



NYJC

***Perceptions of Leadership Progression
Pathways & Nurturing Aspiring Female
Jazz Leaders***

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Creative Leadership Ensemble

Section 1: Introduction, aims, background and outline of the project

Introduction to the Creative Leadership Ensemble (CLE) project

The National Youth Jazz Collective (NYJC) aims to provide a nurturing environment for both boys and girls to explore Jazz. However, role models in Jazz are overwhelmingly male, contributing to a self-perpetuating cycle where young aspiring female Jazz musicians may be discouraged due to an inability to visualise themselves as leaders in Jazz. In music there is considerable evidence that role models contribute powerfully to young musicians' 'possible selves'.ⁱ The influence of role models in relation to gender is well documented in the research literature.ⁱⁱ Some gender differences have been noted with regard to preferences for instruments and musical genres. Furthermore, it has been reported that boys generally can be expected to have higher self-efficacy as musicians, despite the fact that no reliable evidence has been reported of gender differences in musical ability or aptitude.ⁱⁱⁱ

These research findings have been borne out anecdotally through NYJC experience. For example, when interviewed at a recent NYJC summer school the nearly all male attendees named a male role model, (father or uncle), that led them to taking up jazz seriously, while no female role models were identified. Furthermore, girls have reported that they feel excluded from the culture of jamming, informal 'plays' and 'hanging out' that has been well established as part of jazz apprenticeship. NYJC records demonstrate that while similar numbers of boys and girls participate in jazz workshops at the beginner level, there is a steady drop-off amongst girls as the levels progress. For example, at one regional workshop the beginner workshop comprised 7 girls and 8 boys. At the intermediate workshop this had dropped to 2 girls and 12 boys, while at the advanced workshop there were no girls. Auditions for the NYJC Summer School reflect a similar gender imbalance; in 2010 there were 64 male applicants and 5 female applicants, in 2011 55 males and 7 females, while in 2012 there are 65 males and 9 females. These summer school statistics are consistent with the male-female ratio on conservatoire jazz programmes and within the profession. NYJC's female Founder and Executive Artistic Director, who is also an internationally active jazz composer, big band conductor and executive record producer, is frequently approached by NYJC and Conservatoires female students and parents all seeking moral support, guidance and advice as they wonder whether the profound imbalance may mean women cannot be successful or happy in jazz.

The Creative Leadership initiative was developed with the aim of creating new opportunities for young women to develop as leaders in jazz. The

activities were designed to provide a platform for young women to go in to their own communities and lead in networking with other aspiring female jazz musicians, set up informal plays, jam sessions and even form jazz groups. Ultimately, by developing female leaders in jazz the whole jazz sector will benefit from developing the currently unrealised potential amongst young female jazz musicians.

Aims of the CLE project

The overarching aims of the Creative Leadership project were:

- To improve the quality and standards of music delivery for children and young people;
- To embed learning and effective practice in host and partner organisations and share practice beyond the project;
- To increase engagement of young people in youth-led musical activity, leadership and decision-making;
- To improve young people's transferable skills, including in music, leadership and decision-making;
- To nurture positive female leadership role models in jazz education.

The specific focus of this project was on addressing the phenomenon of gender imbalance in Jazz education. Thus, specific objectives were:

- ✓ Found and support a female-only jazz ensemble comprising young aspiring musicians who have demonstrated significant potential in NYJC workshops or Summer Courses;
- ✓ Offer a safe space for an all female group to explore small group improvisation, develop as independent learners and to develop leadership and advocacy skills;
- ✓ Equip this group with the musical, interpersonal and intrapersonal skills to act as inspirational role models within their wider communities, spreading the message powerfully that girls can succeed in jazz.

Background

A growing body of research has addressed the question of why 'men continue to occupy positions of power and privilege in the music profession',^{iv p 153} despite the fact that a) no reliable gender differences have been found on measures of musical ability including Jazz improvisation,^{xii xiii} b) girls tend to out-perform boys in school music examinations, and c) girls have been found to demonstrate more positive attitudes towards music, in comparison with their male peers.^v However, few studies have focused on the phenomenon of gender issues in jazz education; fewer still have explored such issues within the UK context.

Nonetheless, some research has evidenced the view that there is a consistent and significant gender imbalance within Jazz education programmes, with boys outnumbering girls. For example, Kathleen McKeage asks 'where are all the girls?', noting that an outreach event hosted by her university for high school Jazz students had included just one female participant (out of a total of 30 students).^{vi} Several researchers in the USA have corroborated the evidence that girls continue to be under-represented in Jazz programmes within secondary schools and university. Steinberg reported that just 30% of participants in school Jazz festivals were girls,^{vii} while at university level McKeage noted that over a ten year period only 20% of Jazz ensemble participants were female, within a student population where 60% of undergraduate music majors were female.^{viii}

These trends have implications for progression and career pathways for female musicians. For example, women have been found to be under-represented amongst Jazz faculty members in American post-secondary institutions,^{ix} while the National Association for Music Education has reported that just 23% of its members who self-identified as Jazz teachers were women.^x

Some constraints to women's full and equal participation in Jazz have been explored. For example, Linda Dahl referred to the absence of female role models, a lack of encouragement for females and male reluctance to take women seriously.^{xi} Furthermore, as highlighted by McKeage, 'historically ... much of the training for musicians happened in nightclubs and performance venues that were predominantly male.'^{xviii p 344}

Some researchers have explored gender differences in Jazz improvisation skills, finding no significant relationship between musical skills and gender.^{xii xiii} More recently, researchers have investigated social influences that may account for the under-representation of women in Jazz. Alexander^{xiv} investigated the factors that may deter females from participating in instrumental jazz, focusing on sexual discrimination within Jazz education and professional contexts. One hundred and nine female Jazz instrumentalists who had been university Jazz students between 2003 and 2011 took part in an online qualitative survey. Many participants reported having experienced sexual harassment and exclusion amongst peer groups in Jazz. Several also reported gender discrimination from College professors, leading to at least two respondents changing institution. Similarly, nearly 60% of the respondents cited instances of gender discrimination in professional contexts, describing being sidelined in jam sessions, hearing peers whispering 'can she play', being assessed on appearance rather than musical ability, generally not being taken seriously and subsequently experiencing feelings of dread prior to sessions.

In light of Alexander's findings, it is unsurprising that in a survey study of 332 school and college-aged Jazz participants' attitudes towards Jazz improvisation, Wehr-Flowers found females to be less confident and more anxious.^{xv} Noting that contemporary careers in music education require leadership skills in Jazz, Wehr-Flowers recommends that 'Improvisation might be better introduced in ... small ensembles formed around peer groups' and 'all-female groups might provide the needed comfort zone for girls'.^{xv p 346} In a similar vein, Goodrich,^{xvi} who carried out a study focusing on peer mentoring within secondary school Jazz ensembles, advocates that investment in the development of constructive peer mentoring skills within a Jazz context can contribute to heightened musical and social development. Although Goodrich did not consider the potential influence of gender in the efficacy of the peer mentoring approach, the results from other studies noted above suggest that female peer role models and mentors may have a valuable role to play in the education and training of young aspiring female Jazz musicians.

Outline of the CLE project activities

NYJC's Creative Leadership Ensemble (CLE) began in June 2013 (as scheduled) when ten gifted and talented young women improvisers were selected from NYJC's regional hubs, summer school auditions and the collaborative project involving NYJC and the South Asian Music Youth Orchestra (SAMYO) at London's South Bank Queen Elizabeth Hall. This was followed by development meetings with NYJC, the Institute of Education and SAMYO in anticipation NYJC's Creative Leadership Ensemble's first development weekend. Dr Andrea Creech from the Institute of Education, University of London (IOE) also contributed to these meetings, with a focus on planning and implementing the evaluation strategy.

CLE's first development weekend was in September 2013 (hosted by SAMYO and Liverpool Hope University. Activities included a series of workshops, tutorials and seminars (Co-led by NYJC's Artistic Director/CEO Issie Barratt and key tutor Nikki Iles supported by Project Manager Dee Byrne). In addition, as part of the evaluation strategy, participants took place in focus groups and interviews.

In November 2013 and February 2014 three subsequent residential CLE weekends (hosted by Procorda @ Leiston Abbey, Suffolk) took place, led by a team of four female professionals. The residential focused on developing the participants' creativity and leadership skills within small group improvisation.

The final development meeting was divided into two Sundays – one in March 2014 at the North London Music Academy and one in May 2014 at Kings Place. The latter included a further round of evaluation focus groups.

Eight of CLE's ten members auditioned for NYJC's August summer school

2014 (The pianist turned 19 while the Indian flautist from SAMYO felt less confident about the jazz idiom and so decided not to apply. The citar player/saxophonist from SAMYO did apply). All eight members secured a place on the summer school enabling them to continue working together until the end of August 2014. Six members will continue to be with NYJC @ Kings Place (as they're still aged 15 – 17) and it is anticipated that they will complete the Arts Award Scheme in 2014-2015, supported by NYJC's CEO/Artistic Director (a qualified Arts Award assessor).

In addition to the CLE activities each of the dectet have been mentoring and co-leading workshops and performances in their NYJC regional hubs including feeder schools large-scale gigs and/or Music for Youth regional festivals.

On 25th April 2014 and 18th May 2014 CLE ran an all-female workshop day at Leicester Festival and Kings Place. The latter included participation from 14 female musicians recruited through April's auditioned tour to work with CLE's ten female musicians.

CLE also performed at Leicester, Kings Place, Jazz At the Barbican and Jazz at the Lincoln Centre's joint performance platform and highly gladiatorial jam session (NYJC provided 10/12 of the female participants that attended the jam sessions – aside from the CLE players there were only two other female players involved from other organisations) and NYJC's summer school.

CLE will continue to perform and lead workshops once the current grant has finished, with performances already scheduled for September 2014's Kings Place festival, November 2014's London Jazz Festival and January 2015 All Party Parliamentary Jazz Appreciation Group c/o NYJC's Vice President Michael McConnarty MP with special guest, NYJC's President, Jazz luminary, Dave Holland.

NYJC is currently liaising with the organisers of the following events regarding leading workshops and performance for 2014 – 2015.

- April 2015 Leicester Jazz Festival
- May 2015 Cheltenham Jazz Festival
- July 2015 Symphony Hall Foyer, National Festival of Music for Youth.
- July 2015 Band on the Wall, Manchester
- July 2015 Capstone Theatre, Liverpool Hope University

Evaluation methods

Evaluation of the project was ongoing and included the following strands:

- Recorded interviews were made with the young women at the start of the initiative and again after one year.
- A video library of the performances undertaken by the group during the year was developed; this will become an important advocacy resource for NYJC. Young women will be able to access these videos to use in their own communities, supporting their personal professional development and advocacy for opportunities for women in jazz.
- Each participant completed an online self-reflective appraisal of the development of their own independent learning, musicianship, leadership and advocacy activities during the project.
- The young women were supported in developing an on-line Blog, where they shared concerns, aspirations, barriers, challenges and problem solving strategies that related to the initiative.
- Audience and participant feedback was collected from the final project event at Kings Place, May 2014.
- The project team analysed and evaluated the young women's feedback and outputs. This was checked with the participants for accuracy, validity and reliability in the interpretation.

