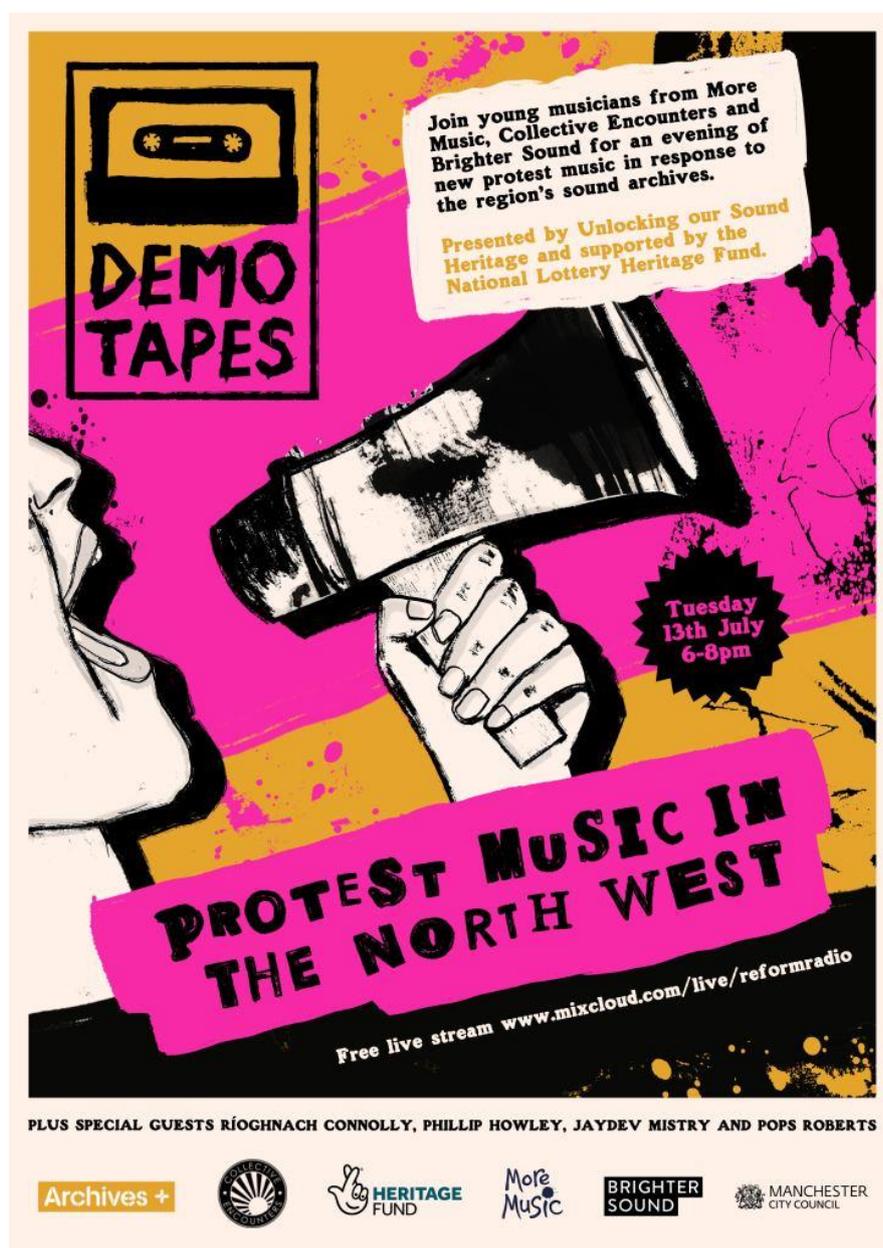


# Archives+: Demo Tapes – Project Report



David Govier, Elfed Selman & David Francis

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## Logic Model

1. Questions	2. Outputs		3. Outcomes - IMPACT		
	Activities	Participation	Short	Medium	Long
<p>Does working with sound archives raise social awareness and alter perspectives?</p> <p>How does working with sound archives improve participant wellbeing and creativity?</p> <p>Does working with sound archives promote group work and historical learning?</p> <p>Was the project accessible to the younger generation?</p> <p>How easy did participants find using the archive tracks?</p> <p>How did the way UOSH sound archives are presented and accessed affect participants' engagement?</p>	<p>What activities are undertaken and what level of participation/engagement is achieved...</p> <p>Project Start Date: December 2020 Project End Date: December 2021</p> <p>Evaluation Methodology and participation number:</p> <p>Short Form Questionnaire: 31</p> <p>Interviews: 7</p>	<p>Sound has the ability to prompt increased self-reflection and self-awareness, both of which lead to a positive change in perception when discussing social movements.</p> <p>Participant wellbeing was improved by the project as participants noted their opinions being empowered in a creative process, and as a result, felt more confident in completing creative tasks.</p> <p>Sessions promoted constructive group work as participants established new friendships in the process of learning about local history.</p> <p>Younger participants demonstrated great enthusiasm towards the process of the project with many expressing their enjoyment in realising the accessibility and potential of the archive.</p> <p>Although working well in an online format, a number of participants, most likely experienced musicians, found the use of the archive restrictive in making music. This criticism was specific to one musical group.</p>			
4. Assumptions		5. External factors			
<p>Sound is able to promote social movements by positively altering peoples perspective and self-awareness of such issues. Creative group work using sounds facilitates this positive change.</p>		<p>Feedback surveys, short vox pop interviews, and longer interviews, allowed a variety of quantitative and qualitative data to be collected.</p> <p>Sessions were both in-person and online using the application Zoom.</p>			

## Context (As described by Archives+)

Every Friday from September 2019 onwards, the Unlocking Our Sound Heritage (UOSH) sound studio was full of the noise of protest. We're on the third floor, directly above Library Walk, so when anything is happening in St Peter's Square, we hear it loud and clear!

The songs the schoolchildren sang were inspiring. But what moved us most of all was their persistence. There was something humbling about their presence out there, while we worked away. They made their statement, again and again, every week. And each week they spoke with the same urgency as the first. When we were thinking of a theme for our creative music project, the answer was obvious: protest music.

Many of the collections being digitised by the North West Hub include protest music and political life stories. Museums, libraries and archives hold these across the region alongside artefacts and documents, which embody the region's long history of political struggles against oppression. Demo Tapes places protest song recordings (new and old) in a tradition that includes broadside ballads, Peterloo, the Women's Suffrage movement and the campaign against Clause 28.

David Govier co-ordinated the project from the UOSH hub. Joe Harrison Greaves was appointed as the freelance project manager for the project. Joe recruited two lead musicians - Poppy Roberts and Phil Howley. The UOSH team spent time between December 2020 and May 2021 selecting and curating recently-digitised sound recordings on the theme of protest, ready for use in workshops and on our blog. In total Vicki Caren, Siân Williams and David Govier produced 13 curated blog posts showcasing audio on subjects as diverse as nuclear protest, mill workers strikes, LGBT activism and performance, mining conditions, and anti-airport expansion protest.

When lockdown hit in March 2020, it became apparent that the project would have to provide more of the sound archives online in order for them to be accessible for the young people in workshops and in their own time. This involved taking more risks with copyright than we normally would, but the process was very worthwhile in that we have since heard back from several copyright holders who have been delighted that their material has been used to create new pieces of art.

*That brought me to tears, what a beautiful bunch of troopers and lovely singers. Will you thank them for me. And thank you, for sharing this wonderful piece of art.*

*Kind regards, Luchia [Fitzgerald, archive speaker] 🙌🙌🙌👩*

Our lead musicians' first task was to explore the sound archives themselves, listen to material relating to protest, then write and record a piece of music in response to the archives. Their inspirational song, Give Yourself, samples clips from archives held at Bolton and Ashton-under-Lyne, and combines messages of strength and kindness.

Joe recruited established music-making groups at Brighter Sound in Manchester and More Music in Morecambe, as well as a youth theatre group Collective Encounters, to join the project. Young people from these groups attended workshops led by Poppy and Phil where they learned about the history and craft of protest music, listened to sound archives, and

were helped to write their own protest music in response to it. The three workshops per group were delivered with gaps of several weeks in between, so that local group leaders could continue the facilitation in their regular weekly sessions.

The workshops took place between May and July 2021. Each of the 3 groups received:

- 1 initial introductory session to explore the protest song archive and start getting ideas for new work around the theme of 'protest'.
- 1 follow-up session (a few weeks later) to support the development of the new work and continue to draw inspiration from the archive.
- 1 final session to support the preparation of the new work for performance.

Each of our partner organisations had a different approach to the rapidly-changing Covid-19 restrictions. This meant that some sessions were held on Zoom and some were in person; some were even run for both audiences at once. The plan was for each group to have a local rehearsal and then to perform their songs at a gig at Manchester Central Library on July 13th. Because of Covid restrictions, More Music could not attend the gig and had to pre-record their material. In addition, we were unable to invite any guests to Central Library for the gig.

Instead, our partners Reform Radio live-streamed the performance on Mixcloud Live online, and later an edited version of the gig recording was published online. We also commissioned Reform Radio to interview participants at the workshops and at the gig. These interviews were used as part of the project evaluation, and were also edited by Reform Radio into an excellent podcast telling the story of the project. Unfortunately there were technical problems with the live-stream and sound engineering which made the gig live stream difficult to follow at times.

