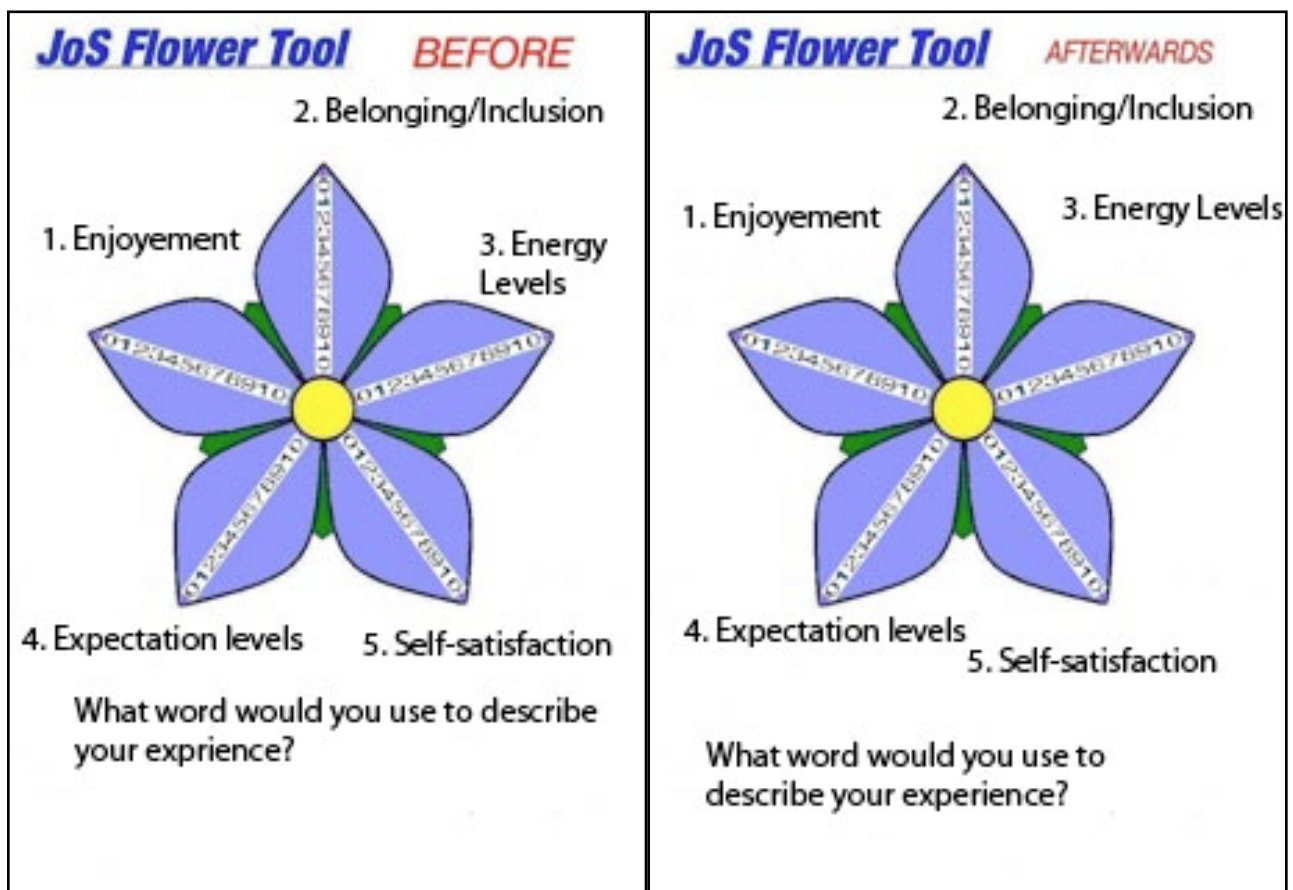
Discussions were held at the GUIA Board meeting - around using the JOS evaluation flower. The group brainstormed around the below mentioned key words and themes.

<i>New ideas</i>	<i>Art</i>	<i>Participation</i>	<i>Motivation</i>
<i>New experiences</i>	<i>Musical concept</i>	<i>Inclusive</i>	<i>Inspiring</i>
<i>Experimental</i>	<i>Dialogue</i>	<i>Share</i>	
<i>Innovative</i>	<i>Method</i>	<i>Connect</i>	<i>Results</i>
	<i>Good practice</i>	<i>Relationships</i>	
	<i>Approach</i>	<i>Team building</i>	
	<i>Learning</i>	<i>Culture</i>	

It was explained that this was a trial evaluation and scoping exercise to explore the efficacy of the approach. The group also discussed creating separate flowers for different key groups: project users, carers, workers and so on.