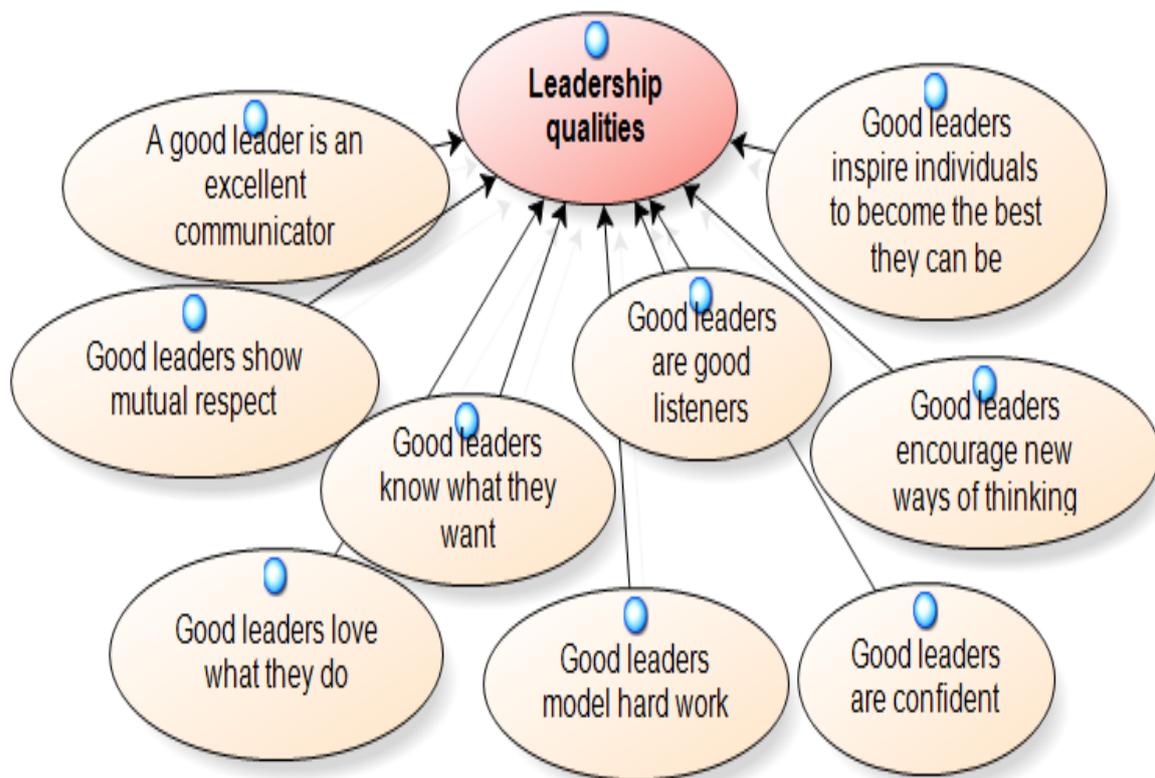
Section 2: Perceptions of Leadership: The project begins

Introduction

At the start of the Creative Leadership project, the participants were interviewed about their ideas around leadership. The discussions focused on leadership qualities, what was needed in order to develop as leaders and perceptions of the relationship between gender and leadership. The interviews were recorded and transcribed. A thematic analysis was undertaken and several themes emerged, clustering around the three broad topics of 1) leadership qualities, 2) development needs, and 3) gender issues.

Leadership qualities

Figure 1: Leadership qualities



The musicians were asked to describe the qualities of a good leader. Figure 1 (above) sets out the themes that emerged, regarding perceptions of the qualities of a good leader. Overall, the most frequently cited quality was 'good leaders know what they want' (Table 1). The participants described examples of leaders they had worked with who 'knew exactly what they wanted' and who worked in constructive ways with their groups in order to communicate their ideas and achieve their

vision. They also spoke of how they aspired to develop this quality themselves: 'I would like to go with an idea, present it to a group and really stick with it.' The best leaders were those that communicated a clear vision with confidence, but who also listened to group members, encouraged new ways of thinking and inspired them to become the best they possibly could be. As one musicians said, 'they [good leaders] make us think differently. And help us.' Good leaders inspired others to become the best they could possibly be, showing individual group members that 'this person believes in me'. Participants spoke of inspiring leaders who loved what they did and who demystified their success, demonstrating that with hard work it was possible to achieve their goals. Table 1 sets out examples drawn from the interviews, corresponding with each theme.

Table 1: Qualities of leadership

Quality of leadership	Number of references	Example
Good leaders know what they want	8	Having a vision is a really important quality – having an idea of what you want to achieve and being able to convey it to others. He has a clear vision, and he really listens to everyone in the band, and he gives feedback to individuals.
Good leaders inspire individuals to become the best they can be	5	He was really supportive of us. He understood, and he helped us out a lot, and he encouraged us. ...When we were playing our pieces he just kept adapting it to suit us and to suit the piece as a whole, and it would sound better and better.
A good leader is an excellent communicator	5	[To be a good leader I need to develop] Communication skills, asserting, putting across my ideas more and with more confidence, and clearer.
Good leaders encourage new ways of thinking	3	And he'd let us have our own say – is there anything you'd like to change, try it out. So we'd all be experimenting within the group - that was good because it gave us all a chance to try out ideas.
Good leaders are confident	3	Confidence is important, plays a big role. Because if you don't have confidence you don't have motivation to do something, and even if you think of good ideas you don't have the confidence.
Good leaders are good listeners	2	He listens to individual musicians in the orchestra. He listens to everyone as a whole, and then at the end comes up to individual musicians – 'I love the

		way you did that, but why don't you do this next time.' He can pick out one individual musician and change something that changes the whole feel of the piece.
Good leaders model hard work	1	To be a good leader you have got to be able to inspire someone. He knows a lot and has a lot of experience, and he shares that with you, and shows that you have to work as hard as he does, and he makes it seem possible.
Good leaders love what they do	1	Their enthusiasm for the music is infectious. You can really see and feel how much they love it. It's something that you can't ignore.

Developing leadership

Figure 2: Developing leadership



Figure 2 (above) sets out the themes that emerged regarding what it takes in order to develop as a leader. The idea that leadership was something that could be developed with practice was predominant; the view that leaders are *made* rather than *born* was put forth strongly. The musicians valued the opportunity to practice leadership skills and to develop through trial and error within a trusting environment where it was safe to make mistakes. Some expressed the view that they were unsure whether they aspired to leadership roles. Others said that they valued having role models who demonstrated a range of leadership approaches; this helped to shape their preferences and understandings of their own strengths and development needs (Table 2).

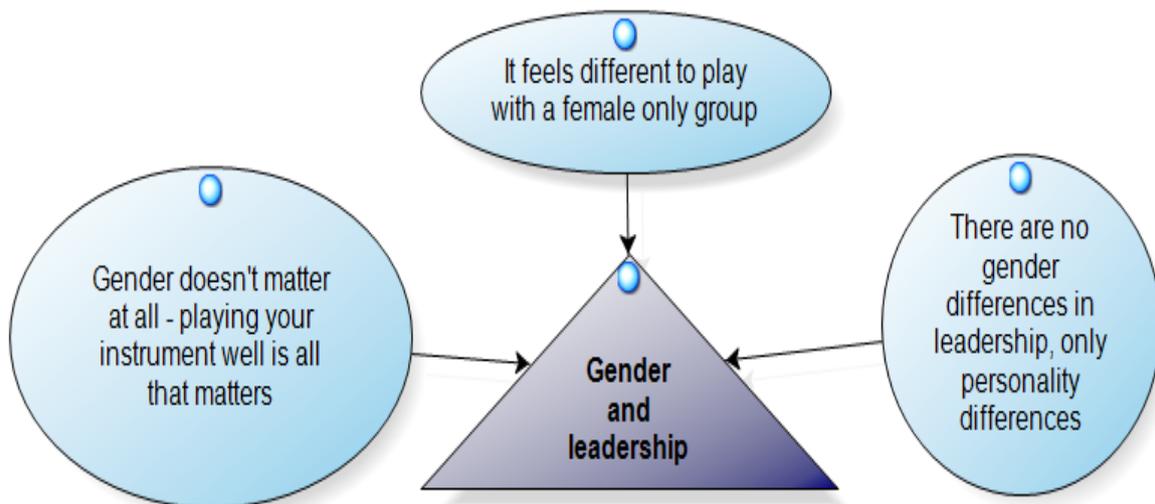
Table 2: Developing leadership

How leadership is developed	Number of references	Example
Leadership develops through trial and error	7	It's not like I've tried and failed, so I wouldn't know how effective I would be ... this project is an opportunity to try it. I would definitely like to work on leadership skills. It's something that I haven't practised but I would like to. I

		think that with a little bit of work I could make a good leader.
Leadership develops through sharing and teamwork in a trusting environment	4	So it's nice to be in a group where I get on with everyone, where I trust everyone to develop my ideas in a safe place, where you won't be judged. It's really cool.
Individuals need opportunities to discover if they want to be a leader	4	Once we have tried it, we will get a better idea of what we need to improve. And how much we want to do it, how much we enjoy it, what we enjoy.
Leadership develops through having role models with diverse leadership styles	2	I quite like having the variety of leaders anyway, because you learn in different ways, you learn how you might learn better, different approaches. Especially at my age, I've got a lot of time, if I ever wanted to become a leader I could see what I would be best at. I think it's good to have a lot of variety.

Gender and leadership

Figure 3: Perceptions of the relationship between gender and leadership



The musicians were asked about their views regarding the relationship between gender and leadership, and specifically if they thought there were any special leadership qualities that women offered, differing from

male leadership styles. Figure 3 sets out the themes that emerged. Broadly, there was consensus that although it did 'feel different' to play with a female-only group, none of the participants had been aware of gender issues relating to leadership in jazz. Here, it is worth noting that in every instance, the young musicians referred to male role models when they described leaders who they admired and who had influenced them.

The view was put forth that differences in leadership style were attributable to personality rather than gender. A general belief was expressed that musical excellence, above all else, would determine success in the music world and that the young women preferred to be recognized as excellent musicians rather than excellent *female* musicians (Table 3). As one participant said, 'We'd really like to be acknowledged as like – people didn't see us as...They could just hear it and like, Wow, that's really good. And then the fact that we're all girls, well that's cool.'

