

ready to be heard.
ready to be heard.
ready to be heard.

EVALUATION OF

**breaking
the
record.** ⚡

CHANGING THE TUNE FOR
YOUNG WOMEN IN MUSIC.



**GIRLS AND YOUNG WOMEN'S
MUSIC DEVELOPMENT
PROGRAMME 2019 -2021**

by the Breaking The Record team

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EVALUATION OF



**GIRLS AND YOUNG WOMEN'S
MUSIC DEVELOPMENT
PROGRAMME 2019 -2021**

**Evaluation by Christine Spriggs
Design by Mathilde Bellec**

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Photo: from the 'We Are She' video, produced by Jazamin Sinclair



Photo: Rachel Brewster, Little Vintage Photography

foreword.

Ready to Be Heard is our *Breaking the Record* report on both girls and young women's and professional female musicians' experiences of the barriers and issues they face or have faced in terms of gaining access to and involvement in the the music industry. As someone who set up an all-female band with my sister and has spent most of my adult life working in music and the creative arts I have lived experience of the barriers and issues girls and young women have faced and continue to face as they try to make a start in and 'make it' in music.

Later, as I worked in creative development I also started to observe that gender imbalance and stereo-typing started really early on.. Those great music projects I was supporting had far more young male involvement than female. The boys seemed to be more confident to pick up an instrument or form a band. The girls were often relegated to backing vocalists - if they got a chance to get on the stage at all... This was my anecdotal observation of course, but one I felt I couldn't ignore and had to explore.

After five intense years of developing female-led music projects aimed at encouraging girls and young women to develop their music-making the result is *Breaking the Record* - our female-friendly music programme that creates a space that women of all ages are encouraged and supported to come into where they can feel safe, supported and be heard.

Breaking the Record aims to address the elephant in the rehearsal room: the music industry's gender imbalance, inequality and stereotyping.

This report seeks to gather and share evidence from our recent *Breaking The Record* programme highlighting those issues and barriers and suggesting recommendations to address them.

Christine Spriggs

**BREAKING THE RECORD
DIRECTOR & FOUNDER**

WITH thanks TO

All of the amazing girls and young women who've taken part in our first 2 programmes.

Music Tutors

Jennifer John
Kaya Herstad-Carney
Genevieve Lamb
Cath Hurley

Images, films and videos

Jazamin Sinclair
Rachel Brewster

Our team from our pilot project - Banging' Pans

Meike Holzmann
Muireann McDermott Long
Laura Orchard
Lucy Graham

Women musicians who mentored our girls and young women during Threshold 2019

Rachel Jayne
Nikki Milla
Jo

Lizzie Watts - The Hive
Erika Rushon
Fiona Shaw at Wordscape
Craig and Chris - Future Yard
Alicia Smith - Culture Liverpool
Sarah Lovell - LCR Music Board

A huge thanks to you all and hope to see and be with you all again really soon.
Christine, Tilda, Isabella and Kristiane - the *Breaking the Record* team





NOTE ABOUT

the report writer

Christine Spriggs is a published songwriter and has been in bands performing across the UK. She worked for Youth Music as the North Regional Executive Officer 2003 -2010 before moving on to develop a highly successful freelance career as a creative producer and consultant. Before that she was the Education Manager - Royal Liverpool Philharmonic Orchestra delivering the education programme across the region. After leading on children and young people music-making for some 20 years, in 2016 she decided to develop a music-making development programme with the key purpose of encouraging girls and young women to enter the world of learning to play and make music. This was based around the idea that they might enjoy learning in all-female settings. The Breaking the Record girls and young women music programme is the result of that idea.

MEET THE

breaking the record

TEAM



MATHILDE BELLEC

Early 2019 I came across an ad for a music training programme for young women. I had recently moved from France to Liverpool and was looking to grow my network and find new opportunities. I had stayed away from music for too long, losing touch with my passion for it. This programme made me go back on stage years after my last gig. It made me work on my songwriting, start sharing my songs with the world, and set up as a freelance marketing consultant in the music sector. It is safe to say that this programme made a difference to me. In 2020, it was a pleasure to get involved in another way, to use my skills to promote this initiative so it can benefit other girls and young women, and to develop the marketing strategy for the new version of this project.

It's about giving back and empowering girls and young women with ambition and talent to keep dreaming.

KRISTIANE SULEK

While in my final year at university, I stumbled across an article targeted at young women looking to gather skills in the music industry. As a soon-to-be graduate daunted by the concept of the working world, I couldn't have found it at a better time. The programme brought me back in touch with my love for music and provided me with real working experience. From photography to songwriting and even a performance at Threshold Festival 2019, I learned so much about the industry from all angles. I was honoured to assist with the launch of Breaking the Record 2020 in the creative branding and marketing process. I continue to learn so much from this programme and the incredible women that bring it to life.



Here's to making real change in the music industry and amplifying the voices of women everywhere!



ISABELLA TAYLOR

While studying Fine Art, Breaking the Record gave me an incredible opportunity to learn about the music industry from the inside out. I learned how to play bass, skill I didn't even know I wanted to learn, alongside a range of inspiring women. They taught me creative methods, inspired me and gave me confidence to learn new skills and perform at Threshold Festival in 2019. As the new project came around, we were given the opportunity to further develop the program. I have worked on branding, design and have loved being a part of the conversation around such an exciting program. Breaking the Record has brought together like-minded women to help bridge the gap across genders in the music industry.

We aim to inspire young women in Liverpool by shining a light on what Breaking the Record has to offer.



THE
breaking the record
PROGRAMME

Breaking the Record is a high-profile accessible high-quality music-making workshop programme supporting ways into music-making, developed in consultation with girls and young women from around the Liverpool City Region.

In 2020-21 *Breaking the Record* worked with a core of 40 girls and young women aged 16 - 25 across the Liverpool City Region to deliver a project aimed at supporting the next generation of Liverpool City Region girls and young women interested in beginning and/or developing their skills within the music education or music industry sectors, and supporting professional and aspiring women musicians and creatives to progress in the music industry and education sectors by offering a structured action learning continuing professional development/skills development programme, networking and mentoring and performance opportunities.

We also highlight the work of emerging female musicians and music industry professionals. In 2021 this culminated in a major female participant-led event in the Liverpool City Region in 2021 alongside other performance and event management opportunities at festivals and events.