The agreed Key Themes for use at the GUIA Workshops

1. Belonging/Inclusion
2. Energy levels
3. Self satisfaction
4. Enjoyment
5. Sharing (This was regarded as implicit to Belonging/Inclusion)
6. How inspired do you feel/Open petal for own term (This task proved to be technically impracticable in the time given)
7. Expectation levels



The graphic design of the flower still requires some obvious adjustment and improvement to general layout and proportion towards greater clarity. This is now in process towards greater ease of use and interpretation.

The JOS team hopes to be able to develop accompanying pictograms as below, for use in further trials.

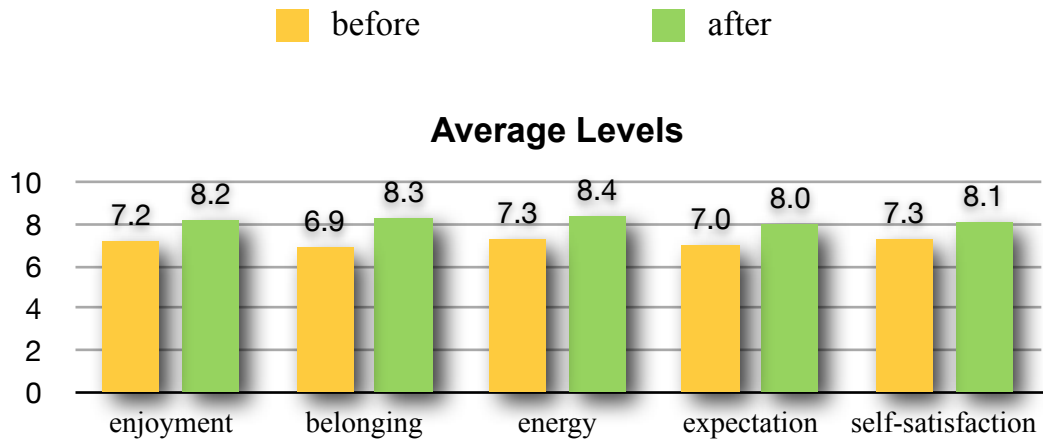
Joy of Sound Assessment Tool	Joy of Sound Assessment Tool
Part 1: Before Sessions	Part 2: After Sessions
Name of Student	Name of Student
Involvement Resilience Belonging Inclusion Safety Communication Support	Involvement Resilience Belonging Inclusion Safety Communication Support

The following results arose from this scoping exercise. Results indicate that the 'JOS Evaluation Flower' offers a viable means of gaining data and of representing statistics that can clearly illustrate change over time (as is commonly regarded to be a key element in any evaluation process).

Comment

There were some obvious problems with JOS' use of language and with resultant interpretations of meaning that need to be addressed by the use of clearer stated, and more commonly understandable terms. This applied to the document as a whole.

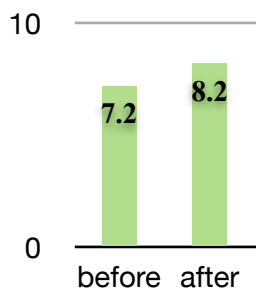
JOS will continue to test the Flower towards its further refinement and use as a JOS specific tool, and one that might be adopted and adapted by a variety of other users.



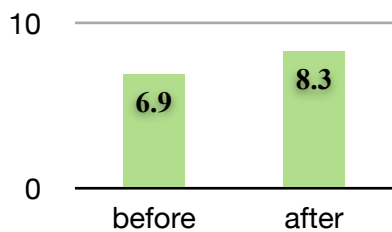
Average Levels

	enjoyment	belonging	energy	expectation	self-satisfaction
before	7.2	6.9	7.3	7	7.3
after	8.2	8.3	8.4	8	8.1