Two local musicians were given commissions and invited to perform at the Central Library gig. Ríognach Connolly wrote and performed an amazing updated version of Paul Graney's The Story Of Cotton (about young girls working in cotton mills) which segued into a protest chant against the Police and Crime Bill. Jaydev Mistry is working on a composition inspired by interviews with Asian immigrants living in Tameside, and his own experiences of growing up in Stalybridge.

You can find all these blogs, sound archives, new music and the podcast at <https://northwestsoundheritage.org/demo-tapes/>.

The findings in this report are based on: quotes taken from interviews with participants, partners, the lead musicians, the project manager and UOSH staff; and multiple-choice questions filled in by participants in an online questionnaire.

In order to get a good understanding of the Demo Tapes project, we recommend reading this report alongside listening to the [podcast](#).

## Does working with sound archives raise social awareness and alter perspective?

### Findings

**Protest music is important to me** (1 = Strongly Agree/ 10 = Strongly Disagree)

	1	2	3	4	5	6	7	8	9	10
%	41.9%	9.7%	6.5%	6.5%	9.7%	6.5%	0%	12.9%	0%	6.5%

- Archive sound increased the level of social awareness the participants had of social movements. They better understood the present voices being under-represented in today's society as well as the difficulties social movements, such as LGBTQ+, have faced in the past and present.
- One participant became more aware of the offensive terms still adopted in common language with participants reflecting on their negative perceptions of the LGBTQ movement in the past. Listening to sounds changed the perception an individual had of the LGBTQ movement from that of a culture of social misbehaviour to that of a movement with political and social legitimacy.
- Sound effectively altered participants perceptions of protest music. It was expressed that participants felt more sympathetic towards social movements while realising the potential of protest music in not only highlighting these movements, but also in influencing themselves to self-reflect on their own interactions with social movements in the past. This is demonstrated by 64.6% of participants agreeing with the statement of protest music being important to them (scoring 1-4). Within this majority, 41.9% ranked at 1 (strongly agree).
- 25.9% of participants did however disagree with the statement that protest music was important to them (scoring 6-10).

### Quotes [Altering of perspective]

"I think protest music has changed the way I see protest a bit because now I know that there's lots of different ways to like protest, not just like going out on the streets with like a placard or something." - *Participant*

"For me it [the Demo Tapes project] just really highlights how under-represented the voices of the people are because it's only this one section of the UK." – *Participant*

"We've been using a lot of LGBT inspired clips, and it's been a little bit emotional because I went through a little period where I was sort of rejected queer culture because I didn't like that." – *Participant*

"For me, the political and sort of socio economic background is really interesting, but also along with the stuff about LGBT communities and how, you know, it's kind of a damning reflection of like the way we're sort of being separated as it is now." - *Participant*

"Just the way I think now about certain subjects, it gives you like a whole new perspective to view it by rather than just, you know, what you hear or what you read on the internet, you

can hear someone actually account for what they experienced rather than, you know, in the news or the media.” - *Participant*

“The first protest song I can think of is Lil Baby - The Bigger Picture, it was around the time when George Floyd was killed and it got millions of and millions of views. And I didn't know that protest could be that big because usually when people think of protest music it can sometimes be boring. It's just people talking about problems. But with these new generations we've made it into something that is actually more listenable, I think. With Lil Baby it was everybody marching and protesting but again making music out of it.” – *Participant*

### **Summary**

Sound was able to influence participants to become more aware of social movements past and present. In turn, participants became self-reflective of their own interactions with these social movements and how, in the past, they may have acted negatively towards them. This successfully altered the participant's perspectives of the social movements to a positive and more sympathetic outlook. While successful, this may not have been as far-reaching as hoped with a number of participants stating protest music was not important to them following participation (25.9%). Participants were however able to establish a sense of community around the themes being discussed with no external influence or stigma.

## Does working with sound archives improve participant wellbeing and creativity?

I am finding using the archive tracks enjoyable. (1 = Strongly Agree/ 10 = Strongly Disagree)

	1	2	3	4	5	6	7	8	9	10
%	32.3%	6.5%	19.4%	9.7%	16.1%	0%	9.7%	0%	6.5%	0%

### Findings

- Sounds positively influenced participant wellbeing by increasing their confidence and feeling of empowerment through musical expression. Prior to participation, many felt nervous and uncertain about the tasks ahead. Following participation, many felt inspired and emotionally engaged with the audio material. One participant stated that working with music improved their mental health.
- Creativity was directly improved following participation. The sessions encouraged those attending to infuse their own experiences and knowledge of social injustices to produce a creative song. When asked about the level of enjoyment they had with the project, 67.9% rated positively (Scale 1-4). 32.3% were indifferent or rated negatively (Scale 5-10).
- One group lacked confidence/ belief in their ability to deliver a piece of music. Following participation – their confidence grew as they viewed the polished piece of music they had created.

### Quotes [Wellbeing and creativity]

“Yeah, I've really enjoyed, actually. I've got to meet a lot of new people. My confidence grew.” – *Participant*

“It's just been good seeing the finished result and then seeing how we've all contributed to that, remembering the process through which it was created. That's just been really satisfying to have created something.” - *Participant*

“Music helps me with my mental health and is a big part of my life.” – *Participant*

### Summary

Sound heritage improved the wellbeing of participants by empowering and informing their opinions, improving their mental health, and providing a space where they were able to engage with audio heritage in a creative manner. A majority of the participants enjoyed the sessions however there was a noticeable minority of 32.3% that felt indifferent or negative about their experience. The later sections of this report suggest some reasons that might be behind this minority view.

## Does working with sound archives promote group work and historical learning?

### Findings

- Knowledge of local history was improved following participation. This was achieved by providing insight into social movements in the past through voices. Participants felt that they were more aware of the histories of social movements such as LGBTQ. This aided the participants in better understanding local history and identity.
- The greatest sense of connectivity came from group work. Participants enjoyed working as a group and meeting new people in the process of completing a creative project. It was also expressed that the project succeeded in linking local artists with the archive and its audio material.

### Quotes [Teamwork]

“My favourite part has probably been that I've never got to work with other musicians my age” – *Participant*

“But working with everyone has been absolutely amazing. Actually, at first, I thought it was going to be a bit overwhelming because we all had different ideas and different things that we wanted to do. But somehow we've managed to bring that together.” – *Participant*

“My favourite part has probably been that I've never got to work with other musicians my age. In school we did a little bit, but it just really wasn't that good. Like, it's been really good working with people that play different kinds of instruments and different styles and stuff and learning off them.” - *Participant*

“I've really enjoyed getting to know the other people, and I found I'm a lot better at socialising with people than I used to be because I used to be very withdrawn in projects and usually take more of a backseat and not really get much involved. But I found that I am talking to people a lot easier than I used to, and I find it easier to be able to feel comfortable sharing my opinion.” - *Participant*

“But our participants were really good, like, you know, they kind of just, you know, started singing and a lot of like collective singing and a lot of chanting. And that was really cool. That was a big highlight for me.” – *Facilitator*

### Summary

The project successfully promoted group work while improving the historical knowledge of those involved. Participants expressed an increased understanding of local history in terms of social movements while also expressing their enjoyment in working as a group to not only improve this local knowledge but also partake in a creative process.

## Was the project accessible to the younger generation?

### Findings

- Younger participants demonstrated an increased understanding of the accessibility of archives and their contents. By engaging with audio material located in the archive, younger participants were able to observe the potential of archives in facilitating a space where they could explore a passion such as social justice.
- Questionnaire feedback identified that participants enjoyed discovering the accessibility of the archive and how its contents encouraged creativity.
- The project provided new channels of creativity where young musicians were provided the trust to engage with archives and interpret its content in their own way.

### Quotes [Younger participant's enthusiasm]

"How were the young people affected by the project? I definitely think it's affected them. You never quite know, especially with teenagers, if things are going to resonate with them, but immediately it has" – *Facilitator*

"I think it sort of transcends anything that might be about words. It gets right to the kind of core of feelings and emotions, and I think the young people, some of the protest music we played to them, maybe they weren't aware of, but they leapt straight on this particular recording." – *Facilitator*

"There's a degree of maturity and sophistication in the young people's opinions and their passion to speak up against things that they see as being unfair" – *Facilitator*

### Summary

The project was accessible to the younger generation with much of the feedback praising the enthusiasm they showed for the project. Through participating, the younger members were able to realise the accessibility and potential of the archive and its audio material.

## How easy did participants find using the archive tracks?

*I am finding using the archive tracks to create music easy. (1 = easy, 10 = difficult)*

	1	2	3	4	5	6	7	8	9	10
%	6.5%	6.5%	16.1%	16.1%	32.3%	9.7%	12.9%	0%	0%	0%

### Findings

- The project worked well online as many participants felt that online working did not hinder their experience with participants stating they felt comfortable working over Zoom. It was expressed by participants however that more in-person sessions would have allowed greater engagement with the audio material. Opinions regarding online working were therefore mixed.
- When asked whether they enjoyed the sessions, only 19.4% were indifferent or negatively rated. When asked how easy they were finding using archives to create music, 61.4% rated 1-5 (easy) and 38.6% rated 6-10 (difficult). It is difficult to interpret the results of this question but it must be encouraging that a majority found the process of using the material relatively easy.