Our project celebrates women's now+future music-making and women's campaigning role within social change because we know that music has the power to make change happen for the next generation of girls and young women. The music industry is a vital and growing area of our economy, but gaps exist between music education and the industry. Girls and young women and those from diverse backgrounds face barriers to getting a job in the industry, particularly if they live outside London or have limited financial means. Those in the music industry are concerned about the talent pipeline and workforce diversity, yet there are plenty of young people from all kinds of backgrounds making music. Girls and young women are demanding their place in the sector.

THE
three
COMMISSIONS

Breaking the Record delivered our programme during the Covid-19 by commissioning 3 female music industry professionals. They ran discreet but interlinking projects. Our aim is to build on this for our future work.



COLLABORATIVE VIRTUAL CHOIR CREATION

JENNIFER JOHN

Award-winning composer, vocal coach specialising in artistic development, singer/songwriter, creative director and music mentor. Singing lecturer working nationally in the UK (Royal Academy of Music, Royal Northern College of Music, BIMM, LIPA). Creative Director and manager of vocal ensemble *Sense of Sound Singers*. Has successfully secured collaborations with Damon Albarn, Seal, Jon Bon Jovi, Paloma Faith, Blossoms, Yoko Ono, Massive Attack, and The 2019 Netball World Cup.

Jennifer John led a collaborative virtual choir creation with 30 Liverpool City Region girls and young women. The choir was recruited successfully via our original recruitment plan. The project entailed a number of Zoom **discussions about female empowerment and equality**, the results of which were collected and created into an original choir piece composed by Jennifer as the conduit for the girls and young women's contributions. It was entitled '**WE ARE SHE**'. The composition was then turned into a virtual choir performance featuring all of the girls and women who have taken part. Given the current restrictions, all the recording process had to happen remotely. This video was produced by another creative female from the Liverpool City Region: Jazamin Sinclair, who made our wonderful film of the song.



In this weird and challenging time, to have a safe space to have conversations about identity and community that we all wanted to have - to discuss how we see ourselves and how we would like the world to see us - that was such a special experience. It was comforting at first, but then it became so empowering to have women from such diverse backgrounds vocalise their stories and, with Jennifer's patience and guidance, embrace themselves and their power. I know the song will encourage women to do that more.

Emily
CHOIR PROJECT PARTICIPANT



Kaya Herstad-Carney worked with Genevieve Lamb to deliver an artist development workshop series and masterclasses.



ARTIST DEVELOPMENT PROGRAMME
KAYA HERSTAD-CARNEY

Musician, songwriter, vocal coach, festival promoter, and Artistic Director of Threshold Festival. Head of Singing (Bárdar Academy), Senior Cross Disciplines Lecturer, Artist Development, Voice Tutor and Vocal Specialist at ACM. Lecturer in Popular Music University of Chester in bands/ensemble skills, vocal studies, business, music technology and research modules. Visiting Lecturer for University of Liverpool: Research interest in vocal acoustic, singing technique. She performed alongside Brett Andersson (Suede), Noah and the Whale, John Grant. Her songs have been played on MTV, Radio, TV and feature films, nominated for 5 awards. Qualifications: MA+BA (Hons), HEA, VIP, SLS, 2 HE diplomas.

ARTIST DEVELOPMENT PROGRAMME
GENEVIEVE LAMB

Producer and performing musician for 29 years, as a saxophonist and flautist and occasional pianist and singer. Most notably she has performed regularly with US hip hop/reggae group Michael Franti and Spearhead and The Beatles associate, Jackie Lomax. Teacher and mentor for 19 years in wide range of educational settings, secondary schools and open workshops, Edge Hill and Liverpool Universities. As a promoter, she established not-for-profit jazz promotion agency Parrjazz 13 years ago. Parrjazz has been instrumental in rejuvenating the Liverpool jazz scene alongside bringing over Grammy award-winning acts from US such as Snarky Puppy.



The course supported 9 girls and young women to:

- ⚡ Make relevant and effective goals and plans towards achieving and managing the time schedule for these (personal and professional planning) via mentorship, webinars and self driven tasks through the tailored workbook.
- ⚡ Prepare and/or improve professional presentation skills, including social media and web presence, promotion and communication skills and awareness/development in skills such as songwriting, harmony and production
- ⚡ Understand ways to generate relevant income streams

The course offered training, mentorship and performance opportunities for young women and non-binary people forging a future in the music industry - one with more diversity and equality. It empowered young women who are music makers or potential music industry people in order to break down barriers on their own terms through training, masterclasses and mentorship on a one-to-one basis.

The emerging artists were 16+ and at a level where they need help to get to the next level where they start earning money and/or build a fanbase for a sustainable career in music with control over their own goals and confidence to build a better music industry.

The course also included:

- ⚡ School resource pack - How to support young women in a music career
- ⚡ Emerging artists training and promotion workshops and masterclass series
- ⚡ New Music Leaders' Training
- ⚡ Opportunity to Showcase at Threshold Festival 9/10th April 2021
- ⚡ 1-2-1 Mentoring

Catherine Hurley from Future Yard/Most Deffo delivered a commission for *Breaking The Record* for girls and young women part of Future Yard's training programme Sound Check, designed to introduce young people to the skills they need to pursue careers in the live music industry focusing on technical production and live event management.



EVENT TRAINING PROGRAMME SOUNDCHECK
CATHERINE HURLEY / FUTURE YARD

SOUND CHECK is a training programme from Future Yard, designed to introduce young people to the skills they need to pursue careers in the live music industry. From sound engineers to festival bookers, lighting designers to concert promoters, the programme introduced participants to the range of job roles and skills you need to make your career in the live music industry.

Based at Future Yard's new venue in Birkenhead - one of the most deprived towns in the UK, Sound Check supports young people to build their skills and knowledge in a real industry setting. A core programme of workshops runs alongside the opportunity to gain hands-on skills at live events.

The programme focused on two areas:

- ⚡ Technical Production
 - ⚡ Live Music Event Management
- followed by an Independent Group Project, in which participants utilise their new skills to deliver their own live event.

The programme was delivered by Future Yard's hugely experienced team of tutors and boasting a broad range of guest speakers from across the industry.



Photo: Robin Clewley

It's great to get some hands-on experience on the sound and lighting desks. This course has been taught well and I have gained experience on the technical side in a relaxed, real-world environment. I would recommend the Sound Check programme because it's a well-rounded course, with technical, marketing and branding as well as the hands-on skills required to break into the sector.

Katie
SOUNDCHECK PARTICIPANT



THE VOICES OF

ready to be heard

GIRLS AND YOUNG WOMEN

Breaking the Record has been incredibly beneficial for me as a musician and as an individual, especially during the tricky situation at the moment. They have helped me set myself goals to work towards and stay motivated, which is a major thing, as well as insightful guidance.