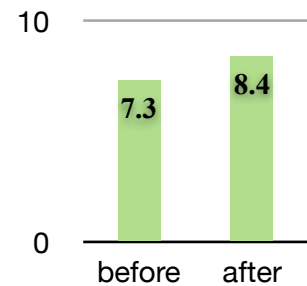
Enjoyment Levels



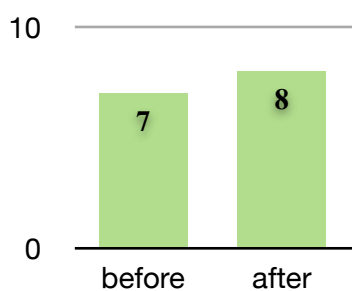
Belonging Levels



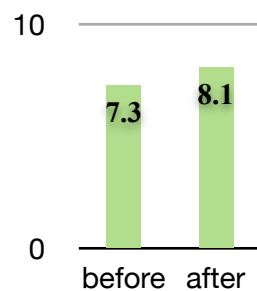
Energy Levels



Expectation Levels

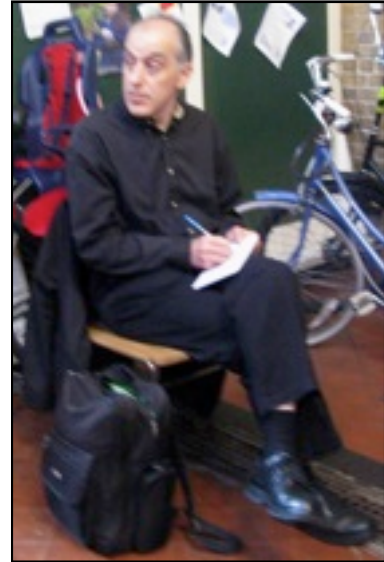


Self Satisfaction Levels



GUIA Workshop Evaluation Poem Commission

'A true European, whose sympathetic understanding extends to every human condition.' - Anne Born, PQR 5



Mario Pertucci

Mario, a poet and scientist of broad experience and reputation was commissioned by JOS to write a poem towards the project evaluation, and focussing on the Friday 'JOS Inclusive Music Workshop'. This was as a means of demonstrating the potency and efficacy of using alternative methods towards communicating the more abstract aspects of creative process that are often inaccessible to other methods and approaches. By composing his personal interpretations and representations of literal and symbolic, scientific and aesthetic, the embodied and the metaphysical, Mario aims to articulate the 'ineffable', by means of the marriage of science and art as a poem. The reading of the poem and any resultant reflections that arise from the consideration of its text is intended to invite and promote your further reflective feelings and/or thoughts relating to your own participation in, and interpretation of the JOS Inclusive Music session.

Poem Title: **GUIA (Guide Us Into Arts) Inclusive Music Workshop,**
11.30 - 12.30 October 2011 © Mario Petrucci 2011: [http://](http://www.mariopetrucci.com)
www.mariopetrucci.com

Om

(Om I)

wave
or
particle

sounded
linear yet
curved

this
full-parted sound
that

knows
itself via rhythmical
melody

enveloped
harmony self-made
to human

space
crescendo as move-
ment in

throat
or tongue whose
root leads

to the gut
through heart-
beaten

hearts
how space
beats

to show
itself through
waves

particularised
these hands
those eyes

disabled
by too much
intellect

immobilised

in excess
motion

i
have
found it in me

– an arriving
now
as We how music

becomes
a means to
travel or watch as

a wave
watches which is
itself

a kind
of movement
marshalled

through space
a stealth
with no line

nor curve
but paced
in the ear

sheer
modulation
decayed

whose in
-coming out-
going shocks

break
onto nothing
ended

in paradox
ah
for particled

sound
enwaved in
silence

(Om II)

unsung
 unsingle note
 a twangy incipience

harmonious
 in stained-glass fragments
 this only wheel

turned
 whose spokes are hands
 & eyes

to spurn
 vault-arch brains
 our one

sun
 spun with modulation
 its rim

pained
 incandescence to ears
 that can

look
 so eyes may hear
 filament

air made
 figment-round
 at solar

brim
 or bound with
 light

-speed
 for static limbs
 that catch

on & f-
 lick holy as fire
 in vaults

hived
 with light leaded
 in : down

here each
 chair is its church
 a planet

for sound
 swelled into an orbit
 until it be

moon as
 life once had to fling
 us to sound

which one
 resists even as others
 bawl or slip

the lover-cry
 lungs lost in brief thr-
 all to selves

but found
 in blood exhaust-
 hot & able

to warm
 where notes
 swarm

a queen
 not any drone in
 sound but

a risk
 that soars then mates
 two motes

separate
 in unity momentarily
 lost

to each
 other & in disparate
 plunge to

a hive
 whose acid
 honey
 grows though
 no
 – not yet a flo

& unsweet the tongue that
 never sung
 or cried here beneath castled

light all buds are nectared just
 in time

lost to us since instinct looms

with each voice a moon
& no
dark side for a close

-up star fire limbs
through
sound become

the queen in
her hive
alone yet strong

her hum
sung so subtle & sharp

alive
in our honeycomb
heads

in that
one unbroken
heart

beyond

(Om III)

plural
voice as unencumbered
sand

upheld
on its strand as many flu-
id grains

made
watery with sound bodies
swayed

to one
grey druid past teaching
beyond

thought
half-beached though
ever in

reach &
ready to give all
to each

'And after the Poem

Lunch



Combined Art Workshop Evaluation

It was intended that the works produced by the 4 groups - upon completion of the workshop - would be immediately reflected upon by participants, towards the groups appreciation of creative process and achievements, and towards evaluation. This was easily achievable with the visual mandalas and sculpted objects that could be displayed, viewed and discussed by the group. Consideration of the movement and music as combined creative elements proved more subtle. There are audio recordings and videos of the music and movement sections, and also filmed interviews that might be used towards further and more detailed focus. Although the various forms of gathered data from these sessions provide opportunity for further analysis, in this instance the produced art works, and creative experience in and of itself, offers a means towards reflective appreciation



