

Pumpkin Jigsaw

The Beat Exchange Report

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Overview

Name: Pumpkin Jigsaw

Project: The Beat Exchange

Date: June - November 2019

Grant awarded: £2000 (Innovate Fund)

Location: Lambeth and Lewisham, London

Summary:

Cultural exchange through musical activities can support communication and collaboration among young people. This can be useful within migrant communities who struggle to find a common background or language to connect with each other. The Beat Exchange is a project aimed to develop musical confidence, community skills and empowerment among young people from migrant communities in London. The project also served as a platform for the Pumpkin Jigsaw team to strengthen skills in developing and delivering youth-centered projects.

We began the project by running consultations with a) band members, and b) young people, teachers and organisers from project partners: The Baytree Centre and Action for Refugees in Lewisham. Consultations served to tailor musical workshops to the needs of these distinct partners. Following this, we delivered seven music workshops attended by over 25 young people in Lambeth and Lewisham boroughs. The workshops covered various musical aspects including rhythm and drumming, singing, dancing, storytelling and composition. We observed evidence of the success of the project. Participants and facilitators also gave verbal and written feedback, including important advice for future improvements to the project.

In this project, musical expression supported dialogue amongst young people from diverse backgrounds. We are very excited to be developing ideas for follow-on projects with our partners Action for Refugees in Lewisham.

Acknowledgements

This project was made possible through the Impact and Innovate grant from Sound Connections. As funders, Sound Connections, and specifically Abigail D'Amore and Jennifer Raven, were responsive to queries that arose during the project and helped to resolve obstacles that we encountered. We especially appreciate the additional time and effort that Jennifer dedicated to make this project successful.

Thank you to the Baytree Centre, and AFRIL for being enthusiastic to collaborate with us on this project. We appreciate your eagerness to make us part of your community and we felt welcomed. We are also grateful for the additional resources that you provided to help improve the delivery of the workshops. This improved participant's experience of the Beat Exchange Project. Special thanks as well to The Baytree Centre representatives Caley Holcome and Katie Bell, and AFRIL representatives Catherine Carter, Kaia McTernan, and Thomas Martin. You were all a pleasure to work with.

Thanks also to the National Maritime Museum for hosting the workshops that we delivered with AFRIL and for Charlotte Paddock for being a lovely host to the space.

Finally, a special thanks to all of the wider Pumpkin Jigsaw network who helped to support the project at various stages: Ashar, Cal, Cat, Femi, Lottie, Malena, Marion, Poppy, Rafael, Will, and Xi-mali.

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Introduction

Pumpkin Jigsaw is a collective of musicians who aim to bring the carnival spirit to London communities through the use of samba and music workshops. Previous to The Beat Exchange Project, Pumpkin Jigsaw have performed shows that included: Hackney Carnival, Art Night and Open The Gate Festival and have delivered workshops with community groups such as Together CIC and Ketra Community Centre. The Beat Exchange Project was inspired by band members personal experiences, and represented an opportunity to explore project creation and community building with project funding.

An initial consultation was conducted with the band in February 2019. Seven Pumpkin Jigsaw members (Femi, Lottie, Malena, Marion, Poppy, Rafael, and Xi-mali) held a meeting outside the Bernie Grant Arts Centre to discuss directions of youth work that our group could enter. Within the consultation we spoke about the aims of the band, the positives of samba and our associations to it; this included community, openness, therapeutic benefits, cultural roots, and Brazil. People noted on post-it notes future ways for Pumpkin Jigsaw to use its expertise in samba drumming. Three principle themes were observed:

1. Community integration and connection.

- Outreach to different communities; collaboration for integration.
- Helping communities to establish connections through music.

2. Introducing young people to new musical styles.

- Samba-y smiles for young people who have never heard of samba before.
- Exchanging and introducing young people to new musical styles.

3. Empowerment and resilience.

- Inspiration.
- Samba as a possibility for people to find purpose.
- Mental healing.