Sarah
ARTIST DEVELOPMENT PROJECT PARTICIPANT

It has pushed me to apply for things and thinking: I will do this.

2020 PARTICIPANT

Being a woman in anything, you have to know everything about it in order to be valid in it. I kind of had the pressure to know everything technical, so it was quite hard to be confident.

2019 PARTICIPANT

Being involved in *Breaking The Record* has been an amazing experience. I feel like I have learnt a lot about the music industry. It has also allowed me to come into contact with amazing music professionals and gain expert advice from them which has definitely helped me.

Kelly
ARTIST DEVELOPMENT PROJECT PARTICIPANT

I got my inspiration for music from my family, so if you have no one around you doing it, it can be quite difficult to get into music. I think more exposure to music and it becoming a more welcoming environment rather than an intimidating one would really help.

2019 PARTICIPANT

I definitely have not had such practical and proactive advice before.

2020 PARTICIPANT

I felt like I was on my own in highschool when it came to playing the guitar and singing, because it was predominantly boys. Thanks to this programme, I got to meet multiple women in this industry.

2019 PARTICIPANT

The rhythm of meeting with a group of people every week, knowing that it is going to happen, really is something that I needed because I left music on the side for a long time. And also just meeting people with common interests and building a network.

Mathilde
2019 PARTICIPANT

Thanks *Break The Record!* This has been such a difficult year and easy for me to hibernate from the world. With the positive guidance from the team, I have been supported and pushed further than I thought I could be. The accountability has been really good for and made sure I got important things for my career in motion.

Amber
ARTIST DEVELOPMENT PROJECT PARTICIPANT

KEY BARRIERS FOR

girls and young women

GETTING INTO MUSIC

TOO FEW FEMALE-FRIENDLY
MUSIC PROGRAMMES

FEAR OF NOT BEING
TAKEN SERIOUSLY

A LACK OF CONFIDENCE THAT
GIRLS AND YOUNG WOMEN
CAN MAKE MUSIC

LACK OF VISIBILITY AND ROLE MODELS
IN FESTIVAL HEADLINERS
INDUSTRY ROLES STAGGERINGLY
DOMINATED BY MEN



BREAKING THE RECORD

measures up!

Youth Music ask the organisations they fund to create and choose a different number of outcomes. Outcomes are the changes in skills, knowledge, or behaviour that are predicted will happen as a result of the activities delivered. They are the specific positive changes that *Breaking The Record* has aimed to achieve for the organisation, workforce, target client and customer groups, the wider sector, communities and stakeholders.

Using words that indicate the direction of change, e.g. 'improve', 'increase', 'enhance', 'raise', 'strengthen' etc. that address a single, specific change, rather than a group of related changes or a large, complex change helps us to track our progress with clarity and bring together the evidence we needed to gather.

At the start of our programme we polled all 120 participants about the issues they faced with their music making. Responses included:

- ⚡ Too few female-friendly music programmes
- ⚡ Many girls and young women lack of confidence that they can make music
- ⚡ Fear of not being taken seriously
- ⚡ Lack of visibility and role models eg Festival headliners and industry roles staggeringly dominated by men

OUR CHOSEN BREAKING THE RECORD OUTCOMES

⚡ Outcome 1

Increase girls and young women's and aspiring female musicians' knowledge of career paths and access to progression opportunities within the music industry

⚡ Outcome 2

Enhance participants involvement in shaping the way forward for girls and young women's music-making (in the Liverpool City Region and beyond)

For both outcomes, the indicators we were looking for that positive change was occurring and the evidence to prove this was happening is discussed in more detail below.

EVALUATION METHODOLOGY

We collected information about participants' involvement in:

- Music-making
- Knowledge of career paths and access to progression opportunities within the music industry for girls and young women
- Their aspirations – musically and more generally
- Their thoughts on developing leadership skills
- How they were feeling more generally in terms of their general well-being

We did this by:

- collating the number of girls and young women who took part in the programme: 33 who participated right through the programme
- asking participants to fill in surveys about their own distance travelled – taken at project start and end
- asking participants to keep their own creative activity journals – online and offline
- asking workshop leaders to keep their own creative journals – online and offline
- interviewing participants via Zoom meet ups and in writing
- collecting quotes
- collecting samples of participants' music making and creative activity
- asking music leaders and other professionals involved in delivery for their reflections on all relevant aspects of the programme – gathered via quotes, short films etc
- finding out a bit about participants backgrounds and some of the challenges they faced generally (around things like diversity, disability disadvantage and well-being etc)
- finding out what kind of music girls and young women liked
- gathering information about the programme from the wider Liverpool City Region music industry sector
- ensuring we were able to create moments of celebratory performance that we shared widely



The first Breaking The Record online choir session



STRENGTHS AND LIMITATIONS TO THE DATA COLLECTION

Of course, this whole programme had to be shifted to being delivered entirely remotely so this has restricted both the quality and the quantity of the data we have been able to collect and analyse.

We had to completely re-design our programme as a result of COVID-19. It meant we could no longer offer face-to-face work with girls and young women, and we were acutely aware of increased pressures on girls and young women already dealing with the impact of 10 years of austerity, cuts to youth services and access to music and creative activities. We were very worried about girls and young women’s mental health and how they would cope with social isolation and worry about family, studies and missing friends etc.

The *Breaking The Record* team pivoted as an organisation to deliver our programme successfully online and we seemed to have managed to reach girls and young women in a profound way that they appreciated very much. The *Breaking The Record* trainees have been vital in ensuring that girls and young women’s voices are heard more strongly than ever before. We will continue to support girls and young women’s voices at every level of our organisation so this work continues to have a strong positive impact on the quality of *Breaking The Record*’s work and improve access to musical skills development for Liverpool City Region’s girls and young women. We will continue to advocate about the work of our *Breaking The Record* trainees internally, externally and share it widely. We will also continue to support our programmes being led by the girls and young women themselves.

We are proud of what we have been able to achieve in terms of further developing our understanding of the issues facing girls and young women in terms of their music-making during this pandemic and overall the amazing amount of positive change we have been able to see and share within the sector and beyond.

And we feel we can definitely say that we have gathered the evidence we wanted to prove that positive change happened for the girls and young women who participated in this programme.

Links to the evidence can be found throughout this report and in the overall Youth Music Evaluation reporting.