4 Group Mandalas were Co-created and 41 sculptural pieces made, the majority as individual pieces, some as co-creations

Participants suggested that the 4 completed Mandalas be laid out together on the floor, and that the produced Sculptures be placed on/within the composite Mandala, bringing the various works together as one creation - they then sat around the resultant work to view it collectively, and then to offer their personal comments/impressions about the Work on a piece of paper (provided) in the form of a word, phrase, sign, symbol, abstract, or other preferred expression.



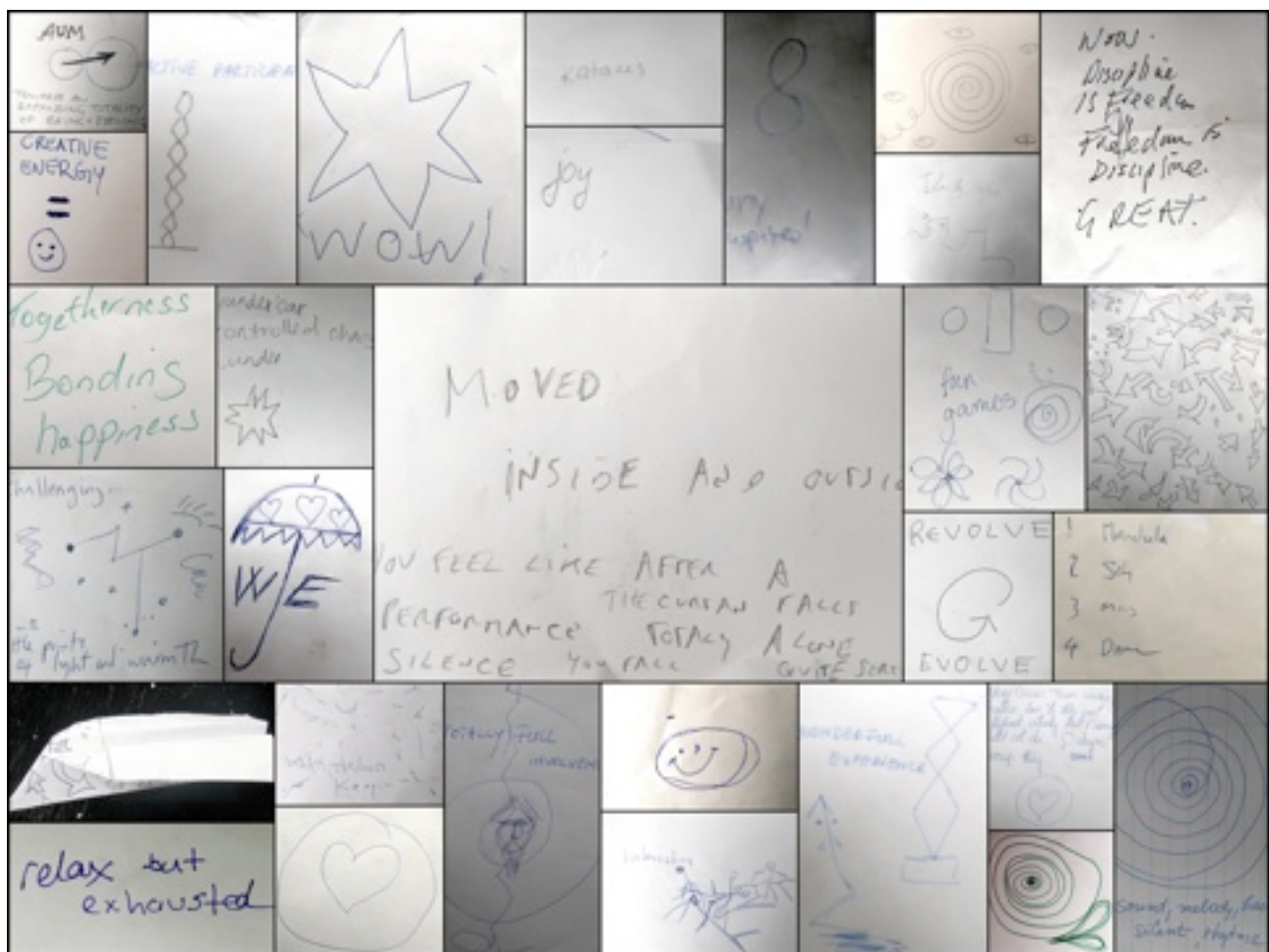
The Mandalas



Written comments and/or visual statements were collected from 30 participants, and have been collaged together - below - to offer a composite image combining all of the given feedback.