Observing these themes, we decided to create a project to promote community integration and connection amongst young people by introducing them to new musical styles from both Pumpkin Jigsaw and through musical sharing from the participants themselves. We saw young migrants as a vulnerable group with a lot to share from diverse backgrounds. A group that once empowered to share music with each other could collectively sustain this process beyond the timeline of The Beat Exchange Project.

Following this initial consultation, one band member (Malena), contacted two community groups working with young migrants in London: The Baytree Centre, and Action for Refugees in Lewisham (AFRIL). The Baytree Centre aims to create “supportive pathways towards social inclusion for inner city families through education and training programmes for women and girls” (<https://www.baytreecentre.org/>); and AFRIL aim to help refugees in Lewisham by contributing to their “integration into the community, and supporting the building of their basic skills and capacities” (<https://www.afril.org.uk/>). We sent these groups our ideas to create participatory music workshops that relied on carnival techniques such as music, dance, and communal sharing. Workshops would be based on our sharing of knowledge about Brazilian carnival traditions before moving into a communal sharing of music. Both groups responded positively to the idea. It was decided that the project would be called The Beat Exchange Project, and its aim would be to develop musical confidence, community skills and empowerment amongst young people.

Project activities

Upon receipt of funding from Sound Connections, Pumpkin Jigsaw entered a preliminary consultation period with The Baytree Centre, and later AFRIL to refine The Beat Exchange project. Through emails and meetings, we were able to learn more about the specific needs and preferences of the youth groups that we would be working with, and tailor workshops accordingly. A summary of the final activities carried out with The Baytree Centre and AFRIL is provided in Table 1.

Table 1. Summary of The Beat Exchange Partners and Activities

Partner	Activities
The Baytree Centre, Lambeth	4 Workshops with ~14 young people of secondary school age per session (mostly the same young people in each workshop). 5 Pumpkin Jigsaw facilitators 1 External facilitator 1 Baytree Centre facilitator
Action for Refugees in Lewisham	3 Workshops with ~8 young people of primary school age per session (mostly different young people each time). 4 Pumpkin Jigsaw facilitators 1 AFRIL facilitator

Working with The Baytree Centre

For our collaboration with The Baytree Centre, we worked with their ‘Into Schools’ programme: a service for teenage migrant girls at secondary school age to help assimilate them to the British school system and for them to connect with more girls their age <https://www.baytreecentre.org/youth-service/into-school/>.



Picture 1. Xi-mali outside the Baytree Centre.

Workshop planning: Our preliminary conversations with The Baytree Centre were held with Caley Holcome the Into Schools Manager, and Katie Bell the Youth Worker and Project Coordinator. From our meetings we learnt three things: 1) the Baytree Centre does not have a music department, 2) the level of spoken English varies from very low to fluent speaking ability, and 3) the children like singing and dancing. This led us to write workshop plans that on top of drumming, would allow the girls to explore collaborative singing and dance. For this, we invited a singing teacher to compliment the expertise of Pumpkin Jigsaw drumming and dance facilitators. Teachers at The Baytree Centre also offered to help with the language difficulties. This participatory approach to workshop planning was a new experience for us. It helped us to consider new approaches for engaging with the Baytree Centre Into School Program.

Workshop delivery: Between June and July we delivered four, one hour workshops to the Baytree Centre Into Schools programme. The sessions focussed on large group exercises where music sharing was prioritised. In the first workshop, children were asked to bring in music from their backgrounds. When sharing this with the group, girls would talk about their musical history. We taught afro-samba music in the first session, and incorporated singing and dancing, which we knew the participants would like, in later sessions. We used exercises such as getting members of the group to teach each other a song chorus and a dance. Taking it in turns while the rest of the group responds. All the songs taught were in different languages, reflecting the diversity of the group. Another exercise included group dancing to samba reggae where each participant would make a dance move in time to the music and it would be added one by one until they had choreographed a piece made collectively out of all of their movements. The last session went back to an afro-samba piece for the group to feel how the elements from the previous sessions worked together. A brief summary of each of the four workshops is provided in Table 2.