Photo: Rachel Brewster, Little Vintage Photography

Breaking the Record Main Programme Survey
of 33 girls and young women who completed involvement in the whole project

Statement	Project start	Project end
Me and my music		
Music allows me to be creative	73%	100%
I am good at making sense of what other people are expressing through music	57%	75%
I can express my thoughts and emotions through my own music	42%	56%
I am committed to making my own music	24%	45% (strongly agree) 45% (somewhat)
'Are there opportunities to make music in your local area?' Response YES	38%	60%
I have a musical qualification	60%	65%
I would be interested in teaching music and/or passing on their skills to other young people	55%	65%
I have a strong voice and influence in the Liverpool City Region in terms of my music industry aspiration	25%	35%
I have taken part in music-making workshops	62%	88%
I have taken part in a Youth Music supported session	50%	100%
Well-being		
I have been feeling confident in this last month	22%	35%
I have been feeling relaxed in this last month	0%	0% (strongly agree) 47% (somewhat)
I am interested in new things	50%	60%
I know of a youth worker in my area	50%	50%



Taken together, do our Outcome Indicators show that our programme has helped bring about each intended outcome?

Overall, we would say that yes, our programme has helped us reach both of our intended outcomes.

Outcome 1

Participants feel they are supported and signposted onto industry placements/mentoring opportunities

Evidence: Amber Kuti (participant on the Artist Development programme)'s 12-month action plan

Music tutors actively gather information regarding progression opportunities. They are able to signpost participants to increased range of music-industry or music-industry-related opportunities.

The group are working towards their own show at Future Yard on 29th May. They are working as part of the team, fulfilling the following roles that they have chosen: Katy - event manager, Ellie - booker, Vuyo - Marketing manager. Alongside their chosen roles, they are also given further opportunities to shadow our tech team at a number of performances. All three of them have gone from having no knowledge of lighting and sound technology to gaining a great deal of confidence using the equipment and with guidance and support from our tech team, they have each mixed live sound and created suitable lighting for a number of acts. All three participants have displayed strong leadership qualities and take the responsibilities of their roles very seriously, demonstrating a real enthusiasm to be able to deliver their event. They have also made a lot of enquiries about opportunities post-Sound Check, which is incredibly promising. We are very much looking forward to building on their successes on the next intake of Sound Check.

Cath Hurley
SOUND CHECK PROJECT MANAGER



Photo: Future Yard

Project establishes new nurturing links with industry-partners

We have created at least 5 jobs, placements, progression, volunteering and mentor opportunities with *Breaking the Record*, Sound Check, Future Yard and Bloom since we started this programme. Music-tutors written evidence of new progression opportunities discovered and developed for participants eg. music- industry/music-industry-related companies/individual professional musicians.

We have a wide range of written updates about new industry partnerships and examples of how they are developing and growing.

Outcomes have included :

One participant gained 500 followers in a week of setting a social media goal and following the advice from mentor sessions, and ALL participants have increased relevant following and improved content on social media and websites.

One participant received "spotlighted new artist" for an indie label

One of the participants had a professional release

three of the participants' songs written during the project will be showcased as part of the online Threshold festival in April.

One participant has done three live streams in the process

One participant has been inspired to start further training

One participant is applying for funding this year to complete her project.

One participant managed to quit her work in care to go for music full-time

Kaya Herstad-Carney

MUSIC LEADER FOR ARTISTS DEVELOPMENT PROJECT

Conclusion

We have definitely increased girls and young women's and aspiring female musicians' knowledge of career paths and access to progression opportunities within the music industry.

But there's still some work to do to get more girls and young women responding positively to the statement 'I am committed to making my own music' as only 45% strongly agreed when we polled them at project end (although 45% quite agreed).

You can find links to the recordings of all artist development webinars and choir sessions [here](#).



Photo: Future Yard



⚡ Outcome 2

Enhance participants involvement in shaping the way forward for girls and young women's music-making (in the Liverpool City Region and beyond)

⚡ Girls and young women feel they are taking key role in how the new programme is developed.

Tutors and participants can outline ways in which CPD/training has influenced or improved their practise, and give examples of how they've applied it in their work (tutors) or how it enhances the experience (participants).

Participants reflections at project start and finish on their general confidence and in session leadership improvement resulting from music tutors.

Filmed footage of girls and young women leading elements of the programme including music warm up sessions, event management, marketing and comms.

Participants interviews that discuss their increased confidence in general and in leading networking sessions specifically .

We have included quotes, links to interviews, films, webinars, examples of students creative work-plans etc, that show the evidence that we have delivered on this important outcome, but we know this is just the start with much more to do and much further to go - see [What's Next](#).

Here is an important piece of evidence for this:

The reception at the ONE DAY LCR (@oneday_lcr) women's leaders event held in early March to celebrate International Women's Day for the world premiere of WE ARE SHE - the co-produced song that was culmination of the Collaborative Virtual Choir Creation project, as part of which girls and young women had been asked to talk about the issues that affected them personally and as girls and young women trying to find ways into the music industry.

The response from the assembled group of some 60 women leaders and politicians from that event was rapturous and really helped to raise the profile of these wonderful talented girls and young women and of our *Breaking The Record* programme too!