### Quotes [Limitations of Project]

“Yeah, I think that's been one of the things. It's changing locations, moving stuff online, trying to engage individuals and to try and get a feeling for where they're coming from on Zoom can be difficult.” – *Facilitator*

“How did you find using the archives? Um, I didn't like it. I thought it was very I don't like when people like, try and force or push you to make like specific type of music” - *Participant*

“I've liked using them more for the idea of the protest rather than the actual use of them in the tracks.” – *Participant*

“I think there's a, like if you were a new musician coming into this, I think you'd have a very good time because it's like, you know, new artist, but because of the fact that this has propelled me since, like a young age because we've known for so long the like. The options at the moment are very open for me. So this seems more like a downgrade”. - *Participant*

### Summary

The project worked well online, however participants realised the increased benefits of in-person sessions. While lack of freedom was a criticism by a minority of participants in the project, the level of enjoyment of the session remained largely positive. It is possible that more experienced and established musicians may have found the focus on protest archives restrictive, thus accounting for the negative comments regarding the use of pre-selected archive sounds. Having a wider range of sound archives curated online could perhaps have lessened this criticism.

## How did the way in which UOSH sound archives are presented and accessed affect participants' engagement?

### Findings

- A minority criticism of the project was its restrictive nature. Two participants expressed that greater freedom in choosing their own social movements, rather than being restricted to what was presented from the archive, would have been more interesting. This criticism could be seen in a positive light, however, as protest after all was the theme of the project. To expect none of the participants to protest against it (or at least not to feel constrained by it) might be optimistic.

The majority of participants enjoyed exploring the sounds provided. One of these groups was more focused on the use of samples and sound engineering, and therefore enjoyed interacting with the archive.

- Opinions regarding the exploration of the archive were mixed. One facilitator felt as if it would have been more beneficial to have the participants visit the archive and search the catalogue based on their identity (using keywords in indexes) - rather than have a pre-set archive that has pre-determined sounds that the participants may not have been able to relate. Although also desired by Archives+, due to Covid-19 restrictions, lack of available resources, and restricted timeframe, this was not possible.

- Another facilitator felt as if having a pre-selected playlist from the archive was appropriate as younger musicians naturally had smaller attention spans and following an extended period in lockdown, they would be more interested in creating music rather than engaging with an archive in a structured workshop.

### Quotes [Presentation and access]

"I think what you guys have done as well, though, is that you've made it digestible in a way. You know, this kind of like a little bit almost like when people stick on, you know, Spotify, and go what next? I'm going to buy everything there! It's like that with the archive, isn't it? It's just like so much." - *Facilitator*

"We break down our process and then we start to workshop with them ideas and concepts. We go to the archives together, you know, they have assignments where it's like not assignments, but you go up and listen to the archives, come back with what you're into and. Maybe just guide them a bit more in each situation" – *Suggestions from Staff*

"I mean, if we could have had more time and not necessarily the more sessions, but yeah, or maybe just like so, so we could have addressed each of the individual groups with a bit more clarity" – *Suggestions from Staff*

## Summary

A small number of participants felt that their access to a small pre-curated archive (rather than having access to all digitised and cleared sounds) restricted their creative process. They wished to explore a wider catalogue for material that they felt matched their musical expectations. It is likely that if the project had access to more curated sounds online then these issues would have been lessened. Perhaps more time spent with each group in the planning phase could have mitigated any mismatch of archival resource and participant expectation. It will be interesting to see how having the full UOSH range of archives catalogued and accessible, and having access to the new British Library sound archive website to be published in 2022 might affect this finding in future. Most musicians enjoyed interacting with the archive and using the audio to inspire their musical pieces. Opinions from the facilitators regarding freedom were equally divided; one facilitator believed greater freedom to explore a wider catalogue would have been beneficial while another praised the catalogue size as it kept the younger participants engaged. Opinions on the role of the archive are therefore subjective in accordance to a musician's identity, preferences, and agenda.

## Performance (As described by Archives+)

### Quotes

“More Music had an unreal turnout and it was so supportive, it's families and locals and feeling that and seeing that for the young people was really, really special.” - *Facilitator*

“We've practiced a lot and we seem ready. You've just got to remember the lyrics. So I'm trying to not forget them. But yeah, they'll be good. I'm pretty, yeah, I'm pretty confident about the performance because in the rehearsals, we're doing quite good and I think it sounds really good.” - *Participant*

“I'm just really sad that we're not we're not going to be going [to the Central Library gig] because there's something very physical about what you have in that space. And I think there should be something about singing in that space, you know, and fill in that space again. Although it [can be a] a digital thing, it's also a very physical thing, isn't it?” - *Facilitator*

### Summary

The failure of the live-stream of the Central Library gig was a major disappointment to all the groups and their friends and families. It felt like a lot of the effort that all the groups, facilitators and staff had put in had been to some extent wasted. The atmosphere, with social distancing, seating plans and the lack of an audience, was already difficult in spite of our detailed planning. The performance was co-ordinated by Joe and it went without a hitch. If the performers were nervous, they did not show it on the night, which is a huge compliment to the quality of Phil and Poppy's coaching, and the committed work of their local facilitators at Collective Encounters and Brighter Sound. We all felt awful for them. We are glad that an edit of the performance is now available online.

Yet the More Music rehearsal gig just two weeks before had been a huge success. This took place with an audience of around 70 friends and family, with masks and social distancing in place. This shows how institutional policies in response to the government's Covid restrictions affected outcomes profoundly. More Music's response to their inability to make it in person to the gig was to create polished music videos in just a few days - this outstanding work continues to inspire us all.

Reform Radio offered us various opportunities in order to try to make up for the live stream disappointment. We arranged a re-record session for Collective Encounters at Reform Radio's studio in November. A podcast is to be recorded between young creatives at More Music and one of our archive speakers in December. The UOSH team are also hosting a session at Central Library for the Reform Radio team with a view to making the station more aware of the sound archives held locally and of their potential for being used in programming and projects.

## Conclusion

The quantitative dataset collected as part of the Demo Tape evaluation is relatively small but the qualitative data is very rich. The Demo Tapes project has shown that working with sound archives can raise social awareness and alter participants' perspectives. Working with sound archives can also improve wellbeing and facilitate creativity. Sound archives have been shown to promote group work and encourage historical curiosity. Sound archives have been shown to be accessible but access to a greater variety of curated sound archives would undoubtedly be valuable. It is difficult to judge how easy the process of creating new music from sound archives really is, and more work is required in this area. Which is great because the project was a blast!

## Appendices

### Appendix A – Quantitative Data Collected

Description	Target	Delivered
Number of participants	30-40	55
Number of workshops	9	10
Number of new songs composed	5-10	15
Number of live/streamed events	1	2
Number of streaming/gig audience	80-100	566
Number of visitors to blog page with archives and new tracks	2,500	2304
Radio shows/podcasts produced	1-2	2

### Appendix B – Interview Questions

<b>GENERAL:</b> What have you been/are you doing?
- How have you found the process?
- What have you enjoyed?
- What have you found challenging?
<b>ARCHIVE:</b> How have you been using the material from the protest music archive?
- Have you found it easy to use?
- Have you enjoyed hearing the tracks in the archive?
- Would you use the archive again if you were making a protest song?
- How does it feel knowing that your track will go into the archive?
<b>PROTEST:</b> What's your piece about? What are your ideas/themes for your piece?
- What does your piece mean to you? Why that theme/topic/issue?
- In what ways does the archive of protest songs help you to connect to this issue?
- How do you feel about performing it?

## Appendix C – Survey Questions and Results

### *I enjoyed the Demo Tapes Session.*

	1	2	3	4	5	6	7	8	9	10
%	41.9%	19.4%	9.7%	9.7%	3.2%	0%	0%	9.7%	6.5%	0%

### *I am finding using the archive tracks enjoyable.*

	1	2	3	4	5	6	7	8	9	10
%	32.3%	6.5%	19.4%	9.7%	16.1%	0%	9.7%	0%	6.5%	0%

### *I am finding using the archive tracks to create music easy.*

	1	2	3	4	5	6	7	8	9	10
%	6.5%	6.5%	16.1%	16.1%	32.3%	9.7%	12.9%	0%	0%	0%

### *Protest music is important to me.*

	1	2	3	4	5	6	7	8	9	10
%	41.9%	9.7%	6.5%	6.5%	9.7%	6.5%	0%	12.9%	0%	6.5%

### *I have enjoyed. [Summarised]*

Being able to collaborate in person with an interesting topic/ Sense of community

Find a new skill/ Making music

Discovering contents of the archive/ It's accessibility and the creativity it provides.

Getting ideas from archive track/ Filling in blanks and creating own lyrics/ Making music/ Creative task/ Using samples

Hearing stories from the past/ Learning about protest music/

### *I would change. [Summarised]*

Longer sessions to finish projects completely/ Longer creative tasks

Group feedback sessions

More written guidance

Mix up the groups

More interaction sessions through singing.