Table 2. Summary of workshops delivered to the Baytree Centre.

<i>Workshop 1:</i>	<i>We introduced the group to the instruments of a Brazilian bateria and taught them a simple samba rhythm. We then invited participants to share rhythms that they were familiar with. We ended by incorporating these into one composition.</i>
<i>Workshop 2:</i>	<i>We used singing and dance to build the groups confidence for self-expression in music making. After vocal exercises and movement games, they took it in turn to select and play songs from a music library on a computer. They then taught the group how to sing the lyrics, and dance to the music so that everybody could sing and dance together.</i>
<i>Workshop 3:</i>	<i>We improvised and shared dance around Brazilian Rhythms. The participants created moving figures around the space, following each other in a line. Everyone then took it in turns to design a dance move around the circle to an afro-samba rhythm. This gave each young person the chance to share a move and for that to be incorporated into the group. This was done to drumming for the group to internalise the music around their movement.</i>
<i>Workshop 4:</i>	<i>Consolidation of lessons learnt. We re-introduced the group to the drums of a Brazilian Bateria working on an afro-samba arrangement with different musical sections.</i>

<p><i>Participants were able to experiment with a variety of samba percussion instruments. We finished by incorporating carnival dance for participants who were interested.</i></p>
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Working with Action for Refugees in Lewisham (AFRIL)

For AFRIL, we worked with their programme called “Fairbeats! Music”, which operates as a Saturday School in Lewisham teaching children music through various methods such as singing and ukulele. The Fairbeats! Music programme works with KS1 and KS2 children to help “overcome the barriers they face to participating fully in the musical, cultural life and wider society in the UK” (<http://www.fairbeats.co.uk/>).

Workshop planning: For this group we timetabled one initial sign up session with drumming, followed by two main workshops at the National Maritime Museum (NMM) in Greenwich. The sign-up session was an opportunity for us to meet the children, understand their interests, and encourage attendance at future workshops. At the sign-up session we noticed that the AFRIL group was accustomed to musical sharing as children immediately picked up instruments and started drumming their own rhythms. Observing this, we had the idea to create workshops focused more on co-creation of a musical composition, which was something that we had not focused on with the Baytree Centre. Conversations with the NMM inspired the idea to theme workshops in line with their 50th Anniversary Moon Exhibition. Femi suggested we use ‘a trip to the moon’ as a theme for the composition that would be co-created during the workshops. We thought that sharing of our knowledge of samba would complement this.

Workshop delivery: In August, we delivered two, two hour workshops to the Fairbeats! Music Saturday School. We began the first workshop by handing out some questions, and opening a discussion around musical experience and enjoyable music activities. Similar to what we concluded from the sign-up session, the children were interested in learning how to create music, however, they were also interested in learning how to create dance. We adapted some of our workshop plans to give people the ability to use movement while co-creating a composition.

The workshops focussed on group exercises where music and story co-creation were prioritised. In the first workshop we introduced some simple samba and funk rhythms. As part of the workshops, we then asked participants to create a story around a journey to the moon and to write music that was representative of the story they had created. We utilised word association, name and rhythm games to stimulate creativity. A particularly effective game was getting the children to write a story together by taking it in turns to add a line to the story narrative. We also used this approach with drumming, having the children take it in turns to perform a line of music to the rest of the group. In the group sessions, the children became very excited about sharing stories and music, and they particularly enjoyed being recorded. We were able to incorporate voice and movement within the composition, based on the feedback we got from the group from our consultation at the beginning of the first session. We ended the sessions with a composition created by the group and edited by Femi Oriogun-Williams.

Table 3. Summary of workshops delivered to AFRIL's Fairbeats! Music Saturday School.