Wordscape @wearewordscape · 13 mars

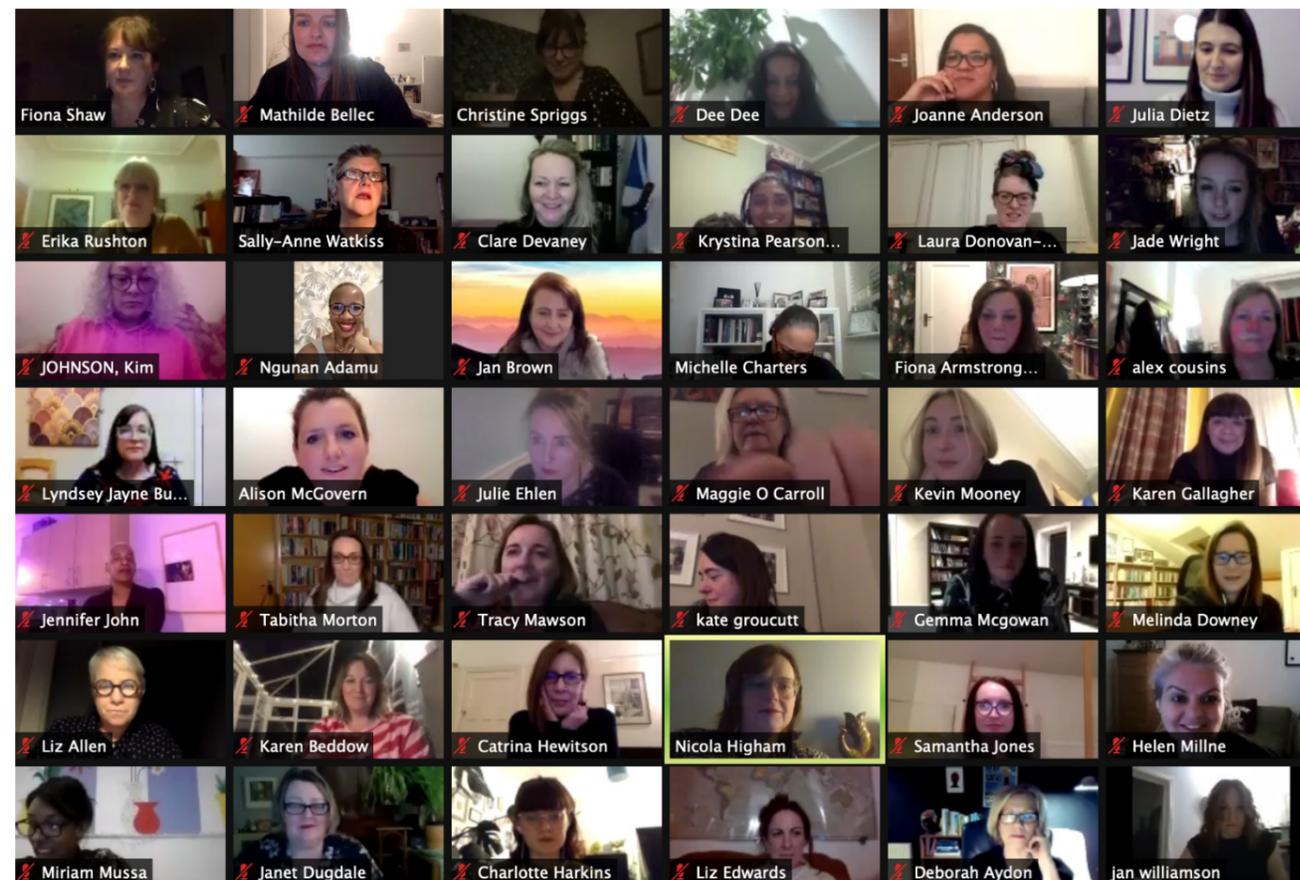
...

Heard a preview of this on Thursday evening as part of the @oneday_lcr event, and it's beautiful. Haunting and powerful. Have a listen...

The One Day Event was Chaired by the **Shadow Secretary for Culture Media and Sport - Alison McGovern MP**.

Others present at this One Day event were:

- Kim Johnson MP - Liverpool Riverside
- Janette Williamson - Leader Wirral Council
- Joanne Anderson - Candidate in Liverpool Mayoral elections
- Lynn Collins - NW TUC
- Maggie O'Carroll - Director The Women's Organisation
- Alicia Smith - Culture Liverpool
- Sarah Lovell - LCR Combined Authority - LCR music Board Convenor and many other women leaders from across a wide range of sectors and from across the Liverpool City Region



from the One Day LCR online event

Conclusion

Encouraging and supporting more girls and young women into leadership roles and being confident to define their own future lies at the heart of this work. We feel that we have achieved the aim of this outcome but there is so much further to go as we have begun from such a low start. See [What's Next](#).

What could be the reason for any anomalies?

The project has had some fluctuation in involvement in each strand for a wide range of reasons. Girls and young women's own personal well-being has been a key issue and a large number of the participants have talked about having feelings of isolation and uncertainty in these difficult times we are living in. We feel that has definitely accounted for variance in terms of levels of involvement in music-making for some participants .

Other issues are ones we have been acutely aware of since before the pandemic and our worry is they will only be exacerbated by the pandemic and for girls and young women in particular.

For example 65% of girls and young women we polled had a musical qualification but 65% felt they did not have a strong voice in music-making in the LCR. We wonder if that could be a reason for the levels of frustration we come across from girls and young women we have listened to who lack confidence in being able to make it in the music industry.



key findings.

We found that:

1 Girls and young women enjoy learning from professional female tutors.

Why?

- ⚡ They feel respected and listened to. They feel heard so they feel comfortable
- ⚡ It is fun to be learning in female-friendly spaces - online and offline where there is a positive peer to peer vibe
- ⚡ There is space to explore sometimes difficult issues in a truly supportive place

2 A lack of confidence is a major barrier for girls and young women getting started or moving on with their music-making

The course has been really useful, because some people don't have the confidence when they are younger to go on a creative path.

Kaya Herstad-Carney
ARTIST DEVELOPMENT PROGRAMME MUSIC TUTOR

3 Girls and young women's mental health and well-being

Girls and young women are facing so many pressures. Everyday sexism, fear about not being safe simply going out and about, a volatile external environment, technological and social change - in particular social media - are all linked to their well-being. Listening to music makes most young people feel happy; and the effects of making music are even more powerful than listening to it. Girls and young women are deploying music to articulate and communicate their thoughts and feelings. Music helps to form friendships which results in an increased sense of belonging. Those who regularly make music feel more in control of their future. Girls and young women are using music as a tool to support their well-being. This could have greater impact if more parents, educational institutions and policy-makers did the same.



4 A myriad of creative skills can be and are being developed through empowering girls and young women's involvement in music projects

Skills such as design, branding, event management, blogging, video, photography etc. are being developed, in addition to the music-making, composition, and music production.

5 Professional female tutors gain immensely from supporting and teaching girls and young women and through reflection on their own music-making have developed their own learning and practise

I have gained confidence in my ability to adapt to extreme circumstances. In providing mentorship throughout a global pandemic, I have had to evaluate the current restrictions and climate and adapt professional advice accordingly to maximise development and time management in extraordinary circumstances. I have realised that I have a strength in encouraging a positive mental outlook and that helping others is a deeply rewarding experience for me.

Geni Lamb
ARTIST DEVELOPMENT PROGRAMME MUSIC TUTOR

6 Diversity is key to girls and young women's future music-making, campaigning and social change is high-lighting issues of access. And yet, music has the power to make change happen for the next generation of girls and young women

The music industry is a vital and growing area of our economy, but gaps exist between music education and the industry. Girls and young women and those from diverse backgrounds face barriers to getting a job in the industry, particularly if they live outside London or have limited financial means. Those in the music industry are concerned about the talent pipeline and workforce diversity, yet there are plenty of young people from all kinds of backgrounds making music. Girls and young women are demanding their place in the sector.