Table 3: Gender and leadership in Jazz

Perceptions of gender issues	Number of references	Example
There are no gender differences in leadership, only personality differences	2	I think it isn't to do with gender, it is more of a difference about personality. To be honest, because - people lead in different ways, and I've come across people who lead in different ways. But not necessarily because they are a different gender. It has not affected me. It has never been a problem for me. I don't think a female leader will be completely different to a male leader. They will have the same attitude, if they want to be leader of a band.
It feels different to play with a female only group	3	But, it does feel different to play with a group of girls, compared to a group of guys. It might be a slightly different environment when we're rehearsing, it might be slightly more competitive with boys around.
Gender doesn't matter at all - playing your instrument well is all that matters	3	After the concert so many people came up to me and said 'how does it feel, being the only girl, at the heart of the big band?' But, the drum still played the same role. That's when I realised it doesn't matter at all. You're still playing your instrument.

Summary of perceptions of leadership at start of the project

The young musicians identified a number of qualities that they considered to be central to good leadership. The view was expressed that good leaders should know what they want and be able to communicate this clearly and with confidence. It was also felt that good leaders should be able to inspire individuals to fulfil their potential. The young musicians described their experiences of working with excellent leaders who had been inspiring, had offered new ideas and yet had also listened carefully and encouraged their groups to develop their own ideas, had demonstrated that it was possible to succeed through hard work and, above all, had demonstrated a strong love and enthusiasm for music. There was general agreement that young musicians needed opportunities to develop leadership skills through trial and error, within a safe and trusting environment. All of the examples of excellent leaders that were offered were male; however, there was general agreement that gender should not matter, but rather that it was musical excellence that would underpin success as well as leadership qualities that, it was felt, either males or females could develop equally well.

Support for achieving possible musical selves

The young musicians reflected on experiences and actions that had had been instrumental in developing a clear progression pathway towards achieving their musical aspirations. A number of areas were important and there was a sense that strong progression pathways needed to be underpinned by attention to each of these facets of support. First and foremost, the young women spoke extensively of the opportunities they had for making music. These were diverse, including local music centre groups, school-based groups, informal ad-hoc groups, intensive residential experiences, extra-curricular Saturday programmes and gigs. In every instance the opportunities to play and perform were highly valued. Alongside this, being part of an ensemble and experiencing the development of a group identity with a distinctive sound was of central importance. Some spoke of personal qualities, including openness to new ideas and approaches as well as being prepared to persevere in the face of obstacles and challenges. Others noted the importance of preparation and in particular making use of free time for intensive music making. Some practical advice was given, such as tips on learning how to travel independently with instruments. Four entries were concerned with leadership skills, noting how the leadership opportunities in CLE had supported them in approaching leadership roles in musical as well as other contexts (Table 4).

Table 4: Support for achieving possible musical selves

	Number of references	Example
Opportunities to make music are important	11	At my local music centre I play in the big band, and we did a gig last summer with John Parracelli, Stan Sulzmann and Henry Lowther! I'm lucky that my local music centre (and I mean local, I can easily walk there!) has a good big band with only school aged kids!
Experience becoming an ensemble	9	I thought we were starting to sound like a real band rather than an ensemble put together through college.
Openness to new concepts	4	It was the first time I had collaborated with a Jazz band. At first it felt and sounded pretty unique, it was a totally different feeling and it felt different participating in something I had never done nor had any knowledge about...I learnt more about Jazz than I had ever learnt. The style of the Jazz performance, they structure, the presentation, techniques, features, staging..... It was all so new to me.

Leadership experiences	4	From doing this project I realised I have more experience in various leadership skills that I have subconsciously picked up and I have applied to other situations, mainly at school ...it is important and I have a different frame of mind and can tackle tasks I may not have done before. This is also because I have been offered more leadership roles in school that I have been able to take on better thanks to this project!
Use holidays and free time for music	3	I spent most of my Easter holidays playing, jamming and gigging with friends, also spent a lot of time sharing tunes and tune ideas.
Preparation is important	3	After our first gig it was clear that everything we had been doing on the weekends and rehearsals had come together! ... I felt confident during the performance and I did not hesitate to take a solo or lead in any other way, this is because of the group and all the work we have done!
Learn how to travel with your instrument	2	I have found travelling with my double bass to be quite hard sometimes especially with tubes and trains, although I have got used to it and worked out ways to make it easier. ...I searched the internet for ages, and finally bought a new amp that comes in a bag with straps, and it's great!! I can do tubes and trains almost as easily as just having the bass, although it's a bit of a work out carrying it all, it has given me more independence which is really great.
Perseverance is important	1	She talked about perseverance that she had to develop as a musician and the confidence struggles that she overcame. She talked about how at 17 she gave up classical guitar for 2 years because she said she wasn't good enough when I said that I probably wouldn't every get to the point where I could accompany myself at a gig on the piano. She said she once felt that way...

Becoming an ensemble

The experience of being part of an ensemble, developing its own distinctive sound and dynamic, was central to the young musicians' progression and musical self-concept. The young musicians reflected on several facets of this experience, including structural issues such as time for rehearsal, scope for developing new repertoire, as well as the

opportunity for younger musicians to play together with more advanced peer role models and opportunities to learn through experience of gigging. The dynamics of groups were important, with positive experiences characterised by fun and supportive atmospheres, time for socialising and sharing good food together, a culture of listening to one another and a commitment to excellence and welcoming new challenges. The experience of being part of a new and distinctive sound was an integral part of feeling part of an ensemble with a strong musical identity (Table 5).

Table 5: Becoming an ensemble

	Number of references	Example
Time for rehearsal	4	Rehearsals became tricky to organise ... therefore we ended having monthly, more focussed, longer rehearsals.
Professional opportunities to learn through experience	4	About 6 months after the band came together we got our first proper 'gig' so as to speak - a local pub and rising Jazz venue... I have to say that I was very chuffed. This gig enabled us to really cohere as a group. We proceeded to playing at Music Festivals and later on at a traditional English Pub. This gave us training in being professional as we had to entertain the public ...it was our duty to entertain and it gave me great training in how to work up a crowd.
Share good food	4	Everyone was unbelievable, on top form playing like the true jazz cats we are ...The cafe had some wicked food with a swell basement in which we performed a killin' set!
New repertoire	3	We had now pretty much moved away from the standard repertoire and were playing a mixture of our own material and more unknown pieces such as the work of our heroes.
Fun	3	I went straight to a rehearsal and then a duo gig, where I really enjoyed playing and had great fun.
Supportive	2	There was such a supportive atmosphere.
Playing with peer role models	2	I was excited by the fact that all of the players were so advanced and easy-to-play with ... The band has made me much more confident as a person as I am working with guys aged about 17-22.
Positive feedback	1	The gig was MEGA! We had a great turn-out and the venue once again, made us want to play better, the tightness was there now and I knew that the gig had made me, individually improve a great

		deal.
Listen to each other	1	We really had to listen to each other: every single note ... it was training us in listening to each other without being able to signal with our faces. A constant flow of conversation, we also were able to get more and more aware of how each and every player would play and how we could react to their style.
Distinctive sound	1	We were starting to create a distinctive sound.
Commitment to excellence	1	This was when I knew just how much we had developed and how much I wanted to make this gig excellent.
Embrace new challenges	1	I intend to keep up this challenge and am determined to learn more about the Jazz side of music as it's just the beginning to an adventure.

Challenges

Some of the blog and diary entries focused on the challenges that the young musicians were facing. A major challenge for these school and college-aged young musicians was balancing school-work with time for musical groups, practising and composing. Two entries focused on the experience of performance anxiety. Others spoke of practical challenges such as finding opportunities to access an excellent instrument. Listening to music was identified as a vitally important way to broaden understandings and develop knowledge of jazz repertoire and genres; one entry focused on the ethics of using internet sources to access music to listen to (Table 6).

Table 6: Challenges in being a young musician

	Number of references	Example
Finding time for music	8	With a strict timetable set by the government for us teenagers to follow, it can be very difficult to fit in all the hours of practice unless you are at an institution such as the Purcell or Chets [sic]. Although I tend to manage to cram in about 2 ½ – 3 hours per day, I find it hard to be as at ease with what I am playing as I would be if there were no pressure to supposedly 'get it done' before racing off to afternoon lessons or what have you.
Performance anxiety	2	It seems odd to me that I don't get nervous when playing to a room full of people watching a gig, but to play to only a few

		people in a small room can become stressful and I get nervous which can negatively affect my playing. I found it difficult to pinpoint why I was so nervous on this occasion.
Accessing a good instrument	2	One of the benefits of these weekends is having the opportunity to play on a grand piano, as I rarely get the chance to play on one.
Accessing music	1	Listening to and exploring jazz records is such an integral part of learning and helps to discover new artists and genres. It's hard, as buying albums can work out to be quite expensive, especially if you listen to a lot of music, and I personally don't know what I'd do without the use of Spotify and Youtube.

Positive influences

The young musicians also focused on experiences of listening to inspiring music or attending gigs that had been particularly striking. There was a sense that the opportunities to attend live music gigs were especially influential and inspiring (Table 7).

Table 7: Positive influences

	Number of references	Example
Inspiring gigs	6	I feel I should share my experience of going to watch the new great ACS jazz trio. Involving the wonderful female musicians, Esperanza Spalding, Terri Lyne Carrington and Gerri Allen...it was a truly exhilarating experience. Their playing was so sophisticated and deep.

Gender

Some of the diary and blog entries touched on the issue of what it means to be a woman in Jazz. The predominant view was that the most important factor was excellent musicianship and that excellence would override any gender issues. Two entries referred to personality traits, acknowledging that confidence and high self-esteem were important and emphasising that it was possible for males or females to demonstrate these traits. Just one entry referred to cultural traditions that have possibly excluded women from Jazz, but emphasised that it was possible to change these practices (Table 8).

Table 8: Perceptions of what it means to be a woman in Jazz

	Number of references	Example
Gender doesn't matter at all - playing your instrument well is all that matters	5	<p>Being a woman in jazz is something I would rather not think of as an extra factor, but to just get down and play and enjoy the music! For this reason I do think it is important to show other young people in a situation that the gender should not play a part in the music made, and for me I don't let that ever happen!</p> <p>There was also a discussion about whether you could tell if a Jazz musician was male or female just by listening to a recording ... I disagree, I think that gender has nothing to do with sounds and skill when a professional musician plays.</p>
There are no gender differences in music – it is down to personality traits	2	<p>Perhaps the trait that creates more successful male musicians is the ability to put yourself completely out there repeatedly in new environments, although I think our group members at CLE also have this skill ...</p>
Our culture excludes women from jazz	1	<p>It is not something biologically wrong that forces women out of Jazz; it's cultural, it's never been the way to have a mere 'lady rockin the club' as anything else apart from a singer.</p> <p>However, things change over time and if we keep supporting young girl Jazz musicians as well as young boy Jazz musicians then the guys will not have the same first impression coinciding with 'lady-driver' ...</p>

Section 4: Reflections on the Creative Leadership Ensemble: Reflective survey

Introduction

This section summarises the results of a survey completed by participants in the Creative Leadership Ensemble. The survey was completed at the end of the project and was designed to allow the participants a space where they could reflect on the impact of participation in the project on an individual level as well as the wider impact on the project within local communities and regions.