<p><i>Sign-up Session:</i></p>	<p><i>Here we introduced the children who came along to the instruments where they informally came in and out of the session to play drums. On top of teaching them some rhythms they also drummed with each other and taught us a rhythm game.</i></p>
<p><i>Workshop 1:</i></p>	<p><i>Linking music to storytelling - We introduced the theme of the moon, as well as the instruments of the Brazilian bateria, and some Brazilian rhythms.</i></p> <p><i>We played a game where each person said their name and gave a rhythm for people to copy.</i></p> <p><i>We followed this with an introduction to the instruments and by having each child play a rhythm on their drum one by one and then as a group. Introducing rhythmic structures, vocal and drumming orchestration. We explored velocity, tempo, changing rhythms and different segments. After we added the theme of the moon. Encouraging the group to come up with sonic ideas. In this moment we had a base rhythm played around the son clave, some timbral effects using hands on drums (for the arrival of an alien) and a call and response pattern for the meeting of this alien.</i></p>
<p><i>Workshop 2:</i></p>	<p><i>Writing a soundscape based around a topical theme - Continuing the themes from our first workshop, we had the children make up a story based on going to the moon. After the break we asked the kids to create a musical version of the first section of the story we had created asking the children what sounds and rhythms that would have to evoke sounds and sonic textures. We taught listening, group composition and conducting skills so that they were able to orchestrate the piece they had collaboratively created. We also recorded parts of their story and the session.</i></p> <p><i>This was similar to the first workshop with more emphasis on story creation also on teaching rhythms we would use on a parade. We incorporated name and rhythm games, and storytelling warm ups like the game whereby each individual in a circle speaks one sentence at a time until a story is created.</i></p>

Evidencing outcomes

The Beat Exchange project was designed to achieve three principal outcomes:

1. *Musical Development and empowerment of young people from migrant and refugee communities living in South London.*
2. *Strengthening skills of Pumpkin Jigsaw members (in particular young members aged <25 years) in development and delivery of youth-centered drumming projects and incorporation of new musical styles into workshops.*
3. *Build cohesion and unity between diverse migrant and native communities within London.*

We were really pleased with the number of young people that were reached across workshops at The Baytree Centre and AFRIL, which was 30 children. We shared feedback forms with the Baytree Centre which three out of the four English writing pupils filled out. On these, all three reported a score of 0 out of 10 for knowledge of somewhere in their community where they could learn to make music (with 10 being the highest possible knowledge). This highlighted a need for further projects like The Beat Exchange within this group. At AFRIL the results were very different. All of the 16 participants were literate in English and were able to respond to the feedback forms that we circulated. For this group, the average score for knowledge of somewhere in their community where they could learn to make music was 7.1 out of 10 (with 10 being the highest possible knowledge). This high score was presumably because of the AFRIL Fairbeats! Music school being operated regularly on Saturday mornings. Here we complemented their existing musical opportunities by introducing carnival drumming, and facilitated group composition based on a theme. In this section we present additional evidence for each of our outcomes.

1. *Musical Development and empowerment of young people from migrant and refugee communities living in South London.*

To achieve Outcome 1, we taught participants Brazilian percussion and some of the musical structures and rhythms used in carnival songs. At the Baytree Centre, we also encouraged participants to think about how drumming fitted with structures of singing and dancing in a way the group could share with each other. During exercises we asked the group to focus on the pulse of musical pieces and simple techniques that were building blocks for the children to input their own ideas. For AFRIL, we supported the children to conduct and orchestrate music, and focused more on developing skills of storytelling on top of music making. These slightly different approaches were informed by consultations with each of our partners.

Over the course of our workshops, it was apparent that participants developed confidence in sharing music and performance ability. At the Baytree Centre, we observed how the participants' enthusiasm to both teach each other music and experiment with the instruments of a Brazilian bateria grew over the four sessions that we delivered. Feedback from Baytree Centre Into Schools Manager, Caley Holcome, also supported this, she said:

"The girls really enjoyed dancing, and trying out new instruments, playing music together was really exciting!.. I believe some tried instruments they may have never heard or even seen!"