Video feedback was recorded of participants expressing their feelings about their experience. (Videos are still being edited)

Pictogram Mural



JOS General Event Feedback Form

The following Feedback charts have been calculated from data provided by GUIA participants (not including any of the JOS team) on form as shown below. 18 participants returned their forms at the closure of Saturdays Workshop program.

Written Feedback from Evaluation Form

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JOS GUIA 2011 feedback

Please rate the following aspects of the event

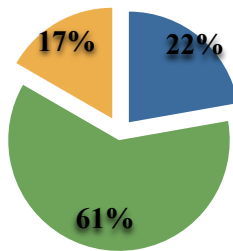
	Excellent	Good	Fair	Poor
1 General Organization and Presentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 Workshops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 Location/Accessibility/Facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4 Food and Refreshments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5 Overall Enjoyment/Satisfaction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please state any other comments that you might have towards JOS improvement.

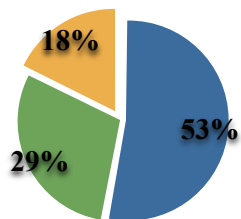
	Excellent	Good	Fair	Poor
Organization	4	11	3	0
Workshops	11	5	1	1
Locations	9	5	3	0
Food	9	6	4	0
Overall Satisfaction	8	8	1	1



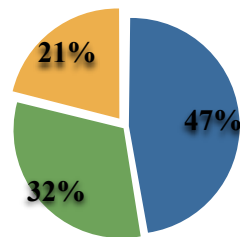
Organisation



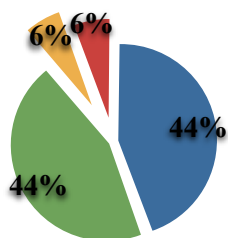
Location



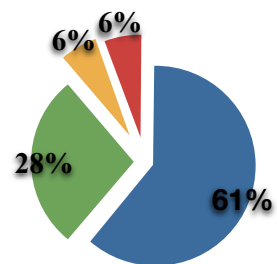
Food/Catering



Overall Satisfaction



Workshops



Written Feedback from Evaluation Form

- *New experience, all action was managed by an artist with great personality, dynamic, who knew to captivate everything around*
- *JoS you are amazing! Thank you very much for this experience! We learned much from your sensible feeling and involvement*
- *You created great moments for understanding. You are very psychologist, professional, honest, sincere, with rigour (in music). You determine the people to vibrate. Congratulations*
- *It was excellent that workshops but it less stressful approach of leader*
- *Less directive approach might might help*
- *Location for GUIA team meeting (South Bank Centre) was horrible, terrible, very very very bad! Sorry but I have to say it in these loud words.*
- *The location in the South Bank Centre for the Gamelan workshop was good, but for the organisation it was very difficult. The St. George Heritage Centre was nice and the people are very friendly*
- *Sometime to (illegible) leading of William – People are afraid to say something and share their feelings*



A final group photograph was taken at the close of day with the lovely banner presented to JOS and the GUIA group by workshop participants at "The power of drums" and members of "Vjeverica" (Squirrel Club) organization, with thanks to Anamarija Meniss for delivering it from Croatia and Ivica Balian, group co-ordinator.

JOS Target Evaluation

Upon leaving the Saturday Workshop, participants were requested to place a sticky white paper dot on the target that had been stuck on a door for easy access in passing. The aim was for participants to express their feeling regarding their overall workshop experience. The pie graph illustrates the distribution of feedback from the 24 workshop participants(not including JOS team members) who participated.

This approach has proved to be successful in engaging the input of disabled people, particularly wheelchair users, and those who have physical and/or learning access requirements - it is thus as good indicator of active involvement in process. The approach however needs to be closely monitored if it is to be effective towards evaluation as it is often regarded as a creative exercise in its own right - people like to stick lots of dots if given the opportunity'.

In this instance the GUIA group who participated might be regarded as being generally informed and discerning, and thus the data given can be viewed as an accurate rendition of their relative feelings regarding qualitative impressions of the general JOS/GUIA workshops program.