Method

The survey was distributed electronically via a Survey Monkey link. Participants were asked to complete the survey in their own time. Nine participants completed the survey. Not all participants completed every question; in some cases there were just five responses. Whilst this represents one limitation of the survey, the responses may be interpreted as an intrinsic case study with important messages for other similar projects. Furthermore, the views revealed through the survey reflected strongly the insights that were expressed by the whole group in their final focus group interviews.

Participation within local communities

At the end of the project, the participants were asked how often they had participated in Jazz events within their local communities, over the course of the project. Such events may have included Jazz sessions or concerts at school, organised by a local music hub, playing with community groups or performing in local festivals. Five participants responded to this question; of these five, one indicated that she had been involved in the community Jazz scene very frequently, on a weekly basis. Two others reported that their involvement was frequent, at least monthly. One indicated that she took part in community events once per term, while one other said her involvement had been once or twice during the year (Table 9).

Table 9: Frequency of participation in community Jazz events, during the Creative Leadership Ensemble

Answer Options	Response Percent	Response Count
Very frequently (weekly)	20.0%	1
Frequently (monthly)	40.0%	2
Occasionally (once a term)	20.0%	1
Rarely (once or twice a year)	20.0%	1
Never	0.0%	0

The responses indicated that these five young musicians had become involved in a range of community events. Some of the community events

were local festivals: *'My band sometimes play at local festivals such as Tonbridge Arts Festival'* or one-off special events such as a Charity Concert organised by one participant in her local area. Others were regular gigs or jam sessions: *'I often do gigs around Kent (Maidstone Pizza Express, Sonny's Jazz Club, pubs etc) because this is where I live'...* *'Local Gigs in places such as Hampshire and small pubs in Dorset playing drums to accompany or solo piano for background music.'* One participant had become involved in her University Jazz scene: *'I participated in weekly rehearsals for IC Big Band and performed in three concerts with the band in the University's Student Union.'*

One participant reported that it was difficult to be involved on a regular basis as there was a lack of enjoyable opportunities for playing Jazz in her community: *'there aren't many Jazz- educational activities that I enjoy around [my area].'*

For one participant, participation in a community Jazz event had been a 'first': *'This was the first time I had ever participated in a Jazz event'*. The experience had helped her to gain new perspectives in her musicianship: *'I learnt a whole new side to music considering I am an Indian musician and have been playing the flute for more than 11 year.'*

This experience has helped me to be a better musician and I have gained a lot of experience and knowledge while being with the Jazz band

Participation in regional and national Jazz events

The participants were also asked to report how often they had participated in regional or national Jazz events such as festivals, concerts, workshops or courses, during the period of the Creative Leadership Ensemble. Again, five participants responded to this question. Four of these reported that they had participated in regional events frequently (at least once per month) or very frequently (once a week). Just one reported that she had not participated in any regional or national events (Table 10).

Table 10: Participation in regional or national Jazz events during the Creative Leadership Ensemble

Answer Options	Response Percent	Response Count
Very frequently (once a week)	40.0%	2
Frequently (once a month)	40.0%	2
Occasionally (once a term)	0.0%	0
Rarely (once or twice a year)	0.0%	0
Never	20.0%	1

The responses indicated that these five participants had accessed a wide range of Jazz activities, nationally. Specific events that were mentioned included the monthly meetings of the Creative Leadership Ensemble group, Music for Youth Jazz groups, Acoustic Pop groups, National Youth Jazz Orchestra, Julian Joseph Jazz Academy workshops, 606 Jazz Club, Junior Academy and National Youth Jazz Collective sessions at Kings Place.

Participants' dreams, aspirations and goals in music

Five-year plans

Participants were asked to think about their music-making and to complete a sentence that began with: 'In five years I would like to be ...'.

Social Justice:

All of the participants indicated that they visualised themselves still involved with music, in five years. For four, this was linked with a strong social justice agenda:

I want to have made a political change with my music through completing albums with a few of my protest songs which would incorporate the sufferers of whatever the crisis may be.

I would like to raise money for the poor and sick and give them every bit of support through my music and words.

I would like to raise money for children in third-world countries to have the access to a decent music education.

I would like to educate children in music, regardless of their ability.

Fulfil individual musical potential:

Others were focused on fulfilling individual potential and broadening their own musicianship:

Still be with the Jazz band, have had learnt so much more about Jazz and would like be as good in Jazz as the other participants in the group.

Still playing piano alongside my other interests and to still be learning and developing my musicianship. I would like to compose more as that is one of the aspects I enjoyed during this course.

I would like to have developed my own style to a level that the general public can relate to as well as Jazz musicians.

I would like to have developed my aural skills and to have composed across different idioms making myself a more eclectic musician. I would like not only to play the saxophone and piano but to play instruments from other cultures such as the Turkish/Farsi Ney, the Indian Bansuri and have mastered my flute and clarinet skills.

Professional music pathways:

Two participants focused on established pathways to a professional career as a musician:

A successful music college graduate working as a session drummer for Jazz and R&B bands.

Finished conservatoire continuing a progressive career as a Jazz musician.

General goals and aspirations in music

Participants were also asked to complete a rating scale, indicating the extent to which they agreed that their goals included a range of options. None of the responses indicated any strong disagreement with any of the possibilities. The strongest agreement was in relation to aspiring to enjoy their work, to perform professionally, to compose, to have their own bands and to tour abroad. The least agreement was with regards to aspirations to be a class music teacher or to have a post-graduate music qualification (Table 11).

Table 11: Participants' goals and aspirations in music

Answer Options	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Mean score (1=strongly disagree; 5=strongly agree)
To enjoy my work					5	5.00
To perform professionally				1	4	4.80
To compose music				1	4	4.80
To have my own band				1	4	4.80
To tour abroad				1	4	4.80
To be a session musician				1	3	4.75
To play on recordings			1		4	4.60
To be a community musician				3	2	4.40
To have an undergraduate music qualification			2	1	2	4.00
To be an instrumental teacher		1		2	2	4.00
To be an international concert artist		1	1		3	4.00
To be a class music teacher		1	2	1	1	3.40
To have a post-graduate music qualification		1	4			2.80

Barriers to achieving goals in music

The participants were asked to identify any barriers that they feared might act as constraints to achieving their goals in music.

The responses could be categorised as 'time constraints', 'opportunities to gain experience', 'popular appeal versus individual creativity', 'competition' and 'cost', and 'lack of a peer group'.

Time constraints

Participants recognised the need for intensive practising on a daily basis. However, for some this was a challenge:

Time, as I am already studying for a degree allowing enough time for practice is difficult

I have to do my school work which does not provide sufficient time to continue with all my projects

Opportunities to gain experience

Some participants expressed a sense of frustration at the difficulties in accessing training in Jazz as well as opportunities for gaining experience in playing and working collaboratively with Jazz groups.

I want to stand out as an original drummer with lots of experience ... To gain further experience ... get more training from musicians and to compose music for bands which is a main challenge.

Competition and cost

Access to opportunities was linked with an acknowledgement of the highly competitive music world as well as financial constraints.

The projects will cost a lot of money.

I need funding for my overly ambitious projects

The competitive nature of the field of work is a barrier.

Popular appeal versus individual creativity

There was a strong sense of a tension between the desire to develop original and creative artistry and the demands of 'popular culture'. While one participant stated that she refused to pander to popular appeal, another feared that in so doing she would lose credibility with her musician peers.

People are being sucked into the trap of sugar-rush music and I refuse to write music that has no meaning which is hard with all the Simon Cowells of this World.

Although I would like to appeal to a wider-range of people, I fear I would get hate from fellow musicians for this.

Lack of peer group

The participants also identified challenges that they had encountered, relating specifically to being a Jazz musician. The greatest challenge seemed to be the lack of a peer group of like-minded young Jazz musicians. Participants noted that it could be lonely as a Jazz musician in a school or region where there were few, if any, Jazz opportunities.

Not being understood as a Jazz musician at school (not much Jazz there - so not much playing for me!)

Not having much Jazz education in my region.

A related issue was the scarcity of peripatetic or school instrumental teachers who actively promoted Jazz. One participant noted that she had begun learning the saxophone with a teacher who did not share her enthusiasm for Jazz. Another said her wish to focus on Jazz was not taken seriously. Others reported that it was difficult to find teachers who could help them to develop skills and knowledge in Jazz.

Initial sax teacher that didn't like Jazz.

Not being taken seriously as a musician by classical musicians. Finding people locally to play with.

[It is difficult to find a teacher who will help with] the required skills and knowledge needed to accomplish the quality playing of a professional Jazz musician.

Overcoming challenges

Participants were asked to comment on how they had overcome some of the challenges in being a Jazz musician, and what their top recommendations would be for other young aspiring Jazz musicians. Immersion in listening and practising, developing self-efficacy strategies and seeking opportunities regionally and nationally were the three strategies that all mentioned.

Recommendation: *Listen to what you want to play!*

Participants noted that they spent a great deal of time listening to Jazz, taking every opportunity to attend live Jazz as well as making use of CDs and online videos and audio tracks.

Listening to more Jazz music.

Inspiration from lots of different people and concerts.

Listening and learning the style of Jazz and the way they perform.

Listening, jamming, gigging, transcribing and composing are all equally as valuable as straight practice.

Listening to a variety of suggested artists.

Recommendation: Practice regularly and as much as needs be.

Alongside listening, intensive practising was recognised as being crucial. The two activities were seen as being connected; participants used CDs and video resources and practised the techniques they had learnt through watching and listening. While the importance of practice was emphasised, it was also highlighted that above all, practice laid the groundwork for enjoyable performances.

Practising the techniques by listening to videos CDs which has helped me to overcome these challenges.

The more you work the more you will enjoy your playing and be able to discover and express new aspects in the music

Work hard on improving your weakness and working technically in practice, but when it comes to performance it is most important of all that you enjoy it.

Study in depth what you are taught.

Recommendation: Believe in your own ability.

Participants noted that it was important to believe in oneself, setting personal goals and focusing on achieving those goals.

Set yourself goals to achieve and you will be highly rewarded with your own progress.

Count on others to tell you your weaknesses, and know your own strengths.

External sources of support were extremely important, in this regard:

Gareth Lockrane told me not to worry about the 'locker room mentality'. And my playing improved a lot, so it wasn't so much of an issue.

Talked to other Jazz musicians, talked to the tutors for their view, extremely experienced life in Jazz music and learn their knowledge. Believed in my own ability.

When you're good enough find a local muso who will let you sit in or do one number.

Recommendation: Seek regional and national opportunities.

It was clear that for these young Jazz musicians regional and national opportunities in Jazz education offered crucial progression pathways. These opportunities were recognised as offering young musicians the chance to form networks, to develop confidence and to develop expertise in Jazz. Events such as regional workshops were seen as particularly important with regard to 'spreading the word' about Jazz.

I get my music elsewhere - my small band, NYJC, Creative Leadership Ensemble, NYJO ...

Becoming involved with the NYJC summer school and regional workshops

I have accepted Jazz isn't for everyone. Looked further out and found people to play with e.g. in London.