Photo: Rachel Brewster, Little Vintage Photography



musical genres

GIRLS AND YOUNG WOMEN ARE INTO

INDIE-ROCK

DUBSTEP-DANCE-EDM

ROCK-METAL

POP

FOLK

URBAN-HIP HOP-RAP

BEATBOXING

JAZZ

COUNTRY-ROOTS

GRIME

WORLD MUSIC

ELECTRONICA-TRIP HOP

RNB-SOUL

case study.

AMBER KUTI

About

Amber, 25

Singing teacher, performer, session singer. Full-time self-employed musician for 2 years.

Background

Amber started singing in school. Her music teacher encouraged her to persevere. She did performing arts at GCSEs and carried on to do pop music at University.

I was super super shy as a child, so I needed a lot of pushing to be able to sing in front of people.

Activities

Amber took part in two *Breaking The Record* programmes: the collaborative virtual choir creation, and the artist development programme.

Challenges

She mentioned two challenges:

- one with herself, which is her self-belief and **confidence** levels
- one in the music industry, which is **finding the right places and people to ask her questions**

Breaking The Record definitely helped with my own challenges around self-belief and confidence, because it definitely got me to start, force me to go back over my songwriting, push me. The project managers helped me with my confidence on my songwriting and were good mentors in terms of just being able to listen to it and give me some positive reinforcement. I was able to ask the questions I had about the music industry and didn't know where to go to get the answers to, and talk to them about specific areas that I hadn't been taught in my training.

Covid-19 crisis

Due to Covid-19, Amber had to go into care work for financial reasons because she could not receive any government help. *Breaking The Record* helped her to see other revenue streams from music.



Photo: Jazamin Sinclair

I have had a bit of a roller coaster of a ride with my voice, because I had an operation for a cyst on my vocal cord in 2018. I was only starting to feel confident again with my voice when lockdown happened. I had a shock realisation that my income was really mainly performing. Everybody else was able to make music and record from home. I was feeling quite disheartened and down about everything. I definitely felt like the rug had been pulled from underneath. But with the support of the *Breaking The Record* people, it did help me to see new ways of making music.



Outcomes

Amber learned new skills, including how to prepare an Electronic Press Kit. She benefited from the webinars, specially the one with Denosh Bennett. But what she loved the most was having a mentor.

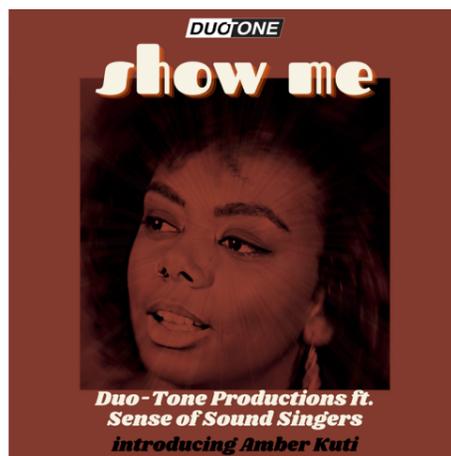
Having a mentor forced me to actually get stuff done that I would have just put on the back burner. To have a clear timeframe was really good for me, and it will be beneficial for me in the long run.

Goals

The next chapter now for Amber is top-line writing and songwriting.

Songwriting and earning money from royalties is completely out of my comfort zone, but I am trying to use the tools that I got from this last year and try and use this new thing as another revenue stream.

She co-wrote the disco track SHOW ME, with Liverpool singing ensemble Sense of Sound Singers and dance music label Duo-Tone. It was released on all streaming platforms in March 2021.



Click on the artwork to listen to the track

Amber Kuti

www.amberkutimusic.com

www.facebook.com/amberkutimusic

www.instagram.com/amberkutimusic

what's next?

Our aim now is to build on this important work..

⚡ We want to continue our core music industry access work targeting girls and young women living in areas of disadvantage in Liverpool City Region onto our programmes

⚡ We want to continue to signpost girls and young women who feel ready onto next level activities with their own music-making, onto festival line ups and into jobs, placements in the sector

⚡ We also want to have a strong focus on leadership for girls and young women

⚡ We want to continue our core music industry access work targeting girls and young women living in areas of disadvantage in Liverpool City Region onto our programmes via referrals, tasters drop-in sessions taking time to 'get to know' participants and building trust with them.

Again we want to reach girls and young women aged 16-25 (some of whom have developed their skills on our current programmes) plus 3 new Breaking The Record trainees to take part in our next 12-month programme supporting them to develop relevant 'next-stage' career-focused activities including workshop leadership, performance opportunities and as mentors, where appropriate, to core girls and young women.

The music tutors will again deliver high-quality accessible music-making sessions for girls and young women including sessions in composition/music-technology/rapping/DJ'ing/recording/digital-production/performance/music-related skills-development e.g. setting up a record label, marketing+promotion, event management etc.

⚡ Future work will build on the important links we are already making within the Liverpool City Region music industry (with Future Yard, Threshold, LCR Music Board, key professional artists like Jennifer John and others and within the music education sector. We will continue to work with professional female gigging musicians/DJ's and/or music industry professionals (live sound engineer/music bloggers) to ensure next stage activity and learning about the industry, plus Q+As/feedback about their own music-making etc. signposting participants/EFMs onto 'next stage' activities:college-courses/mentoring continues.

⚡ We will encourage all participants on our future programmes to engage with young women's leadership opportunities working with Dr Fiona Armstrong-Gibbs Senior Lecturer, MBA Scale Up Programme Manager School of Leadership and Organisational Development and by signposting Breaking The Record participants and Trainees onto applicable women's leadership courses at The Women's Organisation's to support the development of at least 5 girls and young women to develop next level leadership skills.

Our project will promote personal development, confidence, resilience, communication skills, improve self-efficacy, self-esteem and provide opportunities for participants to have pleasurable, fun involvement with music-making. We will give a platform to North West girls and young women and emerging female musicians giving them 'a voice', access to music-making and a meaningful involvement in the creative arts.

In addition to this, *Breaking the Record* is beginning to look beyond the Liverpool City Region and start to think about links in other parts of the UK - working with other young peoples music industry projects to offer help and support in how we have developed our girls and young women work and why this is important.

And beyond the UK, we are looking at possible links in Europe and other parts of the world where we have links to consume to champion this vitally important work internationally - watch this space!