- OK
- Good
- Very Good
- Great

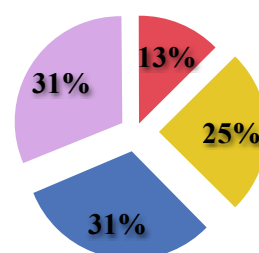
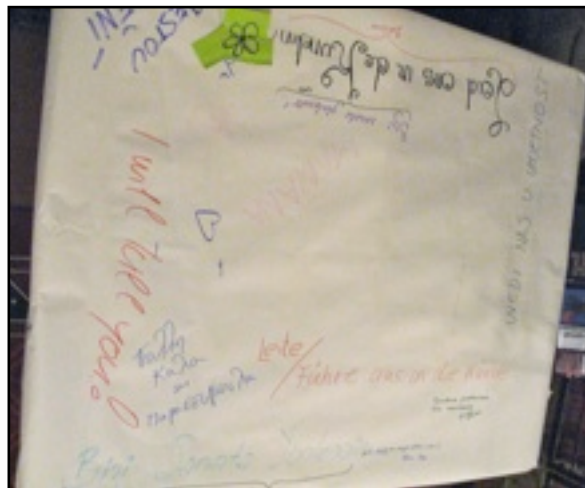


Table-top Feedback

The Tabletop Feedback was intended as an additional means of facilitating the expression of spontaneous feedback in narrative, symbolic or diagrammatic form. Participants did not include any of the JOS team. The facilitation of this feedback approach was perhaps left until too late in the day, and most of GUIA participants had already departed the venue. None the less, even the briefest or slightest input can be revealing and informative towards overall impressions, and enrich/enhance overall inclusion/participation levels in evaluation process.



Thank you, to Skeevie
(Paraskevou Zacharia)
Working with JOS for the first time,
and who laboured hard and steady,
and with such calm finesse in
providing the catering for the
workshops.

GUIA Group Outings

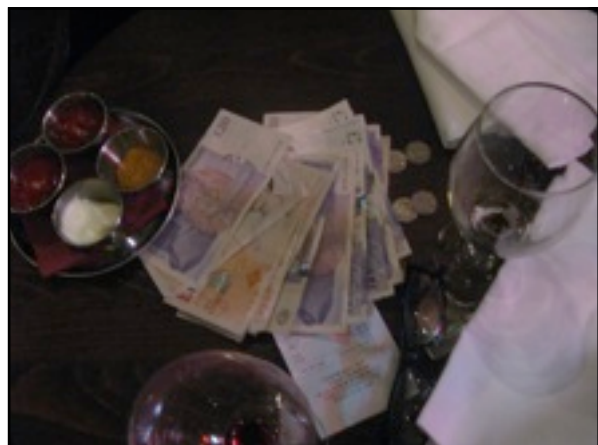
Thames Riverside Walk

Multi-choice Picnic lunches were provided so that the group might walk the Thames shoreline together on route to attend the afternoon South Bank Gamelan session. This was seen as a good opportunity for the group to experience some of London's most popular views including the Houses of Parliament and Westminster. Those who did not wish, or could not participate took Taxis to the South Bank.



Supper at South Bank

A restaurant close to the South Bank Centre, that was favorable to the attendance of the group was located at short notice. The food was considered to be good, the conversation vital and dynamic, the waiter polite and amusing. The bill was typically overpriced'.



Harriets House Party (GUIA group departures)

The invitation for GUIA visitors to spend a final evening together at JOS Volunteer, Harriet's house, was felt to offer an opportunity for our visitors to experience an interesting and informal English home setting as a 'cultural experience'. The JOS Volunteers worked with Harriet to facilitate the evening by preparing the space and food. Diego Laverne, harpist teacher and performer, was invited as a long serving JOS occasional team member, giving accent to our visitors London multi-cultural creative experience.



Several GUIA visitors did not attend the evening as some had already departed and others were too tired after the day workshops program. Those who did attend enjoyed a very fine evening of wonderful and relaxing music from Diego, fine home cooked seasonal refreshments, and the pleasant and interesting surroundings of Harriets lovely, warm and welcoming home (and hairy hound).

GUIA Additional Feedback: As forwarded by email or otherwise.