## Appendix D - Interview quotes

### D1 - On the archive

For me it [the Demo Tapes project] just really highlights how under-represented the voices of the people are because it's only this one section of the UK. And you get the sense that it's just one drop in the ocean and how much we could lose if we don't save it.	Participant
Getting to hear these old audio files from back in the day made me feel really emotional.	Participant
Funny thing is from listening to the archive as well is that I'm hearing things that haven't changed. When you listen to the women's rights and stuff, there's echoes of things that we definitely haven't resolved or fix. And there's things that we have, you know, so it's always it is a really interesting range of emotions of hearing what resonates and what doesn't anymore.	Facilitator
It's incredible when you spend some time with it. My process with it was very much be passive. Just put it on. Don't particularly look for anything and wait to see what your ear picks up. And I don't know about you guys, but that voice alone paints a picture. You could write a play about that one or two minute snippet. and it's never it's really evocative. A lot of this stuff, and I think there's something there for pretty much everybody. You will find something that resonates with who you are or maybe what you see.	Facilitator
Yeah, it's almost quite daunting to use those voices of the past in in an updated kind of way because you want to represent all of this just like you were saying. But it's also exciting to update that and show how, you know, reflective things can be even quite far back because, you know, things haven't changed, though. It's still so relevant. So it is really exciting to use and listen to those voices in the past and just see how much we have come forward, really?	Participant
I've been coming to More Music since I was about 11 and I've been involved with the organizing group and all the opportunities that have come with that. The project itself, though, you know, we kind of heard about it at the same time it all started with a really lovely talk about the the archive and learning about all of the different resources within it, and it's just been so inspiring to see and listen to all of those accounts and, you know, just hear the history of like the people really all these different perspectives on all these different issues, it's been just really lovely to find out about.	Participant
Well, I actually came from the really nice talk that we had with the people from the archive and running the the project, and they played as this amazing talk where this guy is talking about gay bars in the the sixties and seventies. And, you know, all of the restrictions that were put on people in all of the the sort of things that they had to hide and how they couldn't be open about things and just how regimented and marginalized gay people were in those time periods. So coming off that it really reflected, as I said before, about the restrictions that the whole public have been put under the lockdown and, you know, social distancing and things like eating out and in	Participant

<p>restaurants, bars and, you know, not being able to have a drink without buying food and things. These are all things that were put on people and not being able to touch each other, not being able to be in close proximity, things like that. And it's really quite visceral, you know, obviously having all of us experience. Thinking about how that was just the regular expected thing that people had to go through just to be who they wanted to be, you know, freely love each other, that kind of thing.</p>	
<p>I wasn't really sure what was going to happen, to be honest, but I've really enjoyed the process so far. It's been fascinating, been able to listen to all these different tapes and records that we've got, like all stowed away in these archives. It's awesome. Very good to have access to it.</p>	Participant
<p>What surprised you? The amount of different categories and areas that they've looked into. So like the stuff about LGBT rights, there's things about fascism. There's just there's loads of different areas you can go and look in. Art. Music. It's beautiful.</p>	Participant
<p>We've been using a lot of LGBT inspired clips, and it's been a little bit emotional because I went through a little period where I was sort of rejected queer culture because I didn't like that. It was all revolved around alcohol and clubs and all that stuff. And so getting to hear these old sort of audio files from from back in the day, it made me feel of really emotional to hear all this different stuff that people had to do, and it made me feel very humbling to realize how grateful I am actually being for rejecting that part of part of queer culture. Even if I didn't identify with it, it's been really, really humbling to learn all that.</p>	Participant
<p>I think there are things that have been always held by Manchester libraries, maybe, but I don't know what they were. I don't know what the purpose of them was initially, but there were a lot of really, really rich sort of history of ordinary people's experience of various different things. All the kind of topics have a kind of political sort of persuasion, but I don't know the origin of the recordings.</p>	Facilitator
<p>So I think the Demo Tapes project is a way of engaging with the Sound Archive and sort of directing people towards that, but through the kind of prism of making some new protest songs because that's that's an important part of the archive is people talking about, you know, difficult issues they've had in their lives and changes they've tried to make. Pops and Phil did a brilliant kind of demo about it. It was really inspiring. And they they showed us through the archive a bit and also did some really nice things to help us think about protest songs, which is a world that I'm not really engaged with at all and felt a bit worried about getting involved with.</p>	Facilitator
<p>The Demo Tapes project is basically a provocation. I guess it is basically bridging together creative musicians and other creatives and an archive of sound and voices from the past, present. And obviously at some point it will become the future and really engaging with an archive of sounds that are basically a lot of moments in our history, especially the northern history of times of great conflict. Times of people really need to rally together, come</p>	Facilitator

<p>together and also people just expressing what was going on and what what they were living at that time. So it's very humbling to hear the problems from them that still remain now and some of them that we have actually fixed and improved in our society. So yeah, it's it's amazing.</p>	
<p>I thought it was really interesting as well listening to it, I was thinking about kind of these are really great tracks that they've created and they stand on their own. But there's something about when you kind of weave in the archive material in there. You get this sense of the the history and that there's some kind of extra power and kind of weight that you get in the music because because of that, you get a sense of kind of the future as well. And you know, looking at this track from another 40 years on.</p>	Facilitator
<p>I've been working on that live track that We Had the Magic. To think that you said something that would then have been a chorus years and years later. All those years later. And then to think that that was like lyric writing, that's such an interesting process for being a workshop leader as well as to go from, um, you know, there wasn't a blank page, and it was really it was way more kind of verbatim than I thought it would be. I thought they'd kind of become quite interpretive and then like, Let's rhyme, it's quite interesting in that track in terms of the there's not much they play with the rhyme structure, and it isn't that kind of classic pop song because they've just literally taken. They sat and listened to it and just pulled out the words that was something to them and kind of a bit of a weird mashup of, you know, several people talking. And yeah, it's quite interesting. It doesn't follow a convention in a way.</p>	Facilitator
<p>I was really struck by a couple of young musicians came up to me and Joe and just said, Thank you. Thank you so much for the access to this stuff, as if we've done them a massive favor. And it's like, that's what this whole project is about. This is their archives, right? All we're doing is making sure that they know about it and they feel and are able to re-use it and get something from it. But it was so obvious what that something was. Tonight, it was like a feeling of connection and the feeling of being part of something</p>	Facilitator
<p>What has it been like as an archivist watching the process? It is pretty mind blowing because you think you know where folk are going to go, you can present and curate things online or in a workshop setting. But invariably people will take one thing and go in a completely different direction than you're expecting. And that's kind of what it's all about. You know, it made me realize you can't control that, and that's the whole point of where it's like it's gone. They're inputting their own lived experiences into this and then creating something new. And that power is just so evident when you hear the stuff. So to think that it's going back in the archives and form a part of, you know, what we collect as an institution is, yeah, it just, yeah, job done.</p>	Facilitator
<p>I think what you guys have done as well, though, is that you've made it digestible in a way. You know, this kind of like a little bit almost like when people stick on, you know, Spotify, and go what next? I'm going to buy everything there! It's like that with the archive, isn't it? It's just like so much.</p>	Facilitator

<p>But then like just using that, using what you guys have done through like demo tapes and kind of creating these almost like series, you know, which which series are you going to look up today is like that allowed that to happen. Hopefully that will mean that like more young people could find it more accessible as well. You know, it's like and. And I think the images are just so important as well. Like that the image of the the like women liberation flyer is like, what drew us to that one immediately? Because there's just this amazing sort of poster, isn't there? They were like, Let's click that, let's click that one. And it's like, it's interesting. Is it that way you can access something isn't necessarily because all you can see is titles, isn't it? Sometimes so like, I'll be really interested in that. How you know, and whether this song will take someone on like a wormhole of C and other stuff.</p>	
<p>So the inspiration from the archives that we got was different, our expected, and that it wasn't one sound that we then turned into a piece. It was a whole song which we got on message from and a general theme of. And then we just use that in a modern day context as opposed to the other piece that we did where it was the sound of a train. And then we just did something based on that which but that would be harder to work into the theme of protest. I think the McDonald's one really does that.</p>	Participant
<p>Well, we have this archive sample, um, which will play at the start and the end. Um. And that just kind of I think it was just kind of like add on to the idea of like protests and like speaking out because it was about. It was, I think it was in Salford and there were these minorities. I think I might be wrong. I don't know. But it was like along those lines, and I think it just kind of adds that element of like It's someone actually in the past, you know, user experience because I mean, it kind of adds that kind of like element, which I think is very cool.</p>	Participant
<p>I think they've they've responded really well and they've written some really, you know, articulate, thoughtful stuff. So excited about performing it now. Yeah. Can you tell me, where are we right now? What, what's happening? So we're in the Central Library Manchester and we have a final gig which brings together three of the music groups who are kind of working on the project. So that's a sound collective encounters and more music and collective encounters and brighter sound here, performing live and more music. We're watching a live stream right now. And it's really interesting to see everyone's kind of take on the challenge, really, and you know, everyone's music and lyrics. And yeah, it's really good to see all come together. And can you tell me the process of using the archive? Like, how did they go about searching through it? It was a mixture, really. I guess some sometimes we were at the start of a session in their groups. They would have a look through and, you know, have a listen and see if anything was jumping out at them because you you have the audio, but then you have a description of the audio. So it's quite easy to figure out, you know what, what things they're immediately kind of responding to, I guess. Other times it's on the website, it's kind of split into sections. So you've got like suffragettes or, you know, environment for about Peterloo, things like that. So it was quite</p>	Facilitator

interesting seeing them navigate towards or today we want to do in the environment, for example.	
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## D2 - on creativity and music-making

