



**LEEDS
ARTS RESEARCH
CENTRE**

KEF

**DR TENLEY MARTIN
VIRTUAL HARMONIES**

KNOWLEDGE EXCHANGE FRAMEWORK DATA COLLECTION

February 2023

The University's Research & Enterprise Service has requested information on knowledge exchange and engagement with the public and communities. Please complete the form below and return it to Professor Simon Morris (S.DC.Morris@leedsbeckett.ac.uk) and Dr Tina Conkar (t.conkar@leedsbeckett.ac.uk) by **21 February 2023**.

Many thanks for your support with information gathering for this submission.

Name:	Dr Tenley Martin
Job Title:	Senior Lecturer in Music
Email:	Tenley.martin@leedsbeckett.ac.uk
School:	Leeds School of Arts

Please use the template below to detail information on all projects you have undertaken since 1 January 2019 that involved public and community engagement. Please use one form per project.

Project Title:	Virtual Harmonies
Project Date(s):	March-July 2021
URL Link to Project:	https://youtu.be/5bZ4lL46f64
Brief Description of Project (250-1000 words max.)	
In the field below please give a brief outline of the project and what it entailed.	
<p>'Virtual Harmonies' is a project I developed using a LSA small funding grant to deliver online songwriting workshops. It was in collaboration with Touchstone Bradford – an interfaith charity focused on bringing women from different faiths and cultures in Bradford together through short-term arts initiatives. Bradford is a diverse city with significant cultural and religious divisions. It is possible for people to go a lot of their lives without significant interactions with those outside of these communities, which leads to mistrust further fuelled by divisive media narratives. Touchstone's remit is to bridge these divisions at a grassroots level through their art-based projects. As part of my research into music as a tool for social cohesion, I teamed up with creative music workshop leader Emma Smith (freelance musician and Musicians Without Borders trainer) to produce a workshop series focused on collaborative songwriting. The specific research aim of this project was to examine how tactics used in music social cohesion workshops could be converted effectively into a virtual format and, more broadly, effectiveness of music on building intercommunity links.</p>	

The workshop series ran from mid-May to mid-June with 4 sessions plus a ‘viewing’ session for the final product. Prior to the start, each of the 14 attendees (none of whom with prior musical training) was sent a tuned chime bar, a permanent marker, a large piece of fabric, some thread, and some earphones. Attendees reported that this ‘welcome pack’ created a sense of belonging before the series started. As we had limited time in the workshop series, Emma decided on a theme for the participants to songwrite about. The theme was about swifts – remarkably resilient birds that spend most of their lives in the air and migrate from southern Africa to the U.K. every year – a path similar to those followed by African refugees. This resonated with the participants, many of whom (including myself) are from immigrant backgrounds. Obviously, latency in online platforms (in this case Zoom) makes singing or playing in unison an impossibility. As a result, we built the track bit by bit, starting with a melody the participants created with the chime bars. They did this by dividing into small groups and then coming up with a melody using the notes from the chime bars. The melodies were then played to the whole group and woven together to form the melody for the whole song. Lyrics, rhythms, and movements were created in a similar fashion (only in groups of 2). These would be created in the session and then the participants were asked to record their parts on their phones and send the recording to myself and Emma. Finally, participants were asked to create a backdrop with the other items in their ‘welcome pack’ focused along the theme of swifts, which can be seen at various points in the video. Interviews and survey results have revealed that participants found the workshops to be empowering (as they did not know they had the capability to produce a musical product) and also felt positive connections with each other through this project (many of them have now connected on Facebook and plan to meet ‘in real life’ when restrictions allow). We have collated lessons learnt from this pilot project and are developing it into a larger endeavour which will incorporate both online and live musical workshop elements.

<p>Organisations Engaged with: Please list the names of any organisations engaged with, such as Schools or Community Groups.</p>	<p>Touchstone Bradford Musicians Without Borders</p>	<p>Total participants: Please give an approximate figure for the number of people who engaged with your project.</p>	<p>20</p>
---	--	---	-----------

<p>Knowledge Exchange Outcomes: If relevant, in brief, please describe any knowledge exchange outcomes such as new approaches to working with a community.</p>	<p>This project generated the following outcomes:</p> <ol style="list-style-type: none"> 1. New approaches to working with multicultural communities; 2. New insights into how music can be used to build social cohesion; 3. New methods for delivering music outreach interventions in an online setting.
---	--

Quotes
In the field below please include any relevant quotes that you would like to share which evidence the knowledge exchange and engagement your project received.

Here is some of the feedback we have received from the participants:
Asma: ‘I enjoyed being part of a group with the intention of creating deeper bonds and harmony’
Jenny: ‘I enjoyed seeing the piece of music developing week by week and seeing how each of our contributions fit in to make a whole’

Sarah: 'Initial packet was such a gift to receive, it was affirming from the start.'