- *I enjoyed every session in which I took part. I would really like to have more time for drumming from Chris. His is good and his collection of drums is truly amazing.*
- *The 'freebies' offered by the Zagreb contingent, went down a treat. Maybe we could provide something similar at our events.*
- *It was apparent, right at the end of the three days, that there was confusion amongst the delegates as to what was being offered. Why they waited until then to voice their concerns, is beyond me. I wonder what can be done to ensure that, next time, we are all, 'singing from the same hymn sheet'.*
- *Some delegates appear to have felt a little intimidated at times. During your teaching of the '5 world rhythms', (which incidentally, I found fascinating), one delegate whispered to me, "I'm scared". During the same session, another delegate told Janet that she was, 'very brave' to repeated tell you that we were running over time. And a third delegate said to a JOS team member on a previous day that she thought you were, 'a bully'. I am just reporting the facts, without comment.*
- *It appeared to me that some of the delegates may have been offended by some of the expressions that were used by some JOS people in what, first and foremost, is a church. I even found an empty coffee cup on the altar. I am just glad that I had removed it before the next group arrived. They would probably have been upset.*
- *Some of the delegates were very religious, as was demonstrated by the lighted candles in front of the statues. One delegate even expressed surprise that the toilets were inside the church building. I think that not to keep this aspect in mind does not show respect to the delegates or to the church that we have the privilege of using.*
- *I believe that it is important that we are seen to be totally truthful with all aspects of our work, if we are to be believed. I don't think that it is a good idea for us to demonstrate, 'massaging the figures'. If 3 out of 20 delegates disagree with a statement, then it is 15%, not 6%. Otherwise, how will anyone know which of our figures are accurate?*
- *I understand that that several people complained that they got the wrong packed lunches. I think it probable that they did not understand what they were ordering.*
- *Maybe, next time, we could ask everyone what they want, and just add up the numbers. Then put the correct number of each type of sandwich in sandwich bags on a table along with the fruit, biscuits, etc. Give each delegate a paper bag and they help themselves to what they have ordered. Quicker, easier and it shouldn't go wrong.*
- *There were three situations that arose, for which I believe we were inadequately*

prepared. Problems with accommodation for one group, the ordering of taxis and somewhere safe for delegates to put their luggage. Also, the distribution and collection of completed forms, papers, etc., was, to my mind, a bit of a mess. Next time, we can be ready.

- I think that in a GUIA sort of situation, it is important to know who will be volunteering for each day, at what time they intend to arrive and for what they will take responsibility. This would take some pressure off you as organiser and allow other people to share the burden.*
- I want to thank once again to William and JOS team for the opportunity to meet in action such wonderful people. The workshop in which we participated was an amazing experience for me and the entire program conceived really impressed me. On behalf of my team, I would like to thank for the good organization of the meeting and for the hospitality of JOS team.*
- London workshop was great! We (3) all enjoyed it very much. Thank you, Will and your fabulous London team, and thank you all.*
- Also we all have to thank for the wonderful time we spent in London, for all that we have learned and all the new things that we had seen. I must admit that some of the methods of your work we are using in our working with our students and they are very successful.

Comment

The feedback reviewed in this document indicates a broad diversity of personal, cultural, spiritual, practical and aesthetic interpretational attitudes and preferences. This is not surprising considering the nature and dispersion of the groups involved however, some of the comments given vividly illustrate that there is a need, and great interest towards increased awareness, understanding and sharing of practice and insight towards our further mutual and inclusive co-creation and collective learning, regarding our mutual interests and aspirations concerning inclusive arts.

If you would like to look at the lists of 'participant expectations' on pages 12-13 and to note down the numbers of any 'expectations' that you feel were achieved during the workshop, either by yourself, or to your awareness by any other participant/s. You might then please email me your listed numbers, plus any other comments that you would like to state, stories, experiences, happenings, recollections and/or any other materials photographs/videos that you would like to share. This material will then be compiled into an accessible folder/file that you might access as the finalized JOS/GUIA London Workshop Diary, that will be made available to all who attended.

The Total cost of the JOS/GUIA London Workshop was £3,122.08

(This sum was considerably more than was initially anticipated and does not take into account, time and resources dedicated by JOS Volunteers).

Thank you for your creative participation and enthusiasm towards the success of our project. **Vita**

Some Useful References

I have listed some selected references below that i feel might be of interest to you. This is not by any means meant as a comprehensive listing.

Sidney De Haan Research Centre for Arts and Health

isobel.salisbury@canterbury.ac.uk

The Sidney De Haan Research Centre for Music, Arts and Health is committed to researching the potential value of music, and other participative arts activities, in the promotion of well-being and health of individuals and communities.

London Arts in Health Forum

By email: info@lahf.org.uk

LAHF supports artists and health professionals across the whole of London and beyond, promoting excellence and engagement in the field of arts and wellbeing, and extending the reach of the arts to communities and individuals who would otherwise be excluded. Many people are excluded from mainstream arts opportunities, yet it is often these people whose health and wellbeing could be most enhanced through such engagement.