I think when so many people sort of sample stuff in their work, I mean, it's for what is said, rather than the context around where it was said and when it was said and that sort of thing. Sampling this sort of stuff, I think is much more authentic, in a lot of different ways, and I think it's really cool.	Participant
I definitely want to try sampling some and finding different ones that can be combined to make narrative or story or even tell the same story like they've already got as well. Very good opportunity to help you make something with the music as well.	Participant
For me, it's kind of interesting just to hear the monologues or the poems about things and sort of wait for the music to come in the background, really, because, you know, like the track that we heard before, it's like the track was kind of the vehicle for the samples, which to me is perhaps the best way to represent it, but also kind of pulling off some of the lines and breaking into your own perspective. That's definitely something I would like to explore.	Participant
It's giving me a lot of ideas to work with and listening to sort of that that lady talk about, you know, the gay clubs and the last orders and the queens doing performances. I'm a little bit emotional because I went through a long time sort of rejecting LGBT sort of culture and history and stuff and then having this all access to this, all of this stuff where I could listen to all these stories and hear all this work. So many synapses firing right now. So many different ideas.	Participant
Well, we're debuting the track tonight with a lovely video we've put together. We're going to be performing it at the actual demo tapes concert. I know it's not going to be in person anymore, but we'll be live streaming it and we'll have a full live set up, which is going to be really exciting, especially with all of the elements we've put together. You know, trumpet, synthesizer, guitar, you know, singing and monologuing and all that type of thing. It's going to be really exciting. I'm just really looking forward to people here in the track and seeing what they think, the feedback and just hope they like it. I think it'll be a nice addition to the archives, for sure.	Participant
How has it inspired or changed you? Definitely. It's definitely inspired a lot of music. Just the way I think now about certain subjects, it gives you like a whole new perspective to view it by rather than just, you know, what you hear or what you read on the internet, you can hear someone actually account for what they experienced rather than, you know, in the news or the media.	Participant
How has it been working with other people? It's like six or seven of us, I think maybe. But working with everyone has been absolutely amazing. Actually, at first, I thought it was going to be a bit overwhelming because we all had	Participant

different ideas and different things that we wanted to do. But somehow we've managed to bring that together. And, you know, we are the More Media Collective, so we made a collective of that.	
What was your specific challenge? Maybe the fact that although we've been working together on this track, not everybody is always like there when we're actually doing it, so some of us have been present when some parts happened. I've been away doing the mixing on it as well, then come back and then I've had other people like, Oh, but I want to add this into it now, and I'm like, OK. But yeah, that's probably the most challenging part. It would be better if we could have organized ourselves a bit better before doing it. But other than that, I think we did really good.	Participant
What are you most proud of yourself for? Good question. I think of how well we've all managed to pull together to make this happen. And you know, like I was saying before about not everybody being present all the time, being able to like manage between who's there and who's not there so that it could still work has been a challenge, but it's been fun.	Participant
So being on two different groups was fairly easy considering we went to different ways about writing the song. So with More Media Collective, we very much went music first lyric second, I would say, but with live, we've got Emma Williams, who who leads the choir and us all most of our arrangements for us. And she helped a lot with the actual chordal arrangement for the harmonies so that the group could just focus on putting the words in and move live. Specifically, 90 percent of the words in the song are lifted directly from the clip that we that we used. So that was really fun.	Participant
For more media collective, it was very much based on the phrase last chance to dance. That's the phrase that stuck out to us from the clip, and we sort of used that to mean sort of a metaphor for last chance to protest because obviously at the minute there's a bill being talked about that would would ban our right to protest. So we're very much sort of using that as an analogy for protesting itself, for live. I think it was actually the very first clip that we listened to. Most of the room knew that was it. That was the clip that we wanted to use. And it was a lovely Irish lady talking about gay clubs in the 50s and Manchester. And for that one, I think everyone in the group had had quite an emotional response to that clip. So LYVE. I would say it was a bit more emotional in writing the song, but I think I had more fun writing it for More Media Collective because I got to work with Jack and Sophie, and we don't get to do music together much. We normally just plan events. So, I think that was the more enjoyable one.	Participant
Are you excited or nervous? It's always a bit of both, I mean, it doesn't help the fact that we've all been so long without being able to perform properly. We've done one or two live streams during lockdown, which have been really great, but there wasn't a live audience for that. That was just the crew in the room. So I'm really excited to be able to get to do these songs in front of a room full of people and just get some attention.	Participant
So this didn't make it into the final track, but for the more media collective	Participant

<p>track, we played around with the idea of writing a song in Polari, which is the vernacular that LGBT people would use decades ago to go under the radar so they didn't get arrested. And I learnt a lot of Polari when we're going through that concept, and that is another part that sort of opened my eyes to queer culture a bit more. And it's amazing how many of those words we still use in casual conversation as well.</p>	
<p>Are they excited or nervous? I feel they're excited. We had a rehearsal last night and we got them on the stage, socially distanced, and they've been really nervous, I think because because they have spent so long in isolation, they've been really nervous. So the first couple of times we ran through the song, everything was quite reserved. But we've really kind of talked to them about how the lyrics of the song that they've written, it's really about questioning the audience and then uplifting them. That's the that's what they're trying to convey. And so we've worked quite a bit on how to do that physically as well with what they're doing on the stage. And I think they'll be great. I think they're I think they're nervous. I think they're excited and I think they're really going to love just sharing the song with everybody.</p>	Facilitator
<p>I'm really proud of them for being able to pull themselves together as a vocal ensemble in such a short space of time. We've had really short rehearsals. We've had less rehearsals and also close harmony. Singing is a really specific skill that takes a long time to cultivate. And these guys, they've just nailed it really, really quickly. It's not perfect. But then again, nothing ever is, you know, and I think it is there a really diverse group of young people, and I think the sound reflects them. I think they'll be great.</p>	Facilitator
<p>Because we're working with Bay Beat Street Band that starts the session I've been doing and we're mainly an instrumental band. So so we we play like party music on the streets, basically. And so we had to work out a way to incorporate protest into into that world. And it was really great because we sort of realised we were already doing a couple of protest songs without without really realising it. We're doing a version of Killing in the name by Rage Against the Machine, and we're doing Blackout, which is like an anti-fascist Italian song from, I think, from the nineteen thirties. So that was that was nice to kind of look at. Look at those tunes from another angle. And then as far as getting lyrics out of people, it was really good. We just repeated the exercise that Pops and Phil had done with us and with with some new songs where you have like, you have a protest song, you miss out some lines and then you get people to fill in the fill in the blanks with their own interests. And it worked really well. And I mean, we came up with two different songs, one from the horn sections rehearsal and one from the percussion sections rehearsal. And we are sharing those tonight.</p>	Facilitator
<p>So I can see a sheet of paper on the floor here. These are your lyrics, so I want to get you to tell me a bit about them. Maybe read them out. Okay, cool. So this one down the bottom here is probably the most easiest one to talk about. And the words are some people think there is no end. So let's look after the environment and it's just like a chant, really. It's just like a kind of mantra, and we're just going to do it over and over again at people. And</p>	Facilitator

<p>we've ended up putting it over like a kind of Afrobeat sort of groove. But the tune that they came up with it felt kind of like Sun Ra kind of tune or something like that. So, um, I love how it's super simple, but it actually says quite a lot.</p>	
<p>Yeah, we're certainly not presenting a super, super polished product. We've played it. Maybe, maybe this is the third time we'll have played this stuff through It's. It has been really fantastic to give people like a bit more of a voice in the band, which is which feels quite appropriate for the project. But yeah, a lot of the time it's kind of it's kind of musician led and we and we kind of It's. Yeah, and we and we kind of tell we kind of tell people what to play and they and they they they kind of learn, learn by rote where whereas for this project, it was nice to give people a chance to come up with the ideas and for for things to be led the other way around.</p>	Facilitator
<p>So I had a sneaky listen this week to one of the tracks that the young musicians have written and over Zoom. And before the end of it, I had a tear in my eye because it really brought to life the archive voice, which was sampled in the truck. And it it it reminded me why we were doing this project so that people can listen to things that they otherwise probably wouldn't come across and think about what those voices mean to them now and their current lives and their current, you know, the focus of protest that's going on now and create new artwork out of it, which will then go into the archives. So all these performances are being recorded and they'll go in the archives alongside the old voices. So it was a real moment of the project coming full circle and really exciting. So to be here tonight. The gig is just to be at a gig, man, you know, it's just so great.</p>	Facilitator
<p>It's been incredible. It's been really, really great. The archives, just from an artistic standpoint, I found them incredibly inspirational personally. But then to go to each of the different areas and talk with young people and see how they have actually engaged with the archives and what fires them up and how different it's been in each of the four, each of the young people we've worked with in each of the areas, the issues that they face and the passions that they have. It's been really inspirational.</p>	Facilitator
<p>How did you find working with the groups? We've all been in a situation of losing our rights. We've been in a situation of seeing other people fighting for their rights. We've had a lot of protest recently and real frictions between the powers that be and the communities to be inspiring, but it's been so much more than I was bargaining for watching these young people respond in really different ways, again responding to things that they probably think were very, a very long time in the past that weren't how they feel about things that used to happen, that things that are happening now, especially at this time where protesters suddenly come to the forefront. UK and all around the world. So it's been amazing to see that to a young person's eyes, what they still think, where they see justice and where they see injustice and how they respond to that, how they write about it in their own particular ways. And I think just how open they've been to the archives as well and open to approaching making music or making art in a very different way than they probably used to.</p>	Facilitator