THE
girls and young women
 MUSICIANS

Abbie Birch
 Adenike Shayomi Fleming
 Alex Hannon
 Alison Little
 Alysha Rafferty
 Amber Kuti-Smith
 Amelia Hills
 Amy Cadwallader
 Anna Fauske
 Annalise Hanlon
 Ariane Hughes
 Bethany Marshall
 Bexi Owen
 Charlotte Gant
 Collette McDonald
 Dana Andersen
 Darcie Chazen Stead
 Demi-Lee Taylor
 Elisha Rodrigo
 Ellie Keegan
 Ellie McCormick
 Emilie Leslie Wilson
 Emily Ellis
 Emily Head
 Emily Rose Clark
 Emily Sanderson
 Esme Bridie
 Eve Nakhle
 Evie Moran
 Faye Donnellan
 Faye Moselej
 Faye Tierney
 Gemma Doherty
 Gemma Scales
 Giorgia Bortoli
 Gracie Norfolk
 Halle Malone
 Helen Jones
 Helen Maw
 Helena Andersen
 Isabella Taylor
 Izzy Parker

Izzy Schofield
 Jade Vanezis
 Jamelia Jackson
 Jennifer Fairbrother
 Jenuelle Na-Oy
 Jessica Hynes
 Jessica Jamieson
 Kadisha Rose
 Kelly Nsutebu
 Kirsty dyas
 Kristiane Sulek
 Libbie Ely
 Lily Dobing
 Lizzie Ross
 Lucy Mayhew
 Lujain Qabshoqa
 Mariana Pires
 Marie Nenseth
 Mathilde Bellec
 Molly Daniel
 Niamh Owens
 Nora Chayed
 Oleta Omar La Cruz
 Olivia Galvin
 Paula Salurand
 Pearl Cohen
 Rachael Gibson
 Raven Maguire
 Reese O'Neill
 Renee Charles
 Sarah Garvey
 Sarah Jones
 Sarah Sands
 Stephanie Whitehead
 Susan You'd
 Tia Cran
 Tierny Booth
 Yasmine Lloyd
 Zeta Woods
 Zoe Greenall

appendices



the elephant in the rehearsal room

BY KRISTIANE SULEK

The Elephant in the Rehearsal Room: Why it's time to Break the Record on gender imbalance in the music industry.

It started with a conversation. One had by many, by girls all over the country, in every town and city, in every place that music was. For girls and young women, trying to find your voice in an industry dominated by men can feel like an attempt to try and shout the loudest. It can feel like you're not just being heard, that you're not being taken seriously.

'We wanted to create this space', says Breaking the Record founder Christine Spriggs, 'that women came to feel and to be heard'. All too often, young women can feel like the music industry is a man's game, with festival headliners and industry roles staggeringly dominated by men. It can feel like trying to catch up before you've even begun. 'In my experience', Christine recalls, 'I remember feeling like I had to try and shout louder, to be bolder, just to be taken seriously. But we shouldn't have to do things like that, we shouldn't have to try and be like men'.

And it's not just 'something we're imagining', Christine quotes Bjork, who despite spending 30 years working in the music industry recognised that 'everything a guy says once, [as a woman] you have to say five times'. It's not just a case of not being able to shout the loudest, it's a case of not being taken seriously. Of feeling that people just aren't listening to you, in the way that they seem to listen to men.

'There was this one thread I felt I needed to address' said Christine, who has worked in the music and creative industries for most of her adult life, 'the elephant in the rehearsal room was the music industry's gender imbalance, inequality and stereotyping. That was my observation, my experience and I couldn't ignore it. I had to explore it. I had to try and do something about it'.

And as the Me Too and Time's Up movements began to surface and gather momentum, Christine felt that the gut reaction she had known for so long was suddenly being backed up by a tidal wave of undeniable evidence. 'I began to look at the figures as they surfaced', that women were earning on average 20.8% an hour less than men (European Commission, 2017), that just an estimated 5% of UK sound engineers were women (Soundgirls). I found myself asking why this was. I knew so many women that wanted those industry roles, who were so capable of taking those headlining slots - but why weren't they?'

'I called upon my own experience as a woman in the industry. I felt that these women weren't showing up in these headlining slots or industry roles not because they

weren't as talented, or as capable as their male counterparts. But they weren't getting as close to these opportunities because they were being pushed away at the very beginning from taking their first steps into the industry at all.'

Breaking the Record (formerly Bangin' Pans) was born from a desire to create a space that women came to be and to feel heard. Through workshops, training sessions, songwriting classes, networking events and skill shares, it was going to be somewhere that young women could come together to build their skills, forge a network and find their voice as the next generation of women in music.

The project is targeted at girls and young women in the Liverpool City Region as an accessible, high-profile music programme, supporting ways into music making and campaigning for gender equality in the industry.

Part of the project was a virtual choir programme led by singer, professional vocal coach and performer, Jennifer John. The choir programme was made up of vocal coaching sessions and collaborative songwriting workshops alongside discussions about female empowerment and equality. The choir project will culminate in a song release 'We are She' composed by Jennifer and the participants, featuring the girls and young women who have taken part. 'It has been really inspiring working with this group of exceptional girls and young women to create this virtual choir piece', says Jennifer, 'the whole process consisted of a series of conversations around what it is to be a female in the world right now. Through those conversations, we produced a piece called We Are She that says it all, with the passion that we felt it'.

'In the world of creativity', Jennifer says, 'collaboration and equality make a dynamic combination. Breaking the Record is no exception. Having the opportunity to work alongside some extremely talented and insightful girls has taught me so much about the importance of voices being given a platform on which to be heard and the magic that can be created when this happens'.

'Christine and myself have always shared a passion for female empowerment and gender equality so to be able to realise this throughout the Breaking the Record project has been a dream come true. We are very excited to share the outcome with you'.

The song explores, both in its content and in the creation process, the action of women coming together to create, rather than being pushed apart. When we think of women in the media, what we see all too often is women made out to be rivals and men made out to be teammates. Female tokenism in the industry, in which we often see a small number of female acts in festival lineups, asks women to see other women as their competition, rather than their network. We just don't see this in the same degree in a man's experience of the music industry.

Emily Rose Clark, a participant in the virtual choir project shares that she's 'so honoured to have been a part of the Breaking the Record choir. In this weird and challenging time, to have a safe space to have conversations about identity and community that we all wanted to have - to discuss how we see ourselves and how we would like the world to see us - that was such a special experience. It was comforting at first, but then it became so empowering to have women from such diverse backgrounds vocalise their stories and, with Jennifer's patience and guidance, embrace themselves and their power. I know the song will encourage women to do that more, and I can't wait for people to hear it'.