Royal Northern College of Music

<http://www.rncm.ac.uk/component/content/article/80/100.html>

Music for Health

Background to Music for Health Generously supported by Esmée Fairbairn Foundation, Youth Music and the EC Lifelong Learning Program, Music for Health at the RNCM has been developed in response to an upsurge in interest around the impact of music making on health and wellbeing. We deliver an innovative program of training and professional support for musicians wanting to work with people in health and social care settings.

The Journal of Music Performance Research

<http://mpr-online.net/>

MPR is an international peer-reviewed journal that disseminates theoretical and empirical research on the performance of music. Its purpose is to disseminate research on the nature of music performance from both theoretical and empirical perspectives.

Sounds of Intent (SOI)

<http://www.soundsofintent.org/>

The 'Sounds of Intent' research project was set up in 2002 jointly by the Institute of Education, Roehampton University, and the Royal National Institute of the Blind.

The aim of Sounds of Intent is to investigate and promote the musical development of children and young people with learning difficulties - although the system can also be used effectively with adults.

The research team has developed a framework of musical development that covers the whole range of ability from profound and multiple learning difficulties (PMLD) to those with autism, with or without exceptional musical abilities (so-called savants).

The framework is freely available to anyone who wishes to use it, and works on all platforms, though it is particularly well suited to touch-screen technology (such as iPads).

The software enables ideas for promoting children's engagement with music to be viewed and downloaded, and for individual children to be assessed.

Teachers, therapists, other practitioners and parents can register to assess their children online. Assessments can be made as a one-off or over a period of time. The results can be printed out as numbers or in graphical form.

Inclusive Arts Practice MA Course at Brighton University <http://arts.brighton.ac.uk/study/postgrad/maiap>

Our Inclusive Arts Practice MA at the University of Brighton is aimed at artists or individuals with an arts background who are working in the arts, health, education or community sector.

The course aims to equip students with the necessary skills to initiate and manage truly inclusive arts projects with diverse and marginalized groups.

Inclusive Arts Practice at Brighton aims to explore key issues in the inclusive arts debate by collaborating artistically with marginalized community groups such as the learning disabled [Rocket Artists](#) or those experiencing exclusion due to economic or health reasons.

Past students have worked with a diverse range of individuals and participant groups including people with learning disabilities, children, young people, elders, those experiencing homelessness, asylum seekers and the youth offending teams.

There are opportunities to work in a diversity of settings that have, to date, included schools, galleries, artist studios, design studios, day centers, photographic studios, FE colleges.

Students have made partnerships locally in and around Brighton as well as international projects taking place in countries including Romania and Ukraine.

We value and encourage work across a range of art-forms including and not exclusively visual art but, for example, design, illustration, performance, film and photography.

Society for the Arts in Healthcare <evlyn@thesah.org>

The Society for the Arts in Healthcare is a non-profit 501(c)3 corporation in Washington, DC. Founded in 1991, the Society for the Arts in Healthcare is dedicated to advancing arts as integral to healthcare by demonstrating the valuable roles the arts can play in enhancing the healing process; advocating for the integration of the arts into the environment and delivery of care within healthcare facilities; assisting in the professional development and management of arts programming for healthcare populations; providing resources and education to

healthcare and arts professionals; encouraging and supporting research and investigation into the beneficial effects of the arts in healthcare.

The Foundation for People with Learning Disabilities

Ongoing discourse and information source. <http://www.learningdisabilities.org.uk>

The Grove Forum at the Royal College of Music

Research into all aspects of Music and Musicians.

<http://www.rcm.ac.uk/research/featuredresearchevents/groveforum/>

Oily Cart

Sarah rCompton (Administrator)

sarah@oilycart.org.uk

Smallwood School Annexe

Smallwood Road

London

SW17 0TW

www.oilycart.org.uk

Theater Maatwerk

Willem Buytewechstraat 42

3024 BN Rotterdam

Holland

tel: +31(0)10 2763039

mobile: +31(0)622903561

website: www.theatermaatwerk.nl

ESRC project: Doing Research Inclusively, Doing Research Well?

Hilra Gondim Vinha <M.H.Vinha@soton.ac.uk>

Research Fellow

Southampton Education School

University of Southampton

Highfield

Southampton

SO17 1BJ

Inventura / Normalni Festival

Otto Kouwen

Bubensk 1

170 00 Praha 7

+420 724 157 731

www.inventura.org

www.normalfest.cz

MWIA (Mental Well-being Impact Assessment)

New online forum and resource for MWIA - Live Now

www.communities.idea.gov.uk to register (see details in the newsletter)

MERU

www.meru.org.uk

[Check out MERU'S NEW Product Catalogue HERE](#)

*Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy:
Why lovest thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well tuned sounds
By unions married do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire, and child, and happy mother,
Who all in one one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: 'Thou single wilt prove none.'*

William Shakespeare