<p>How were the young people affected by the project? I definitely think it's affected them. You never quite know, especially with teenagers, if things are going to resonate with them, but immediately it has. I think that it has. Not only has it meant. That not only has it meant that people, I think young people maybe are also listening to protest music without realizing it is we've talked about names like Kendrick Lamar. We've talked about old names like Marvin Gaye. We've talked about, you know, a lot of bands like I've got an audience behind me, so I'll say that again. I wasn't expecting a whole window of people. Yeah, I think it's been really interesting that a lot of young people maybe weren't aware that there was protest music all around them. Kendrick Lamar. It dates all the way back, you know, very far back. But there are names that they now making protest music that you wouldn't think was until you actually look at it in a different way. And I think it's been amazing for them to realize that music now is still changing the world, and the music they make can change their world and the people around them. So I think it's affected them massively. And I think also they didn't quite realize things of what has happened in the past. I do think a lot of young people maybe don't know how hard things were and the rights they have now who fought for them and how much music has been a part of that as well.</p>	Facilitator
<p>I found the whole process amazing. It's really hard to know what will come out of this once you leave people to it. And obviously, we've checked in with a lot of the groups, but we very much given them the freedom to just do what they want to do. I found it. Obviously, COVID has been really difficult. The restrictions around it have made things really difficult at times and it's been incredible to see groups of people actually getting together. So that's been quite. It's also been really lovely and quite poignant that they could come together for music about fighting for their rights and fighting for their community who are all around them singing and performing as well. I think it's been there are some beautiful pieces of music that have come out of this and watching people's confidence from the first day that we arrive to when we left. And now here tonight we're watching them perform and I'm seeing them get up on stage and really own it and show their families as well and show the people around them like what matters to them. And channeling that into music is incredible. So yeah, there's been there's been peaks and troughs, definitely in equal measure. Yeah, but it has been an incredible project. I really It's what I'll take with me. It's very, very special and we've seen some incredible places like this more music again than what we do with bright sound in Liverpool, with collective encounters. These are all really, really important heavyweights in their own industries and in their own areas. So to be able to do this with them has really opened my eyes to what a lot of people are doing and what's been held down in all these communities.</p>	Facilitator
<p>I'm so happy to see them up there. I had to isolate the last time, so I didn't see any of the rehearsal the last time, so I missed out a big chunk of this, particularly with more music. So I'm over the moon. I can't wait to see this. I've already seen a couple of performances. They've been really beautiful and the turnout when we arrived, it's like queuing down the street. So that's</p>	Facilitator

<p>amazing and I haven't seen that. I don't think I've ever seen that in a really long time. So just seeing people's absolute support and just finally just getting out there and doing different things together rather than bickering over what we're watching tonight or or, you know, gathering in distant parks and such. This has been really special, and I'm I haven't been nervous. I'm a bit nervous now because I don't. I've been told that a particular tune that I might get a bit teary eyed. So got hold it down, guys. But yeah, really, really excited and really proud of everyone involved in such a little short time of knowing them all. I'm really proud to have met them and worked with them.</p>	
<p>What have you been up to since we last spoke? Well, since we last spoke, we have been working with more music in Morecambe Bay and we've been working with collective encounters in Liverpool and also brighter sound in Manchester here. And we have seen each group, each team of musicians go from strength to strength and further refine the music they've been making. We have gone from the initial incubation period of of ideas where we've been listening to the archives and responding to it, what our associations are, how we feel, the people we've been listening to felt and using that to generate lyrics and concepts. And from there, we've just kept checking in with each group and watched as things unfold, and they have developed it into a beautiful piece of music that we're going to hear tonight.</p>	Facilitator
<p>The participantss response to the archives has been amazing, actually. I always you never really sure with young people, whether they're going to, it's going to resonate with them hearing recordings from so far back as the 1940s to present. But it's been astounding. They've really realised the resonance of things that have happened. Then the similarities to now. The difference is now I think a lot of people, we take some of our rights for granted and we listen to people who didn't have those rights. And it really puts us in a very different perspective, a different space, especially when we're making music. I think all of them have gravitated towards quite similar concepts. There's been a lot of interaction with the LGBTQ archive, so obviously the rights of people in that community, and I know some people really have connected with that. We've had people interact with a lot of women's rights pieces, all kinds and also very much working class issues as well workers rights, labour rights, which are still very, very prevalent today. So I think in a way, they've initially started listening to things in an abstract sense of just listening to the words that are in there and that's kind of turned into them interpreting it in their own way where they feel that their rights have been still not developed, maybe violated or what they'd wish for other people who are still being oppressed in a certain way.</p>	Facilitator
<p>Standout moment? When we went to Morecambe Bay, I hadn't been up because of those restrictions, so I'd miss quite a lot of the process. At one point and when there was a film that's been put together, you're going to see tonight, which is extraordinary the level of production on it. We could not have asked them to respond to the piece as well as they did. They just went above and beyond. So that was really and also the turnout at the performance in Morecambe Bay. More music had an unreal turnout and it was so supportive,</p>	Facilitator

<p>It's families and locals and feeling that and seeing that for the young people was really, really special. And but across the board, it's just been a standout moment hearing these pieces of music come to their fruition and really tied together so fast. When one minute it seemed like we haven't got much time left in the next second, it's just done there as a whole. And ready to roll today, so yeah, I think, yeah, so many standout moments, the list.</p>	
<p>What is the future for protest music? Based on the young people that I have met along the way on this, particularly in these sessions and on this program, I think that the future of protest is incredibly bright. It's obviously very bittersweet as we watch the kill the bill situation unfold and see what the government would like to happen. But from what I can tell from these young people, and they're starting to realize how much protest music still about artists they listen to that it may not have occurred to are artists to protest Kendrick Lamar, even Beyonce and some tunes. I think that they understand that there will. There might well be moments where they have to stand up for themselves. And I think also with the restrictions are not being allowed to be near each other and not be in groups when we're allowed to do that again. I think there's going to be even more passion and even more poignancy to when and if they need to get together as physically as a group of people expressing their rights. But I think I've been really impressed. I think that all the young people I've met have been so switched on and so aware of what's going on culturally, either through the internet, the internet that we all fear so much for young people. Actually, we have to really give it credit for what it has given young people, which is access to information, the truth, solidarity with one another, finding people who are passionate about the same things. And yeah, with that in mind, I think it's an incredibly strong future for protest and protest music.</p>	Facilitator
<p>Oh, what can you expect tonight? You can expect to live stream from Morecambe Bay. There is a street band performing. They are performing. They've basically worked with some covers as well, but also some original pieces of music. You can expect film, you can expect some laughs. You can expect some tears, maybe, and also some amazing singing from a group of young people from collective encounters who actually are based. It's a theatre group, first and foremost, so it's been incredible to watch them take those skills over and work together as a musical group. You can also expect some fantastic musicians from Brighter Sound, some powerful messages, some real camaraderie and just like people connecting over things that they're really passionate about. Once again, after we've been kept away from each other for so long and you'll expect me to be in tears the whole time. I'm very excited.</p>	Facilitator
<p>I've enjoyed working on 'It's not time yet', it's fun working with other people, we've not done that before.</p>	Participant
<p>It's been good because for the other song we did, we used like sounds from it, like in one of them, there's a train sound [from the archives]. So we split that up and did things with that. And yeah, it made it sound quite good.</p>	Participant

<p>My favorite part has probably been that I've never got to work with other musicians my age. In school we did a little bit, but it just really wasn't that good. Like, it's been really good working with people that play different kinds of instruments and different styles and stuff and learning off them.</p>	Participant
<p>Favourite bit? It's just been good seeing the finished result and then seeing how we've all contributed to that, remembering the process through which it was created. That's just been really satisfying to have created something. And then, yeah, to be able to perform it live.</p>	Participant
<p>The Demo Tapes project has been amazing. It's really given. I mean, I can't really play instruments. I wish I could, but I can't. So it's really given me a chance to bring to life the lyrics that I write. So it's been really, really good. How have you used the archives? I use the archives, particularly in We Belong just because it's we used a piece about a girl who went to a gay bar for the first time in her life, which is something that I can really identify with. And I just I kind of wrote the song from her perspective and how she would be feeling, and they really helps me to, I think, get in touch with that side of myself. So that piece was in the archive. Yeah, so it was my all of my lyrics were inspired by an archive piece of a 17 year old Irish girl who went to a gay bar for the first time in Manchester, and she just stood outside the bar for two hours before she worked up the courage to go in. So it's really, I mean, it's called We Belong, so it's really about finding somewhere that you belong and somewhere that you can identify with. And did you know much about protest music before this project? I didn't know that much about protest music now, but it was kind of my dream project because I'm very passionate about this stuff outside of music.</p>	Participant
<p>I called my piece 'Before we blink'. And it's all about protest music. Well, it's just about protests and like rising up and having some sort of voice and try to protect that voice. And like the song starts off in, you know, quite a sad kind of slow like part trying to like, reflect the the bad things and like, you know. And then in the world and they always seem a bit more quite happy, more fast paced, upbeat to try and be like, This is my voice and I can, you know, predict it out. And I think that's I think I think in terms of like the way that was used to processing. I think that was quite interesting to see. And I did enjoy them. I think I think it's probably the best song I've made this term, so we're happy with it.</p>	Participant
<p>My favorite part is the, uh, probably just the initial when we were jamming around the chords to try and come up with ideas for the making, improving the piece. Um, and also like, I quite like the breakdown section of the piece. Cool. And I like the the solos. I like the freedom that the piece is telling people to have because you can do whatever you want in the solos. And that's what people should do.</p>	Participant
<p>A big highlight for me during this project was hearing so many of our participants singing because, you know, singing is quite a personal thing, I guess. And sometimes it's quite quite hard to, you know, someone's not a singer to get them to open up and and be vocal. But our participants were</p>	Facilitator

really good, like, you know, they they kind of just, you know, started singing and a lot of like collective singing and a lot of chanting. And that was really cool. That was a big highlight for me. Seeing them come out with the shell like that.	
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### D3 - on protest and community