Given the current restrictions, all the recording process had to happen online remotely. The 9 girls who form the Breaking The Record choir all recorded their parts separately. The video was produced by another talented woman called Jazamin Sinclair, who turned the song into a strong online choir performance.

Here's to all of the incredible girls and women involved in the project, the workshop leaders, contributors and creatives. Here's to women finding their voice and breaking the record - challenging the male dominance of the industry and coming together to create something amazing. Here's to a more equal industry in the future, and the power of the female voice that we can't wait to hear more of.

Published on 12th March 2021 on the [Youth Music Network blog](#)



12-month plan

BY AMBER KUTI

March

- 20 minute performance of original music?

April

- Sharpening my tools 10 week course begins
- Get at least 1 song in full band demo format
- Start to get vocal stamina up: start with 10 minutes of singing per day
- End goal for month : Get up to 45mins every other day

May

- Continue to get vocal stamina up. Get up to 1.5hrs 3 times a week by end of month
- Write 2 more songs on your own or with other people.
- Go to at least 2 Freds nights
- Get a new setlist of music for cover's gigs. Find new songs to sing!

June

- Sharpening tools course ends.
- Get to 2 x 1hr sets of music 3 times a week
- Giggling once a week. (covid dependant)
- Go to at least 2 Freds nights

July

- WEDDING SEASON (Fingers crossed!)
- Make it a habit to attend every Tuesday at Freds. (Rest of Summer holiday)
- Attempt to record 2 more songs

August

- Freds every Tuesday
- Use weekdays to organise more writing sessions with and without others
- Go to at least 3 other performance events that you wouldn't normally attend

September

- School Term Starts
- Do an open mic night or virtual event?
- Go to at least 2 performance events that you wouldn't normally attend

October

- Create one day a week that is solidly your songwriting day. Work it into the schedule!
- Go to at least 2 performance events that you wouldn't normally attend

November

- Xmas Gig Season?

December

- Xmas Gig Season

TOOLBOX

January

- Start to collect all the songs you have written and look into getting them recorded professionally.

February

- Have a band to perform songs with this year

March

- Get some gigs as Amber Kuti



12-month plan

BY SARAH GARVEY

March - May

- Plan EP
- Enter Bandzai competition
- Grow online presence, maybe promote independent local businesses?
- Apply for next round of PRS "Women who make music" fund

Performances

- International Women's Day virtual festival (5th March)
- Homegrown Banana Virtual Open Mic (19th March)

June - August

- Open Mic performances in person?
- 2 August - 15 August: Summer Studio in Gateshead

Performances

- Summer Strum Festival

September - December

- Record EP

Performances

- Wirral Earth Festival

January - March 2022

- Release & Promote E.P
- Re-promote 'Kisses' on 2nd anniversary
- Storyboard & plan to film music video for one of my songs

12-month plan

BY HELEN MAW

1 month: March - April

- Release a new single (Wait)
- Write new songs for an EP
- Work on branding - think about colours, fonts and overall design
- Make a social media plan

3 months: March - June

- Focus on writing more songs to put into an album
- Prepare a series of demos of new and older songs
- Put together a 'concept' mood board for an album

6 months: March - September

- Prepare a shortlist of songs for an album
- Begin to make proper recordings of the songs
- Build on social media following - review the plan and see what is working and what isn't

12 months: March 2021 - March 2022

- Release or be about to release an album
- Aiming for larger gigs (Covid permitting)
- Preparing more regular releases



webinars & choir sessions

ARTIST DEVELOPMENT PROJECT

[WOMEN IN LIVE MUSIC: Breaking the Record - Off The Record Vol 1](#)

"The pitfalls and pleasures of working in the live music industry"

Featuring Felicity Hall, tour manager of Snarky Puppy

[PRACTICAL CHORDS: Breaking the Record - Off the Record Vol. 2](#)

Basic practical chord harmony with Genevieve Lamb

[TRANSITIONS: Breaking the Record - Off The Record Vol 3](#)

How having a holistic mindset and an entrepreneurial approach will help the transition to follow your dreams.

Motivational session about daring to follow your dreams, with Denosh Bennet - singer, dancer, performance coach and overall health guru. She has worked with so many global superstars like Justin Timberlake and Rihanna including a decade as main BV and dancer for Robbie Williams.

COLLABORATIVE VIRTUAL CHOIR CREATION

[Session 1](#)

Password: brktherecord19!

[Session 2](#)

Password: BTR!Choir2

[Session 3](#)

Password: BTR!Choir3

[Session 4](#)

Password: rehearsalBTR-21

we are she

LYRICS

Who are we?
We are the children
We are the sisters
We are the sunshine

Who are we?
We are emotions
We're curious
We're the light

Who are we?
We are the thunder
We are the lovers
We are the warriors

Who are we?
We can be fragile
We can be stronger
We are she

Who are we?
We are the sovereigns
We are courageous
With imagination

Who are we?
The purpose
The ambition
Free to be

Who are we?
We are the movers
We are the shakers
We are the warriors

Who are we?
We are this moment
We are the future
We are she

We are connection
We are empowered
We are achieving

Who are we?
We're restoring
United
We are free

Who are we?
We are momentum
We are intelligent
Golden and glorious

Who are we?
We are selective
We are protective
We are she

Composer and Creative Director - Jennifer John



no means no

COMPOSED & WRITTEN BY THE GIRLS AND YOUNG WOMEN DURING A SONGWRITING WORKSHOP

We have been silent for too long
Told we were trouble for being strong
Don't we have rights? We might be wrong
We thought the world was moving on

Following rules every day
Told we must sit down and obey
Getting a share, equal pay
Now's the time, hear what we say

However we dress
Wherever we go
Yes means Yes
No means No

media coverage

RADIO

BBC Radio Merseyside
Mid-Morning, with Lisa Marrey, September 29th 2020

BBC Radio Merseyside
Upfront, with Ngunan Adam, November 2nd 2020

Liverpool Live Radio
[November 18th 2020](#)

ARTICLES

JMU Journalism
[Virtual choir bridging gender inequality gap, December 2nd 2020](#)

TPI
[Future Yard: Sound Check](#)

DOCUMENTARY

Behind the scenes of Bangin' Pans, the first programme in 2019. Filmed and directed by Rachel Brewster.
Available to watch on [breakingtherecord.co.uk](#)



ready to be heard.
ready to be heard.
ready to be heard.

**breaking
the
record.** 

CHANGING THE TUNE FOR
YOUNG WOMEN IN MUSIC.

breakingtherecord.co.uk