Continuing regional workshops for remote corners of the country...Building the confidence of young musicians who may not be confident enough to solo.

Play with other musicians... Getting involved in workshops...Try out NYJC.

Spreading the word about Jazz as most young people don't know Jazz very well.

How participants were supported in achieving their goals, in Creative Leadership Ensemble

The participants were asked to reflect on how they had been supported in overcoming barriers and working towards their goals, through participation in the project. The responses indicated that the predominant facets of support had been with regard to developing leadership skills, greater confidence, enhanced musicianship and networking.

Never in my life I have performed or participated in a Jazz group and it has been a challenge to learn a new side to music ...It has given me inspiration to learn more and to participate further with Jazz.

Develop leadership skills

Leadership was a central focus of the project, so it is not surprising that this was mentioned. One participant highlighted that she had developed a broad understanding of leadership in the context of Jazz, particularly through experiencing working together with peers who each had different styles.

I have learnt various aspects about leadership, through seeing how other members in the group lead the band.

I have increased my ability to lead and teach groups.

Confidence

Linked with leadership were reports of enhanced confidence, attributed to participation in the Creative Leadership Ensemble:

It has helped my confidence with playing in a small group as before I did not have much experience in doing so.

Musicianship

The participants' leadership skills were also supported through a focus developing a deeper sense of musicianship, in particular focusing on communication skills.

I have learnt a lot in terms of Jazz theory from musicianship lessons and have learnt how to and the importance of listening and communication between band members.

I have met a group of amazing musicians and ambitious people who have the same dreams and ambitions to achieve in the future in a similar situation.

I have been opened-up to different styles of music and have even seen it first hand with the Bansuri and sitar.

I have developed skills in my playing in a ensemble group, developed my ability to write for a particular ensemble, increased my musicianship.

Networking

The Creative Leadership Ensemble offered an important space where the participants could network with, and learn from, like-minded peers. The social support system was clearly an important facet of the Ensemble's success. As one participant said: '*I need my friends (in CLE) who appreciate what I am doing*'. It also acted as a base from which they could gain access to wider contacts and networks. These wider networks functioned in a number of ways, including providing support in the form of contact with other female musicians, some of whom served as role models. Other networks were important in terms of providing further creative opportunities for the participants.

I am able to play with really talented musicians and learn so much from doing so.

I have been able to play one of my protest songs in public which led to my getting in touch with an International Women's organisation which has worked with Syria.

It has given me great female contacts that I wouldn't have known about if it hadn't been for the Creative Leadership Ensemble.

Networked and created more opportunities for myself as a musician through the ensemble.

Support for achieving general goals and aspirations in music

The participants were asked to indicate, on a five-point rating scale, to what extent participation in the Creative Leadership Ensemble had supported them in achieving their goals. The large majority of responses indicated that these participants had felt well-supported in the project. The greatest agreement was with regard to enjoyment and opportunities to compose and perform (Table 12). These top three areas of support corresponded exactly with the top three goals indicated in Table 11, above.

Table 12: The extent to which participants thought they had been supported in achieving their goals, through participation in Creative Leadership Ensemble

Answer Options	Very much	Quite a lot	Neutral	Not really very much	Not at all	Mean score (1=Not at all; 5=Very much)
To enjoy my work	4	1				4.80
To compose music	4	1				4.80
To perform professionally	4	1				4.80
To be a community musician	3	2				4.60
To be a class music teacher	4					4.60

To play on recordings	3	1			4.40
To have my own band	2	2	1		4.20
To be an instrumental teacher	2	2			4.20
To have an undergraduate music qualification	2	1	1		4.00
To be a session musician	2	1	1	1	3.80
To be an international concert artist	2		2		3.80
To tour abroad	1		4		3.40
To have a post-graduate music qualification		1	3		3.20

Strengths as musicians and musical self-concept

Participants were asked to reflect on their strengths as musicians and their self-concept as musicians. Responding to a series of statements on a five-point rating scale, the participants revealed that, generally, they were highly motivated and confident young musicians (Table 13). There was some ambivalence with regard to responses to failure; some participants disagreed that they would normally persevere and 'bounce back' from failure, while others agreed that they would. There was also some ambivalence with regard to performance anxiety and confidence in one's own effectiveness in practising. Notwithstanding these areas, the responses were overwhelmingly positive, demonstrating a very high level of self-efficacy and motivation in Jazz.

Table 13: Participants' self-perceptions of their musical skills and musical self-concept

Answer Options	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Mean score (1=Strongly disagree; 5=Strongly agree)
I know I can succeed as a musician.			1	2	2	4.20
Being a musician is a very important part of who I am.				1	4	4.80
I feel insecure about my playing.	1	2	2			2.20
When I am unsuccessful it makes me try harder in the future.	1	1		1	2	3.40
I find it difficult to motivate myself to practise.	1	3	1			2.00
I rarely achieve my musical goals.		4	1			2.20
If I can't play something well immediately I		1	1	2	1	3.60

persevere.						
If a piece of music seems complicated I will not attempt it.	2	3				1.60
I am confident that I am able to complete my planned musical activities successfully.			1	2	2	4.20
I am highly motivated to succeed as a musician.				1	4	4.80
The quality of my playing is good compared with others my own age.			1	3	1	4.00
I cope well in performance if something unexpected happens.			1	3	1	4.00
I do not cope well with performance anxiety.	1	2	1		1	2.60
I am confident that I know how to practise effectively.		2	1	2		3.00
I am a strong leader in musical groups.		1	2	1	1	3.40
I am not sure what I can contribute to musical groups.	1	4				1.80
I know how to support my peers in being the best they can be, in music.				2	3	4.60
I feel confident in contributing to collaborative musical projects.				2	3	4.60
I know that I can help other young musicians.				3	2	4.40

Support for developing musical self-concept

The participants were then asked to reflect upon the extent to which participation in the Creative Leadership Ensemble had helped them in developing musical skills and self-concept, as demonstrated in their self-perceptions, noted above (Table 13).

Again, the responses were overwhelmingly positive. All of the participants agreed or strongly agreed that the experience had helped them to develop a strong musical self-concept, understanding that being a musician was a very important part of who they were. Participation in the Creative Leadership Ensemble had supported the participants in developing the view that success as a musician was possible, with a high level of confidence evident with regard to leadership and collaborative

musical skills. It was notable that there was strong agreement that participation in the Creative Leadership Ensemble had helped the participants to become strong leaders who had a significant contribution to make to collaborative projects and in working with and supporting other young musicians.

There was some ambivalence over whether the experience had helped them to develop effective practice strategies and some ambivalence about whether they could, as a result of participation in the Creative Leadership Ensemble, cope better with performance anxiety. Overall, though, the responses were positive (with just two instances of disagreement), indicating that the Creative Leadership Ensemble had played a vital role in supporting these young musicians in developing skills, confidence, motivation and musical self-concept (Table 14).

Table 14: Participants' perceptions of the extent to which participation in CLE had helped to develop musical skills and musical self-concept

Answer Options	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Rating Average
Being part of CLE has helped me to:						
Know that I can succeed as a musician.				2	3	4.60
Understand that being a musician is a very important part of who I am.				1	4	4.80
Overcome insecurities about my playing.				2	3	4.60
Try harder after being unsuccessful.				2	3	4.60
Motivate myself to practise.				2	3	4.60
Achieve my musical goals.			1		4	4.60
Persevere, if I can't play something well immediately.			1	2	2	4.20
Attempt a piece of music even if it seems complicated.				3	2	4.40
Feel confident that I am able to complete my planned musical activities successfully.			1	2	2	4.20
Feel highly motivated to succeed as a musician.			1		4	4.60
Feel confident that the quality of my playing is good compared with others my own age.			1		4	4.60
Cope well in performance if something unexpected happens.				1	4	4.80
Cope well with performance anxiety.		1		3	1	3.80
Know how to practise effectively.		1		2	2	4.00

Be a strong leader in musical groups.	1	4	4.80
Feel confident about what I can contribute to musical groups.	1	4	4.80
Know how to support my peers in being the best they can be, in music.	1	4	4.80
Feel confident in contributing to collaborative musical projects.	1	4	4.80
Know that I can help other young musicians.	1	4	4.80

In qualitative open questions, the participants were asked to identify specific key learning points from the project, as well as their favourite moments. The format of the residential weekends was found to provide a rich context for the learning that took place. In addition to the residential, other key learning points related to performance opportunities; exposure to new repertoire and new musical ideas; and opportunities to explore and experience what it meant to be a leader in Jazz.

Residential with like-minded peers:

The residential weekends provided a space where the young musicians could mixing socially with like-minded peers and make music together in a safe and supportive environment.

Meeting and getting to know other young Jazz musicians.

The weekends made us bond and were nice and relaxed making it feel easier to play.

Practicing and leading my own composition in the group, I haven't had many opportunities to do this before, and it was really rewarding to see a piece of my own come to life, and really inspired me to write more tunes, which I am now currently doing for other groups I play in.

It's been a relief from the male-dominated atmosphere at NYJO and has helped me to get a balance so I know that small bands are a place I can come home to!

Doing the weekend courses where we got to know each other and play a huge amount of music together. It was great bonding and to inspire and learn off of each other and from the teachers.

Performing

Performance opportunities were central to the project, providing a shared goal as well as being motivating and providing a sense of social and musical affirmation, amongst the participants.

The Gig. It was lovely atmosphere that I had so much fun! The experience was mind blowing! Can't wait for the next gig!

Doing our first gig was the best moment in our whole project as everything came together and all felt very positive about what is to come next.

The gig at Leicester Jazz Festival because the group really cohered and we were really beginning to work together as an ensemble.

New Repertoire and approaches

The participants noted that they had valued the exposure to new repertoire and new musical ideas. In particular, the chance to work collaboratively with peers in developing and performing their own and other's compositions had been a highlight.

Learning new repertoire, learning other people's compositions,

When performing Indian music, I have learnt that I can always apply Jazz techniques in my performing

It's been a great experience for outside the group to use the new learnt qualities in other Jazz band situations.

Leadership activities

Finally, the participants highlighted the central theme of leadership that had run throughout the project. Ideas about leadership had been developed and in some cases transferred to other contexts.

The qualities that make a good leader.

Leadership qualities and working with new ambitious Jazz musicians ... We have tried many different activities and know how to succeed now. I am learning to write for a specific ensemble; I now write tunes for my quintet, thinking specifically about the ensemble, also how to then go on and lead my piece and show others how I want it to be performed.

Summary of Reflective Survey findings

The survey results revealed that the participants in the Creative Leadership Ensemble were generally highly motivated, confident and skilled Jazz musicians, with a strong desire to avail of all opportunities to develop and broaden their musicianship. Notwithstanding some constraints such as limited access to teachers, limited peer groups, lack of recognition of Jazz within their local contexts and limited time to devote to Jazz, all of the survey respondents took part in local, regional and national Jazz events. These included Jazz workshops, groups, gigs, concerts, courses and festivals. Regional and national events were highly valued, particularly in areas where there was limited access to Jazz.