I think it's a really awesome idea, actually like this chance to not use part of history and everything we're making so it can stay relevant.	Participant
I didn't understand the scope of the project and how much sort of resources you have access to. I think it's fantastic. I'm really excited to work with it. Really, really excited.	Participant
For me, the political and sort of socio economic background is really interesting, but also along with the the stuff about LGBT communities and how, you know, it's kind of a damning reflection of like the way we're sort of being separated as it is now.	Participant
Policing and how it is viewed in the community ... I think that's what's piqued my interest as well, because recently I've been looking into it myself and then going, oh, there's a whole archive right now looking to learn the history of things and use creatively. Brilliant.	Participant
I've really, really enjoyed the project because it's made me think about some of the issues that still linger in society, you know, and the different things that you know, we're taught as kids and our perspectives and how it's changed and like how we're kind of really in a sort of renaissance I feel like for talking about these issues since the pandemic and everything, we've become a lot more open and really dealing with a lot more issues. It's definitely sort of made me look at myself in the context of, like all these things, I've been learning as well, you know, things like, well, the song we've made is talking about gay rights and the restrictions that were put on people in the 60s, 70s and how that mirrors today, what we've been restricted with with the pandemic and everything like that. So it's it's really made me consider, you know, just like the human rights of everything and, you know, that kind of perspective.	Participant
I think it's the perspective that I think a lot of people can have and relate to more now that we've all experienced those restrictions. And wen can kind of relate to what the issues were like then and just really sort of expose how awful it was.	Participant
I've really enjoyed getting to know the other people, and I found I'm a lot better at socialising with people than I used to be because I used to be very withdrawn in projects and usually take more of a backseat and not really get much involved. But I found that I am talking to people a lot easier than I used to, and I find it easier to be able to feel comfortable sharing my opinion.	Participant
WHAst was your role in the creative process? Well, at the start I was very	Participant

<p>unsure because I've never done anything to do with songwriting or anything like that before, so I was quite anxious about it and I knew I wouldn't be able to have as much influence on the lyrics because I'm not that good when it comes to writing things down. But I did sit in a lot of the discussions when we was when we was talking about the way, like the route we wanted to go with the lyrics and the different like tapes from the archive that we were listening to. So part of it was quite an emotional process because a lot of the archive footage we listened to was like very interesting and it was quite emotional because it was just knowing how hard it was for a lot of them people around black being LGBT like along, like a long time ago. And even though there's still quite a way to progress, there's still like still some similarities going on today. So I thought it was very interesting.</p>	
<p>Well, the protest song is about LGBTQ and how people really weren't able to come out because they're too scared of what people say. Oh, they could be imprisoned. So we're doing it about that. Basically, we're protesting that. It's not all right. People should be able to be who they want to be.</p>	Participant
<p>So this one, this one, there's a simple kind of mantra that's that's about climate change and caring, caring for the environment and doing that, partly because some people aren't doing that. And then the other the other kind of chant that we did is basically a power power to the people kind of message. And it talks about it's kind of it's kind of criticizing people who hold power unfairly. And there's a whole list. There was a whole list of different, different, different categories of things that we that we want to feel like. We've got an agency in our lives. So it's quite funny. Like we even say they're not they're not your swans, they're our swans in the song.</p>	Facilitator
<p>What's it mean to me? It's lessons. It's this beautiful thing that we've got where we can look and see that the struggles are still ongoing, and we've got this archive where we can look back and see. In 1930, we had 15 year olds who were fighting fascism. And then in the same year, when we've got protests going on and the rise of the far right and you've got young people protesting against that. That's what it means to me. It's lessons to be learned, and it's such a wonderful resource to be able to look back. Yeah, that's what it means to me.</p>	Facilitator
<p>And I think there's also the kind of other element that I thought was interesting tonight witnessing was where protests sits for these young people, you know, and that kind of, yeah, this the archive and as the music and all that kind of thing. But that's about it as the voice of protest that was really powerful and how articulate they are and how nuanced that voice is, you know, it's it's compassionate as well as angry and It's. It feels empowered and they feel like they're they're forward looking. And I think that's the thing, isn't it? You know, this is not an apathetic generation of young people we've got here. You know, these are articulate, smart, worldly wise young people who know what they want to say and the same incredibly powerfully.</p>	Facilitator
<p>What have you enjoyed most? Mainly just getting to meet new people and</p>	Participant

the chance to actually perform again	
I'd like to see a community grow up around protest song and protest music in the North West, and I think it's rife at the moment. You know, there's there's so many, you know, it just the more that we can kind of share this content with this archive of people and get artists engaged with it. Um, and then just opportunities to bring those people together, those voices together. You saw how powerful that is tonight,	Facilitator
I think protest music has changed the way I see protest a bit because now I know that there's lots of different ways to like protest, not just like going out on the streets with like a placard or something.	Participant
[Our song] is called 'Slow down, it's not time yet'. And part of it's basically how the people in high positions, like the members of parliament and things aren't really doing much to like, help the situation and sort of just ignoring it because yeah, about global warming. And the other part is just talking about what's happening to the earth and like things like that.	Participant
It's been good, as with as with anything new there are, there's going to be nerves, but people have. Yeah, they've made us feel welcome. The stuff have been great. There's always been something to sort of work towards, which is which is helped, you know, being part of a team working towards something with yeah, which has made it easier for me than for others.	Participant
The piece that we made was sort of as a McDonald's protest song, and it was based on people singing about how it was based on a folk song to do with people not wanting to have to become miners. And it was just the modern day equivalent that we could think of, and that was the fast food industry. Yeah, and it's about potentially exploitation, working conditions. The culture that exists can exist there. Yeah. And we ain't copping it. We ain't loving it.	Participant
Has it changed the way you think about protest at all? I think it has changed the way I think about protest. It's I always think I think I always thought of protest, as you know, going out in the streets and chanting, but there are other ways to protest, and music is an amazing one of them because songs can spread so quickly. So and have there been any challenges over the last few months of this project? Yeah, there have definitely been challenges. It's just like I said, I can't play instruments, so that definitely sets me aside from a lot of the people here. So sometimes I don't always know what they're talking about, but I try my best and it all comes together eventually. And have you enjoyed working with the other, the other people in your group? Yeah, I've definitely enjoyed working with other people. I've worked with a couple of them before. One of them is one of my quite good friends now. But yeah, it's just been an amazing experience. And then final question, what's been your highlight tapes? Uh, my highlight has been being able to express stuff that I'm so passionate about through music, which is my favorite thing ever. So thank you so much.	Participant
The kind of discussions got a bit more in depth than, you know, at the start, it was kind of just an initial reaction to the sound. But then what we saw in a	Facilitator

<p>few of the groups was we've got we've got a song that addresses Black Lives Matter movement. And I know that the participants had quite an in-depth discussion, and I think the initial session was just them talking about it. So instead of kind of reacting, making music straight away, it was more, how do we want to talk about this? So it's quite interesting, and I think that's really wonderful.</p>	
<p>The first protest song I can think of is Lil Baby - The Bigger Picture, it was around the time when George Floyd was killed and it got millions of and millions of views. And I didn't know that protest could be that big because usually when people think of protest music it can sometimes be boring. It's just people talking about problems. But with these new generations we've made it into something that is actually more listenable, I think. With Lil Baby it was everybody marching and protesting but again making music out of it.</p>	Participant

#### D4 - on feelings, challenges and the future

<p>What did you find challenging? At times it was a little hard because like the footage was so raw and you could just tell like how like passionate they were for like rights and to be able to love who they want to love. And. Yes, I just thought it was quite hard because it was very raw footage. And to find out as well that the Irish woman that we've written one of the songs about is still alive and will actually get to hear the one of the songs that almost made me cry.</p>	Participant
<p>Are you nervous/ excited? I am very excited because I feel like it's been a long time since I've been able to perform and I love performing. I love being on stage, but I'm also very nervous because I've not performed in a while. I feel slightly under rehearsed, even though that's probably just me overthinking it. But yeah, I think it's going to go amazing tonight.</p>	Participant
<p>I think protest music is important because someone can deliver a speech, but there is something about adding music to that, which gives it another dimension which kind of hits home really hard. I think it sort of transcends anything that might be about words. It gets right to the kind of core of feelings and emotions, and I think the young people, some of the protest music we played to them, maybe they weren't aware of, but they leapt straight on this particular recording. I think the ladies called Lucia or Lucia, and she's talking about LGBTQ rights, and that really resonated with our young people. We've got a really diverse group of young people that come to live, and they just leapt on that topic and the words flowed so easily. And I think the end result, the music they've created. They are really emotionally involved, it's had quite an emotional sort of reaction from people when they've heard it. I mean, I think there's something emotional about young people singing anyway, but that's just me. But I think they feel more invested in this because it's a it's a it's a cause. It's an issue that means something to them.</p>	Facilitator
<p>How have you found Demo Tapes so far? Yeah, I've really enjoyed, actually.</p>	Participant