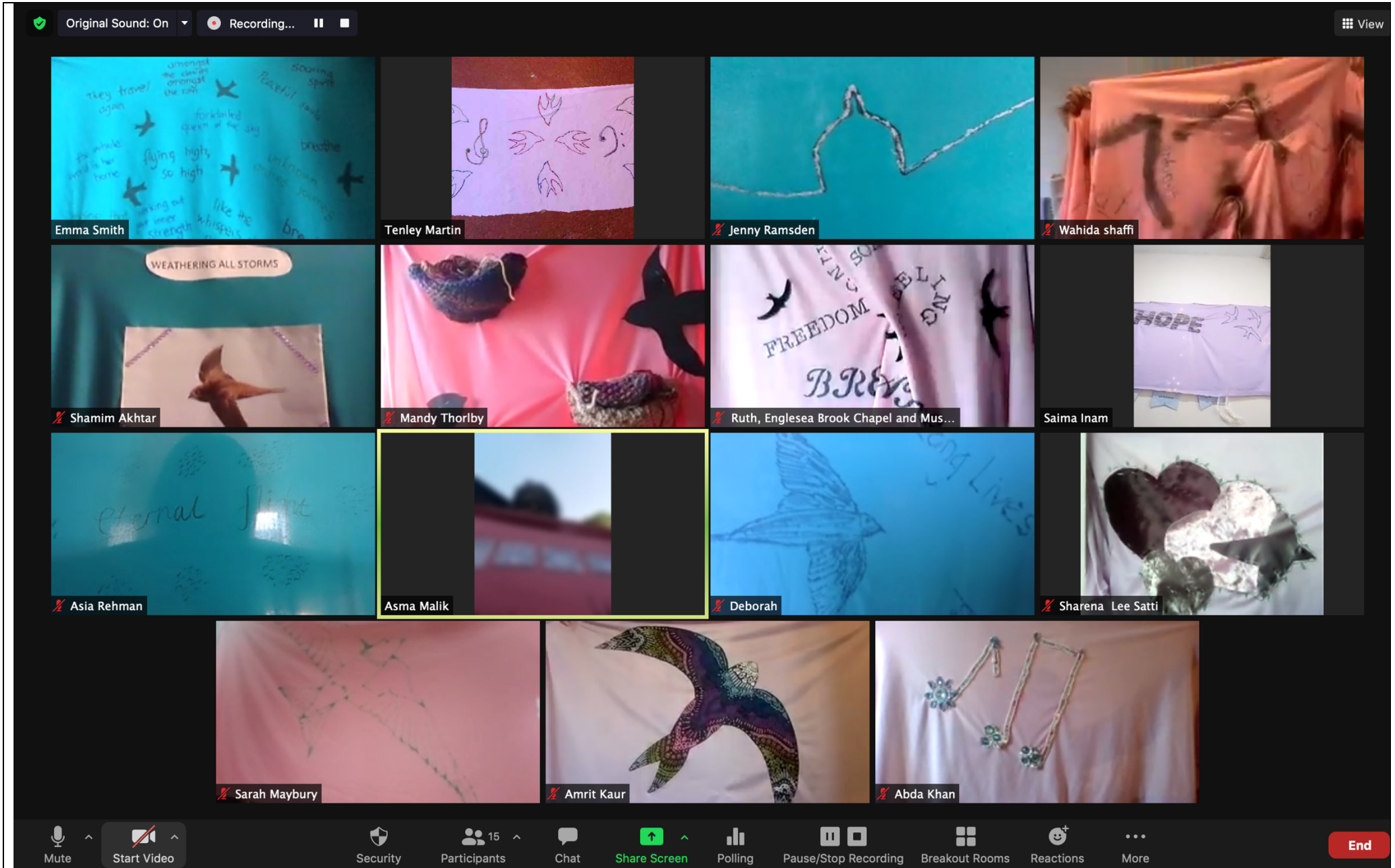
Asia: 'I enjoyed the creative aspect and tapping into my creative side that I don't often get an opportunity to delve into'

Images

In the field below please include any relevant images you would like to share.



Original Sound: On Recording... View



Emma Smith: A blue fabric with handwritten text and small bird drawings. Text includes "they travel again", "scoring spirit", "breathes", "flying high so high", "like we", "strength", "journey".

Tenley Martin: A white paper with a treble clef, musical notes, and hand-drawn birds.

Jenny Ramsden: A teal fabric with a white outline of a bird in flight.

Wahida shaffi: An orange fabric with a dark, abstract bird-like shape.

Shamim Akhtar: A teal fabric with a white oval containing the text "WEATHERING ALL STORMS" and a drawing of a bird in flight.

Mandy Thorlby: A pink fabric with a dark bird silhouette and a small basket-like object.

Ruth, Englesea Brook Chapel and Mus...: A white fabric with the text "FREEDOM BELONGS TO ALL" and "BREATHES" and a bird silhouette.

Saima Inam: A white fabric with the word "HOPE" and a bird silhouette.

Asia Rehman: A teal fabric with the text "eternal flight" and a bird silhouette.

Asma Malik: A blurred image of a red building.

Deborah: A blue fabric with a white outline of a bird in flight.

Sharena Lee Satti: A white fabric with a heart shape and a bird silhouette.

Sarah Maybury: A pink fabric with a white outline of a bird in flight.

Amrit Kaur: A white fabric with a colorful, detailed bird in flight.

Abda Khan: A white fabric with a necklace made of beads and a bird silhouette.

Mute Start Video Security Participants 15 Chat Share Screen Polling Pause/Stop Recording Breakout Rooms Reactions More End