The participants had a range of long-term aspirations in music. Some expressed a strong wish to use their music to support a social justice agenda. Others were focused on developing their own individual potential, while others had already identified progression pathways in to Higher Education and in to the music profession. The participants indicated that their top recommendations for developing individual progression pathways in Jazz were: 1) listen to Jazz extensively; 2) practice intensively; 3) draw on all available sources of support in developing a belief in one's own abilities; 4) seek local, regional and national opportunities for networking and making music with like-minded peers.

The Creative Leadership Ensemble had been an important source of support for all of the participants. The key facets that had made the experience a positive and powerful one had been: 1) the residential format, making it possible for the participants to work collaboratively and intensively; 2) the focus on leadership skills and strategies; 3) the exposure to new repertoire and new musical ideas; and 4) performance opportunities.

Section 5: Reflections on the Creative Leadership Ensemble: Focus group interview

Introduction

Just prior to the final performances of the year, the participants in the Creative Leadership ensemble took part in a focus group, reflecting on their experiences as part of the project. This section sets out the main themes that arose during that focus group.

The focus group took place in a rehearsal room at Kings Place, London. It lasted one hour and, with the participants' permission was recorded and later transcribed.

Most significant learning points

The participants reflected on what had been the most significant learning point that they attributed to participation in the project. The responses focused around learning rehearsal strategies, learning the importance of working with a peer group and learning about leadership.

Rehearsal skills

There was agreement that participation in the ensemble had helped participants to develop awareness of effective rehearsal strategies. The young women spoke about how they had learnt to convey their ideas in a constructive and supportive way.

It's to do with rehearsal etiquette – how to convey your ideas with a group of people, because obviously we have become quite close over the last year, so I think I have become quite comfortable with the position of sharing my own musical ideas and in that sense it has been really good. So, I can apply that to other groups that I am in.

I guess just letting everyone know your opinion of how the music sounds, without being or seeming rude or un-thoughtful. Being constructive, and enabling the group to progress as much as possible. Respecting everyone else's ideas and incorporating everyone's ideas. That has been a big thing, I think.

Peer group

The importance of learning within the context of a supportive peer group was highlighted. The fact that the group, in this instance, had been all-

female was thought to have been significant in making the group a context for rich learning.

Working with the other female Jazz musicians has been really significant. Because I wouldn't have known about all these girl Jazz musicians out there, if I hadn't been part of this project. It's not something you see much in ...Girls are certainly the minority, as you progress in Jazz. And being able to play with girls who are obviously at a very high level in Jazz, it gives you like opportunities, contacts...

Leadership

The young women spoke extensively about leadership and how their understanding of leadership had developed and evolved over the course of the project. Core qualities of good leaders were thought to include confidence, vision, respect for others, flexibility and responsiveness.

A leader is someone who is confident in their own abilities. Confident that they can value other people's opinions and can see the potential of everyone else they are working with. And be confident that they can help to bring that out in someone and let everyone get the most out of what each individual has. Because everyone has different qualities. It needs to be someone who can see all the different situations and all the different people. Gender, upbringing, whatever – each person can learn and can bring their own thing. Any leader in music has to be someone who can really see that, and be confident in everyone around themselves, so they are encouraging.

There was a strong sense that leadership was a multi-faceted quality that could be interpreted in diverse ways and that would continue to evolve, as part of lifelong learning. There was a sense, too, that leadership was thought to involve collaborative, mutually supportive and creative ensemble work. All of the participants spoke about how their own leadership skills, particularly with regard to communication skills and collaborative strategies in music-making, had developed during the project.

You sort of develop leadership all through your life. It is something you can develop. But this group has helped us all to become leaders. It lets you be yourself, to lead the way you want to lead. We lead each other. So I think that's helped everyone.

I think with this group, we are comfortable with each other, so we can say things – not blunt, but constructive comments. We don't need to worry about hurting feelings. We say what is weak, what could be better.

It has been really useful to do our own pieces. That is not something you get to do very often. There are endless things to say, when it's your own tune. There's so much to say, so you have to think about what is important, what will help. So that is a useful tool. Whereas before, I would never have been able to take a tune and work on it like this, in specific ways. You realise what you have to do to make it work with a specific band.

As a collective, it's been great because leadership roles have constantly changed. So, successful leaders – when things are not dictated. We are a collective. So the idea of leadership is to help you to discover how to do it in your own way.

Having the role of the leader being passed around, you see how everyone's approach is different. But you can pick up things. You watch, and you see how different people work. You pick it up and use new ideas. It is not 'do this, do that' – it is working together efficiently. Also, we have learnt from people who have been doing it for years, working in a very relaxed way.

The participants discussed specific facets of leadership, identifying particular skills and qualities that they had focused on, during their participation in the Creative Leadership Ensemble. Leadership, from their perspective, involved collaborative working alongside a disciplined approach.

The disciplined, yet flexible, approach was advocated, whereby the leader could keep the group focused on achieving her personal 'vision' in the music.

It is also being about having a firm hand, otherwise some people will endlessly fool around, especially boys, showing their latest trick. But also fun, and friendly. And to be quite disciplined in the way that you get things really really tight. They have to know what they want. That's really important. Otherwise you won't get the group to know your vision. But also being

confident, knowing what to do if it goes wrong, knowing what you are doing and knowing what to do when it goes wrong ... I mean you always have to improvise, but you need a mind-set, in the first place.

Notwithstanding the emphasis on discipline and vision, leadership was also thought to be a shared, collaborative process, dependent upon each member of the group. Good leaders, it was thought, were those who had the flexibility to allow the members of the group interpretative freedom, trusting that together the group would bring the 'vision' to life, perhaps in unexpected creative ways.

It's not really when you give the band your piece, it's when someone else has written the piece and they give it to you. That's when you need to know what you're going to play, and who you are, and interpret through your instrument, because even though they've written it they still, I think as a writer you still kind of expect the musicians to like, you know, bring it to life in a way that they want to. That's the excitement - the best bit of this group is when we get the music, and you play what you see, what you hear, and everyone just joins together and it ends up working, because everyone knows what they want to do.

I think ultimately what it all comes down to is the playing. And how much we talk about it and like you agree, and you disagree, and you spend hours rehearsing, but in the moment it comes down to the playing, because everyone - you work together without realising it, passing ideas around in the music. It is just like another conversation. Chatting. And the end result is the most rewarding. So we are all leading together - not just one person conducting. Everyone just works together. There is no one person.

Gender

The participants were asked to reflect on the extent to which the positive experience in Creative Leadership Ensemble could be attributed to it being all-female. They were also asked whether they were aware of particular gender issues, in their broader music-making outside of the Ensemble. Responses focused around the importance of female-only groups as a space to develop confidence and within which to form close musical networks.

Networking

There was general agreement that the Creative Leadership Ensemble had been important in terms of networking with other young aspiring female Jazz musicians.

I think it's just wonderful to have something like this. Where you can meet other female players and create networks. Just meeting them here, really good players who are girls – that does help you.

Enhanced confidence

The Ensemble had provided a space where the young women could explore their musical ideas and develop their own approaches to collaborative music-making, without any constraints of comparisons with male counterparts, as had been experienced elsewhere. This had been an important factor in boosting confidence. There was general agreement amongst the young women that boys were generally more outgoing and confident and that this possibly put them at an advantage in some music-making contexts. Therefore, enhanced confidence was a valuable outcome of participation in the Creative Leadership Ensemble; the participants all agreed that this greater sense of confidence could be transferred to other contexts.

There was an acknowledgement that in mixed-gender groups the gender issue could pose an initial barrier, although it was usually overcome when the girls 'proved themselves' in terms of their musical abilities. It was also acknowledged that this particular group comprised young women who had, largely, overcome some of the gender-related challenges and that they had an important role to play in mentoring and acting as role models for other young aspiring female Jazz musicians.

The whole project this year has helped to boost everyone's confidence. We've been playing together for almost a year now. So we've become comfortable with each other. I guess that is the situation with any Jazz group that you work with. But, yeah, we all have a common interest and we're all female and we get along, so it helps in other situations, because you're actually, you are comfortable with what you do, so you can take that and apply it to somewhere else, other Jazz groups.

It is a very complex thing. I'd say girls in general, this doesn't apply of course to everyone, don't like doing things unless they are absolutely secure. They don't like to make fools of themselves, to be perfectly blunt,

whereas boys would be perfectly happy to just blast away at something where they have no idea what they're doing, and hitting a whole load of wrong notes. There are a lot of girls in the classical music scene, and Jazz is very much a male tradition – it just seems to have worked out like that. It's not that females can't play Jazz, because obviously they can. But they need – it's more complicated for girls to play Jazz, if there aren't so many girls in it.

Most ladies in Jazz have been singers. And also a lot of boys are better at sitting there for hours listening and transcribing. It's more a boy thing. And boys think they can do it, more than girls, so they think they can, so they do.

It has opened my eyes to trying to understand the issue and I think I probably – I don't know if it's my development as a musician or because it is a group of girls – but it has helped my confidence a lot.... it could definitely be important that it is all girls.

I don't notice it so much when I am with boys, but I do think you notice that you are different. Obviously. It does impact on your way of working with them.

It's really complicated. I just think it's something that boys think they can do, whereas girls, there haven't been so many girl Jazz musicians in the past because we have a highly sexist society. And Jazz has been associated with a

seedy nightclub atmosphere, a place where men could show off to ladies...a whole kind of look at me, macho thing.

Initially when you first start working with a group, really it can be strange for boys and kind of strange for us. To become a part of that group. But once you know how it works, and how they play, it just goes away. But it is a thing, to get past that initial barrier. To begin with there is a strange atmosphere. I don't know if they think they can still act the same.

Best moments of the project

The participants were asked to describe the highlights of the project. The responses focused around performing, leading workshops with other young people, and informal jamming together.

Performing

Performing in the gig! You rehearse it how many times – a lot – but you never know what’s going to happen. It’s cool, exciting. And with a receptive audience, it is lovely.

Leading workshops

Doing workshops has helped us in a way, being confident around kids our age, and teaching them in a way that has reinforced our ideas, and being disciplined. I learnt to be more concise. I have a tendency to waffle on and on, and kids don’t get that. Not kids, they’re not kids. They’re our age. People don’t like that. They just want the rules. I have learnt that. Just telling people as it is, not all the waffle behind it.

Jamming

I really like it when it is in the evenings and we just jam. We spent the whole day working really hard, really dissecting these pieces, and then it’s just good to do new tunes, no pressure. Awful, but fun. Have a laugh, relax. Otherwise you get really intense and everyone gets angry. Stupid time, to do what we want to.

Challenges in being part of the project

Participants were asked to identify any challenges they had encountered in taking part in the project. The sole challenge noted related to time constraints. There was an acknowledgement that while this had posed a constraint at times, particularly with regard to the extent of preparation that individuals could engage in, during the time together the group had focused on the project and that the time limitations had not prevented them from working effectively and benefitting from the experience.