I've got to meet a lot of new people. My confidence has grew.	
What did you find challanging? Like learning the words really? And I'm still struggling to learn the trumpet, but that's just one of those learning words.	Participant
What did you find challenging? You mean, apart from COVID? Yeah, I think that's been one of the things. It's changing locations, moving stuff online, trying to engage individuals and to try and get a feeling for where they're coming from on Zoom can be difficult. So I think that's been that's that's been the main one to tell the truth. It hasn't been many challenges outside of that at all. The the young people and the organisations we work with have been so supportive and so engaged a lot of the time. It hasn't been work, really. It's just been great fun.	Facilitator
What are you most proud of? Oh, the degree of maturity and sophistication in the young people's opinions and their passion to speak up against things that they see as being unfair or just simply not standing up for shit anymore? That's the one going round and speaking to all these different young people who all face different challenges come from different backgrounds. Yet still, there's this like unifying energy to them. Whether like, that's it, enough is enough. That's um, I feel really fortunate to have got to see that.	Facilitator
All through a medium that they're comfortable with as well. But that is the exact reason it's such a success because you can't you can't expect people to talk about just automatically talk about things that they will be interested in, but they won't know it yet, and unless you feed them with what they know and what they love. So I think that's what's really special about tonight.	Facilitator
I'd like to see a community grow up around protest song and protest music in the North West, and I think it's rife at the moment. You know, there's there's so many, you know, it just the more that we can kind of share this content with this archive of people and get artists engaged with it. Um, and then just opportunities to bring those people together, those voices together. You saw how powerful that is tonight,	Facilitator
I want to see the songs released. These are these are amazing things, but let's set them free. But then also, I know we're digitizing a lot of collections at the minute of Lancashire people speaking about about Morecambe over Preston. But Lancaster is a place these local to more music. So, you know, it'd be amazing to to do a follow up. Yeah. With more local content, we've got access to it. So I see this as a start.	Facilitator
I'm Jamie and I am an actor. I studied performing arts at college and I joined More Music recently through Lancashire Youth Challenge as music helps me with my mental health and is a big part of my life.	Participant
My name is Tyler Shepherd and I've been into music for five years now. I started off with drumming, but I'm starting to learn the trumpet and I do some singing as well.	Participant
Are you nervous? I'm good. We we've practiced a lot and we seem ready. You've just got to remember the lyrics. So I'm trying to not forget them. But yeah, they'll be good. I'm pretty, yeah, I'm pretty confident about the	Participant

<p>performance because in the rehearsals, we're doing quite good and I think it sounds really good.</p>	
<p>Are you feeling nervous? Not really. It's just not like, I don't know. I just don't like when I make a stupid mistake because I play the drums and I'm really not in time. I could be way more in time, to be honest. So I I don't like when I'm sometimes out of time. I mean, I don't think too many people realize, but only musical people watching. They'll definitely realize it's a bit embarrassing.</p>	Participant
<p>COVID was a big challenge because, you know, there's so many restrictions on singing while you're wearing a face mask and trying to figure out a structure where you can't see people's mouths and, you know, having to be so far away from one another when music is such a kind of collective thing, isn't it? Really? So that was a big challenge, but it did really well without, you know, they did everything. You know, all the regulations, the process of participants were really good at follow in and bless them. Like, I think they did a stellar job. Really good.</p>	Facilitator
<p>So what were the archives that your group heard and what have you learnt about? I don't know, because we have been so pushed for time that we've just had to kind of get on with it in the sessions. And that is that's something I found little too tricky to make work - finding any any kind of listening time to the archives into the sessions. So we've done a lot of sharing with people like saying, look, this is where to go and look, look for stuff. And before we wrote before we came up with these little tunes, with these little songs, we did sort of send people links to the archive and say, you know, can you find anything of interest here? What should we look at? What should we do? But it just turned out because we only had we only have like an hour together, really. And so we just have to kind of go for it. Also, we had a bit of we had a bit of a kind of COVID wobble. We couldn't get the facilitator here. One night for the night, they were going to give us a bit of attention.</p>	Facilitator
<p>How did you find using the archives? Um, I didn't like it. I thought it was very... I don't like when people like, try and force or push you to make like specific type of music. Um, because it's like I used to come in, you know, just make your own songbook because it was like, you have a specific thing that they make, you have to make music to. And it's like, kind of just make my own stuff. It has to be to this and you haven't thought of it. And it's kind of it's quite limiting, I'd say, because you had to put in the archives. And I feel like, I don't know. I feel like it just kind of limited what we could do. And sometimes it felt unneeded and just like it was just there, didn't really add that much because it was like we had to put it in. So um, but I think on paper, I think it's a good idea because it spreads a good message. But I think, you know, the way it went about, I feel like it was just a bit not lazy, but just unsatisfactory for me. So I was going to make, I think, in the making. Ok, cool.</p>	Participant
<p>I've liked using them more for the idea of the protest rather than the actual use of them in the tracks. I prefer using the protest either in the tracks, because then you can still have your own freedom. Um, I've I prefer that we're in when we're making the song as if instead of having to use samples,</p>	Participant

<p>if we had other challenges, maybe to make the song in five, four or something, because then you can still do anything else you want. Yeah, I just find it a bit funny.</p>	
<p>How was Demo Tapes for you? For me, I feel like it was extremely forced in the way that it was put on, and I feel like I don't know. I feel like we're getting into a very aware and correct society, and I feel like it was quite forced on like it has to be this specific side of what and it was quite limiting and like what you can because obviously it's like an archive. You can, you know, find your own little protest, you've more terrible. It has to be something that is really broad, and I feel like that's really limiting, especially for new people who are getting into, you know, this side of, like, you know, society, I think. I don't know. I feel like it was quite a limiting scope on what a really broad and kind of rich topic can bring to especially music. So I feel like it was quite limiting.</p>	Participant
<p>How could Demo Tapes be better then? I feel like if it was like, I'm obviously the archives is a cool thing, but it was like, find some. You're actually like passionate about like, you know, like, like for me, it might be, I don't know something to do like, you know, my ethnicity or my home country or, you know, for people to be like, you know, gay rights or stuff. And it's like finding that and finding what's actually in your heart you actually care about instead of something. It's like, you know, really broad. And I feel like because, you know, obviously people, you know, those broad topics shouldn't happen, but you're not going to have that same creative drive or passion to make something really good out of it because it's just, you know, really, you know, average. So I feel like if you wanted to make like the best kind of output of like music from us, then, you know, try and give us like something that's more personal instead of just something which is really broad. Ok.</p>	Participant
<p>Um, it's been. I don't know. I think I've lost touch with this project because I've gone through it so long. I think there's a like if you were a new musician coming into this, I think you'd have a very good time because it's like, you know, new artist, but because of the fact that this has propelled me since, like a young age because we've known for so long the like. The options at the moment are very open for me. So this seems more like a downgrade, sometimes because of the fact that I'm doing lots of things. But if you put it in like the whole grand scheme of things, if I did not go to this, my earlier like musical career as such, then I wouldn't be where I am today. But this project, as a lot of the people who I used to be with have left except for obviously the person I'm sitting next to. Um, so yeah, yeah, yeah. So for in terms of that, you know, it's good to meet new people, but I've had a very average experience.</p>	Participant
<p>I'm just really sad that we're not we're not going to be going [to the Central Library gig] because it's like the physical connection to something that is, you know, we're living in quiet digits or this quiet digital connection to it will have. But there's something very physical about what you have in that space and things. And I think there should be something about kind of singing in that space, you know, and kind of fill in that space again and going back and kind of revisited it and and then letting the young people sort of understand the</p>	Participant

<p>kind of group that the grandeur of like, you know, them being part why they're part of, you know, I mean, because it isn't, although it is a digital thing, it's so it's it's also a very physical thing, isn't it? And that they're part of and that people will very much might even go to the archive and access it that way, you know, and I think that's what I'd be interested in with our young people is that it's not just going to be a link on a website, it is part of something that's incredibly real, you know, and it sits within all these amazing other things, you know, and books and pictures and images. So that's where I'd like to see. Is that physical connection to it, what they're part of and the bigger picture?</p>	
<p>Over the last few months, we've not really had too many challenges. I think it's literally just been well. I mean, the only real challenge is because we're in the middle of COVID 19 a couple of times where we've had access issues or had to maybe cancel sessions myself. I had to turn around on the train on my way up to Morecambe because, yeah, there were restrictions announced by the government while I was on the train. So I turned back around at a nice time at Lancaster Station came back, but the team had it going and Morecambe Bay anyway, so they really still smashed it, really. But other than that, I don't think there have been any restrictions, particularly, you know, everyone's really used to working online as well or dual delivery. So yeah, there's no it's only been us facilitators that have struggled. The participants haven't at all. They've just rolled on really strong!</p>	Facilitator
<p>How have you found the sessions? Yeah, really good. It's been difficult because Lyve is a choir that's been around for a number of years, and we've always been able to meet in person and sing for two hours. And then obviously, of course, the the last 18 months of our lives, we were online for a little bit trying to maintain a choir virtually, which was interesting. So what has been amazing is demo tapes arrived at a time when finally we could come back and rehearse in a very limited, distanced way. So it's the first time the participants have heard each other's voices because that's something you can't do in the virtual world. Everyone has to sing in their own little isolated bubble. So being able to come back in the room and actually do it together on a really interesting project has been doubly fun.</p>	Facilitator
<p>Challenges? Maybe to do with it or anything, I gather there was some that we did face challenges along the way with COVID and having to switch between being here in person, which is really easy. You can just you can say things without the difficulties of an internet of connection, and it can just be a really personal, really. You can just be a really personal creative process, but then we've had to do things by emails on Bandlab, which is a great read, which is a great platform, but it's still not as good as being here in person.</p>	Participant
<p>How was the project for you? I would say it did take me a while. To me, a little bit of time to actually really get my head around what it was. It was so open ended at the beginning. I was, you know, was going with it. But then the more it was just one of those things, wasn't it? The preparation was during lockdown. And it could only be clear what it was, what it was when we got in a room of people.</p>	Facilitator