It’s difficult because obviously you want to devote time to things that you love, but obviously you’ve got to pass exams and stuff. Maybe that affects the dynamic for us. It could be easier if everyone memorises their

parts and stuff, but that's down to how much time you have. But I don't think that has made it a challenge, it's just another thing that could have helped us to progress as a group.

Yes, you have to balance life.

The time that we have, we just keep moving on and don't worry about other stuff.

Summary of Section 5: Advice for supporting young female Jazz musicians

In summary, the participants were asked to comment on what their advice would be to the NYJC, with regard to continuing support for young female Jazz musicians. The following recommendations provide a summary of the themes that emerged in the focus group discussion.

Recommendation: Continue outreach programmes

The most important thing is to have a lot of outreach programmes. So anyone can have the opportunity, boy or girl, any young person has a chance and good experiences of doing workshops. Because you latch on to things – things inspire you without realising it. If you offer lots of things to all ages, if you had Jazz there, widely available just as classical music is available in a lot of places now. If it was the same with Jazz then more people would get in to it, boys and girls. If you experience it, then there's more of a chance that you will grow up to love it. It's an opportunity you have to have.

We need each other. Contacts, playing all the time. We have this group now, but to keep playing together. Step by step.

Having workshops ... lots of people turning up and interested. It's infectious. If you've got role models, then people will be inspired by the music.

Loads of things like NYJC. I'm not at a music school, so having things like this where you can go and play with like-minded people really does help.

It's really good to hear other people and to be in a support network of other people who want to play with you. Masses of people who all enjoy the same things.

We're all fortunate to have this opportunity. I've learnt a lot, playing with really talented people. That's how I learn. That's how I develop.

You can't spend your life in a small room playing scales, so being in a situation where you can go and play with people who are better than you – that is how to learn.

Recommendation: Facilitate contact with female role models – for girls AND boys

It's also about role models. They're all male. There are female Jazz musicians – and it is a gradual process, but seeing a female Jazz musician is important.

We need to influence the boys into thinking that we are equal to them.

I'm in a band with four guys and just me. It is fine. One guy said 'I wasn't expecting it to be great, because she's a girl'.

Guys say that about all things. Oh – it's a girl. But it is something that is changing. We're just lucky to be part of the change. We can influence it, but we can't push it.

Recommendation: Encourage young girls to listen to Jazz

I would give young girls tracks to listen to, take them to gigs, tell them to do it.

Recommendation: Encourage parents and teachers to be supportive of Jazz education

Support from other people. It helps you so much. Someone, whether it is your parents, or your teachers. My parents and family have always been very interested in what I'm doing. Support, recognition, belief in what you are doing.

Recommendation: Support live music

Support from an audience. People to keep turning up to support live music. To continue the tradition of turning up for live music. We need that support.

Section 6: Audience feedback

Following the final CLE event at Kings Place, May 2015, audience members and workshop participants (beyond CLE members) were asked to complete a short survey that was designed to capture their perceptions of gender issues relating to Jazz education. The responses are set out below, in Table 15. The responses show that many of the challenges encountered by the CLE members and documented in wider research literature were echoed. For example, there was a sense that it was perceived to be difficult for females to be taken seriously within Jazz contexts and that females may be more susceptible to a lack of confidence than their male counterparts. Although one response indicated that gender was not an issue and two others suggested that it may be an advantage to stand out as a female in a male world, the majority highlighted the potential challenges relating to being a female within a male dominated Jazz culture. Several respondents also noted fears about career pathways. It is clear that this issue affects all Jazz musicians irrespective of gender. Thus, it is of high importance that, within a profession that is already somewhat precarious, young aspiring female jazz musicians should be supported in overcoming any constraints that may be related to gender.

Table 15: Audience and workshop participant feedback

What are the biggest challenges as a jazz musician?	What are the biggest challenges as a FEMALE jazz musician?
Improvisation - it could go very wrong live, low wages, hard to find work.	Professional big bands mainly all male, stereotyping. Advantages are: it makes you stand out and gives you more opportunities.
Having a successful and stable income, liking what you are playing and at the same time making it accessible. Making enough money.	Being taken seriously, confidence in your own playing
Stage fright, low wages, remembering chords, finding gigs.	Being one of the only ones, however this could also be an advantage as it makes you stand out, being (possibly) undermined, people don't assume you are as loud as boys.
Keeping up with the comping/tempo, finding work, low wages.	Maybe being pressured to be loud/outgoing.
Being in a successful and stable music career.	Not being taken seriously/being underestimated
Less jobs/difficult to find jobs, difficult to get a high wage, finding groups near to you to perform with	Everyone presumes you are a singer, much less groups which have fellow female musicians.
To keep up with the complicated rhythms and tempos, finding work.	People presume that you are loud and outgoing whereas some males are not.
Finding opportunities to play the music you want to.	Feeling as good as the guys!

Being in successful + stable career, getting regular gigs.	Not being taken seriously as a jazz musician, feeling intimidated if in a predominately male jazz group or workshop, not having/knowing other female jazz musicians to work with
Being paid enough for it to be a job you can live off, being taken seriously.	Less female jazzers than male, people presume you're going to be shy, people sometimes assume you won't be as good as a male jazz musician.
To make money playing jazz.	
Soloing, sometimes I get nervous and I tell myself that everyone is better than me, even though I know that most of the people I do jazz with are much older than me.	For me being a female jazz musician does not make a difference.
Improvising	Being a female jazz musician makes me want to try harder because people don't really look up to female jazz musicians, they look up to male jazz musicians like Horace Silver.
Stage fright! (when you're waiting for your solo), hard to get work - lots of competition for just a few places, not letting bad solos affect your confidence	Male dominated scene can be a bit intimidating (confidence), people thinking the only reason you got in is because you are female!
Finding work, finding other musicians (in my area), getting taken seriously	I don't find huge challenges, some of the guys joke and treat you more like an object, only getting a gig for appearance, many people assume you know less about harmony, structure or how to lead, lots of guys assume you need help.
Meeting the right people to help you further your career, getting access to high-quality playing opportunities. MONEY!	Generally being a bit intimidated in a male-dominated environment. Not having enough female friends to jam with!
Having a successful and stable career, in a rather niche market. People taking you seriously when you state that you are a jazz musician.	People always assuming that I'm a singer and then questioning my skill as a musician. Occasionally being sexist and making sexist comments.
Developing against a shrinking world for jazz (in terms of audience), making a living! Keeping my playing fresh	Boy culture!
I'm a musician, but not a jazz musician so I only know this as a parent of a jazz musician and a friend of jazz musicians. Seems to me the challenge is getting a new audience and doing so by making music that is forward, not always backward looking.	Again - I'm male, but having a daughter playing jazz makes me aware of how sexist the jazz world is, the criteria for judging musicians is deeply male oriented playing to patterns, almost autistic spectrum style of development.

Section 7: Summary of the Creative Leadership Ensemble outcomes

In this section, the evaluation findings will be summarised and mapped against the overarching aims of the project, as outlined above in Section 1 and specified by the funder, Youth Music.

To improve the quality and standards of music delivery for children and young people

The evidence presented in this report demonstrates that the Creative Leadership Ensemble served as a vehicle through which a new generation of female Jazz musician educators and leaders were nurtured. In particular, the young women were introduced to models of collaborative working, peer mentoring and team-focused leadership. A significant part of the CLE legacy is the group of emerging leaders who will go on to contribute to high quality and standards of Jazz education in the future.

Alongside the immediate activities within CLE, the NYJC has monitored female participation within their programmes. The following points are notable:

An increase in applicants for the NYJC summer school from regions known to be using the resources

There has been a steady increase in female applicants since 2010, with a marked rise from 2013-2014, during the Creative Leadership Ensemble period (Table 16).

Table 16: The numbers of female applicants have risen over the last 5 years

	2010		2011		2012		2013		2014	
MALE	64	93%	55	89%	65	88%	64	90%	65	82%
FEMALE	5	7%	7	11%	9	12%	7	10%	14	18%
TOTAL	69		62		74		71		79	

An improvement in female audition results

There has been a notable improvement in the standard of performance amongst the female auditionees, during the 2013-2014 period. Overall, the number of auditions rose from 71 in 2013 to 79 in 2014 (Tables 17-18). Performance standards overall rose: the highest mark amongst males rose by 12 marks from 83 in 2013 to 95 in 2014; the highest mark amongst females rose by 18 marks from 62 in 2013 to 80 in 2014. While this is a notable improvement there is still much to do, as the highest mark amongst females in 2014 (80), was still not as high as the highest mark amongst males in 2013 (83)

Table 17: 2013 Audition results

% mark	Total	Male	% Male	Female	% female
80+	3	3	4%	0	0%

70-79	11	11	15%	0	0%	15%
60-69	24	21	30%	3	4%	34%
50-59	15	12	17%	3	4%	21%
0-49	18	17	24%	1	1%	25%
TOTAL	71	64		7		100%

Table 18: 2014 Audition results

% mark	Total	Male	% Male	Female	% female	
80+	4	3	4%	1	1%	5%
70-79	14	9	12%	5	6%	18%
60-69	25	22	28%	3	4%	32%
50-59	18	15	19%	3	4%	23%
0-49	17	15	19%	2	3%	22%
TOTAL	78	64	82%	14	18%	100%

An increase in female participants accessing NYJC activities

An increase over a year in self evaluation marks amongst NYJC participants for confidence, ability in playing jazz, personal, social and leadership skills

- ✓ 2014 was the 1st year female students made it into the top group of the summer school.
- ✓ The number of female auditionees for April 2014's Summer school auditions rose from 7 to 14.
- ✓ The number of females accepted onto NYJC's summer school rose from 7 in 2013 to 9 in 2014 - almost meeting our target of 30 male students to 10 female students (Actual outcome was 33 males to 9 females). This is a marked improvement on NYJC's 2007 pilot summer school's statistics of 2 female and 30 male participants.
- ✓ All of the Creative Leadership Ensemble auditioned for 2014's summer school and were accepted.
- ✓ The Short course percentage of female participants rose from 2013's 18% (3/17) to 2014's 20% (4/20).

- ✓ Two of 2013's short course 3 female participants applied to the 2014's main course. Both were successful.
- ✓ Over the last two years the level of female participation at Kings Place has been maintained (8/ 36 for 2013 and 8/33 for 2014)
- ✓ In September 2013 four of NYJC's (All female) Creative Leadership Ensemble's ten members joined the Advanced group at NYJC's Kings Place regional hub. Before September 2013 the advanced group had always been totally all male. The recent addition of these four strong female players to the advanced group provides ideal role models for the young musicians in the beginner group and intermediate group demonstrating to both that young female jazz musicians are not an exception and are able to play to a high level.
- ✓ CLE ran an all female workshop day at Kings Place (18 May 2014), inviting 14 female musicians (that had been recruited through April's auditioned tour) to work with CLE's 10 female musicians.
- ✓ CLE also performed at Leicester, Kings Place, Jazz At the Barbican and Jazz at the Lincoln Centre's joint performance platform and highly gladiatorial jam session (NYJC provided 10/12 of the female participants that attended the jam sessions – Aside from the CLE players there were only two other female players involved from other organisations) and NYJC's summer school and will be performing at September 2014's Kings Place festival and November 2014's London Jazz Festival.

To increase engagement of young people in youth-led musical activity, leadership and decision-making

This report has evidenced the engagement of the Creative Leadership Ensemble in youth-led musical activity, leadership and decision-making. Leadership was a major theme that ran throughout the project. The young people developed a diverse range of leadership strategies and by the end of the project were able to discuss leadership in sophisticated and insightful ways. In this discussion, examples from their experience in CLE were cited. Overall, leadership was thought to be involve confidence, vision, collaborative strategies, flexibility and responsiveness, listening skills, as well as a disciplined and focused approach. CLE functioned as a context within which the participants could explore and experience these facets of leadership.

To improve young people's transferable skills, including in music, leadership and decision-making

All of the participants spoke of how they could transfer leadership qualities to other contexts such as engaging with workshops with other young musicians outside of CLE. In particular they highlighted the ways in which participation in the Ensemble had helped them to become more confident – emphasising that confidence was a most valuable asset in the Jazz world and that this was a characteristic that often differentiated the boys from girls. The transfer of leadership, and confidence in particular was evidenced by:

- ✓ In September 2013 four of the Creative Leadership Ensemble's ten members joined the advanced group at Kings Place; up until that point the advanced group had always been all male. The recent addition of these four strong female players to the advanced group provides ideal role models for the young musicians in the beginner group and intermediate group demonstrating to both that young female jazz musicians are not an exception and are able to play to a high level.
- ✓ 2014 was the 1st year female students made it into the top group of the summer school.
- ✓ NYJC provided 10/12 of the female participants that attended the JALC jam sessions hosted by the Barbican – Aside from the CLE players there were only 2 other female players involved from other organisations.

To nurture positive female leadership role models in jazz education

The Creative Leadership Ensemble provided an opportunity for ten young aspiring female Jazz musicians to develop their skills, knowledge and

strategies as Jazz musicians and educators. Within the group, the young women found peer role models. Most importantly, they became strong and positive role models for other young women, as evidenced at the final workshop at Kings Place. Over the course of the project the participants developed an awareness of the intersection between gender and leadership, recognising the ways in which they had benefitted personally from the opportunity to explore musical ideas and leadership approaches within a female-only ensemble. This is not to suggest that the young women did not recognise the importance of developing skills for integrating within mixed gender groups. Rather, the key point is that as young female Jazz musicians they became aware of particular challenges that were related to gender issues and developed strategies for overcoming these challenges.

It is appropriate that in concluding this report we set out the recommendations developed by the CLE members that have been discussed in detail in the report. These recommendations summarise the support that the young women received and some specific areas where other young women can be supported.

Summary of recommendations for young aspiring female Jazz musicians

Listen to what you want to play!

Young Jazz musicians, in common with aspiring and developing musicians in any other musical genre, need to immerse themselves in the music they want to play. In Jazz this may be somewhat problematic in terms of accessing live music, as Jazz venues are not always accessible for young females in particular. The key message for those who are in a position to support aspiring Jazz musicians is to encourage them to listen extensively, signposting and making available online resources as well as helping them to access live music. It may be particularly important that young female Jazz musicians are signposted to female Jazz artists, in order to support developing 'possible selves' as Jazz musicians as well as a developing sense of the distinctive approach that female artists can bring to Jazz.

Practice regularly and as much as needs be.

Again, in common with all young musicians, practice lies at the heart of progression in Jazz. Young Jazz musicians, as with musicians in other genres, need to be facilitated in safe-guarding time for personal practice as well as time for rehearsing together with peers. Both contexts (individual and group) are important and the key message is that structures for personal and group rehearsal need to be supported.

Believe in your own ability.

Participants in the Creative Leadership Ensemble benefited enormously from the 'vote of confidence' that membership of the Ensemble brought. Other young Jazz musicians need to be supported in developing and maintaining a strong musical self-concept and self-confidence as Jazz musicians. This is particularly so for girls; research has demonstrated that girls are more likely to suffer from a lack of confidence, which may be exacerbated within a predominantly male environment. The key message for those with responsibility for supporting young aspiring female Jazz musicians is that they need to develop specific strategies for boosting confidence, for example providing regular opportunities for girls to experience 'success' as well as take risks within safe environments, as well as providing positive, constructive feedback that scaffolds young musicians in their progression.

Seek regional and national opportunities.

The Creative Leadership Ensemble participants encouraged other young musicians to seek regional and national opportunities for engaging with other young Jazz musicians. This is particularly important in Jazz, as many young people have little or no contact with a peer group of Jazz musicians within their own communities. Furthermore, many have limited or no contact with professional Jazz educators within their own schools or local communities. Given the evidence relating to gender bias, this sense of isolation may be particularly pronounced for young female Jazz musicians. The key message for those who have responsibility for nurturing aspiring female Jazz musicians is to provide signposting and support for accessing regional as well as national opportunities. This may involve investing time in gathering information, accessing regional or national networks, supporting young musicians in preparing and accessing auditions, providing transport or assisting young musicians in accessing support for funding.

Summary of recommendations for how aspiring female Jazz musicians can continue to be supported

Continue outreach programmes.

The resounding message from the Creative Leadership Ensemble was that outreach programmes are invaluable for aspiring Jazz musicians. The key message is that in order to continue to support equitable access to Jazz opportunities, investment in outreach is essential. The CLE initiative has made a significant contribution to developing capacity for outreach, with the Ensemble participants now equipped with skills to contribute to this work within their own communities and regions.

Facilitate contact with female role models – for girls AND boys.

Coaching from female role models was a central pillar of the approach taken in CLE. This was found to be a powerful and highly valued aspect of the project. The participants advocated strongly that much as girls benefit from female role models, so too would boys. The gender imbalance in the Jazz world, it was thought, would begin to change when male and female role models were recognized by boys as well as by girls. The key message for those who support Jazz education, generally, is to ensure that males and females are equally represented amongst the staff in Jazz programmes and that male and female artists are highlighted as role models.

Encourage parents and teachers to be supportive of Jazz education.

It is well-documented that parental support as well as the support from instrumental, vocal and classroom music teachers is vital for young, developing musicians. Some aspiring female Jazz musicians suffer from a lack of interest in Jazz amongst their teachers, as well as fears or a lack of knowledge about progression pathways in Jazz, amongst parents. The key message for teachers and parents is that girls CAN benefit enormously from participation in Jazz, and that girls who express an interest in Jazz deserve to be supported in any ways that are possible. One of the legacies of the CLE is a library of web-based video resources that demonstrate the joy and creativity that may be derived from participation in Jazz amongst young women, as well as the distinctive sound that an all-female ensemble can create. Organisations such as NYJC have an important role to play in disseminating such resources online and via regional and national events.

Support live music.

Finally, the joy, as well as the wider benefits, of participation in live music is well documented and cannot be underestimated. Whether it is Jazz or any other musical genre, those who have responsibility for nurturing young musicians must support live music events, providing opportunities for young musicians to perform as well as to attend live music as an audience. With regard to support for young aspiring female Jazz musicians, this is a point that must be highlighted, owing to the limited opportunities for young people to access professional Jazz performance.

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- ^{xvi} Goodrich, A. (2007). Peer mentoring in a high school jazz ensemble. *Journal of Research in Music Education*, 55(2), 94-114.

APPENDIX 1



NYJC Summer School 2013 – CLE first meeting



NYJC Summer School 2013 – Jainee Khusali-Patel gives sitar demo

APPENDIX 1



Procorda November 2013 – rehearsal led by Laura Jurd



Procorda November 2013 – supper!

APPENDIX 1



Procorda February 2013 – seminar with Dee

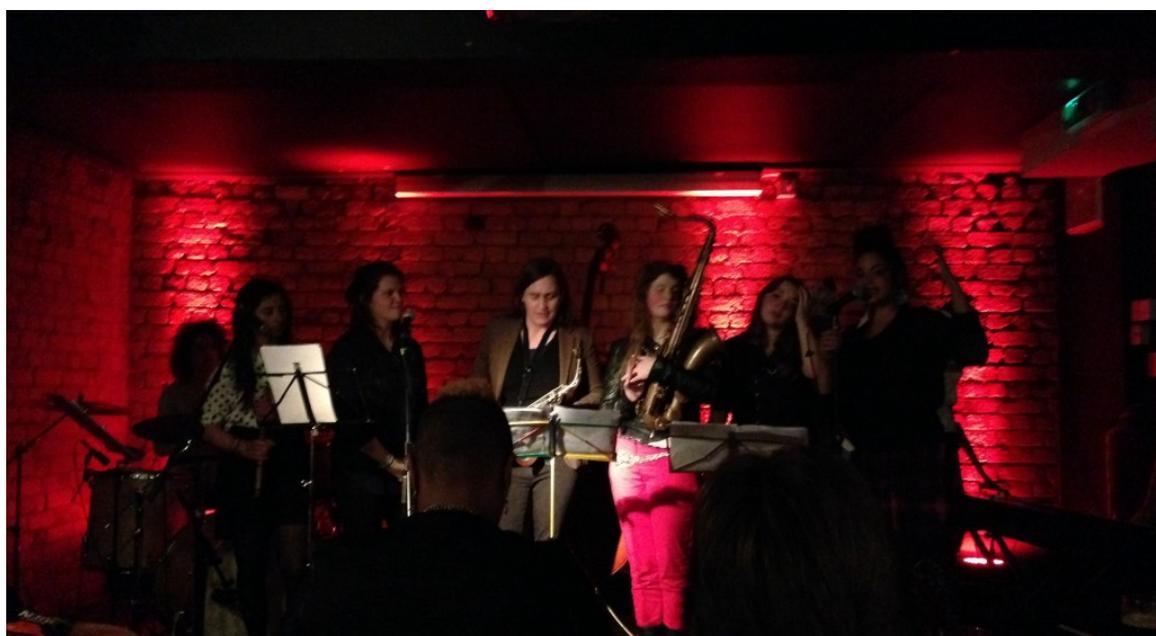


Procorda February 2014 – tutor Nikki Iles listens to group

APPENDIX 1



Procorda February 2014



Leicester Jazz Festival April 2014

APPENDIX 1



Kings Place 2014 – Jasmine Kayser



Kings Place 2014 – Laura Jurd & Alex Ridout

APPENDIX 1



Kings Place 2014 – Asha Parkinson, Shirley Teeteh & Daisy George



EFG London Jazz Festival November 2014

APPENDIX 1



Rehearsal for APPJAG concert January 2015



APP JAG January 2015 – Ella Hohnen-Ford, Asha Parkinson & Alexander Bone

APPENDIX 1