It is from this and also in watching the girls perform and share music, which at times they were shy to do and which we heard is something they do not get to experience, that we believe we have achieved this goal. The three students who returned the feedback forms to us, said they specifically enjoyed drumming and music sharing. At AFRIL, participants were clearly empowered to share rhythms using clapping and instruments. We also observed that participants became confident in conducting the group through percussion, and thus linking sounds to actions. Later in the session participants composed a musical soundscape in a group around a common theme that they had used to create a story. This was recorded and edited into a song which we played to them later and sent to the group. You can hear the composition developed during the workshops with AFRIL at:

<https://pumpkinjigsaw.com/the-beat-exchange/>



Picture 2. Xi-mali at the Baytree Centre with the drums of a Brazilian bateria.

- 2. Strengthening skills of Pumpkin Jigsaw members (in particular young members aged <25 years) in development and delivery of youth-centered drumming projects and incorporation of new musical styles into workshops.*

The Beat Exchange was the first time that Pumpkin Jigsaw embarked on band activities as a funded project. From the initial consultation to the end of the project, all involved band members learned skills that are essential in creating and delivering a youth music project with funding and community outreach. Band members gained confidence in communicating with project partners to develop these workshops. For instance, Lottie accompanied Xi-mali to many of the preparatory Baytree Centre meetings to understand how best to deliver the workshops. Members also developed confidence in roles that they do not normally undertake. For example, Femi and Poppy gained skills as band leaders, which will certainly help them to deliver future workshops. Band members also strengthened their skills in planning workshops collaboratively. For example, Femi, Poppy Will, and Xi-mali, worked together in creating consultation pieces and workshop plans for the workshops at AFRIL. Working as a group helped us to

deliver great workshops and to explore new ground. Selected quotes from band members on their experiences of the project include:

“Yes I think I developed skills in drum workshops, especially in teaching simple rhythms and showing young people how to conduct. I would feel more comfortable doing this in the future.”

Band member 1 (Femi)

“I have gained an understanding of how extra-curricular activities for young people who come from migrant communities can function. I have learnt music education skills. I have learnt how to develop workshops as part of a team. I have learnt about the importance of consulting young people at every step along the way and also the importance of creating a workshop which puts the young person at the centre of the project, and making the time we have as dynamic but also focussed as possible.”

Band member 1 (Femi)

“I gained a lot of confidence in my ability to develop musical workshops through my involvement with this project, specifically 1) working with my band members to think through the practicalities and logistics of delivering musical workshops in multiple locations 2) communicating with migrant centre staff to ensure everything is executed appropriately and with adequate supervision, and 3) teaching a group of young people from a very diverse range of backgrounds.”

Band member 2 (Lottie)

“My previous experience with delivering musical workshops with young people had been very limited, so it was a steep learning curve to try and keep the attention and interest of the young people and inspire them to create their own music. Especially in the Baytree workshop Xi-mali was keen for us to each have a go at facilitating the workshop, so we could learn first hand, which I think was very important in my skill development (even though at the time I felt very unconfident to facilitate the class). At the AFRIL workshops I was able to work with small groups of young people (during break out sessions and certain instrument sections) which was also helpful in building up my confidence in the musical aspects.”

Band member 3 (Poppy)

3. Build cohesion and unity between diverse migrant and native communities within London.

For outcome 3, we asked Baytree Centre participants to bring in song and dance pieces in different languages and share this with the wider group. In the sessions the participants shared rhythms and singing from different parts of the world. By the enthusiasm that they gave to rhythms and to collaborative exercises it was apparent that this process had created a space to share experiences of their different communities, and thus contributed to building cohesion and common understanding within the group. The Baytree Centre Into Schools Manager, Caley Holcome, described the session as being effective and valuable, using the words:

“...especially with this group who do not speak as much English, it [Beat Exchange Project] is a way for them to be together and work together and communicate in another way.”

At the Baytree Centre, it was apparent to us that although the group was shy at times, there was a gap in their space to communicate with each other and also to learn music. This is why we made the effort for all girls to be involved as one cohesive unit for the activities and why we believe the majority came each week (as the session was voluntary and outside of their normal class times).

With AFRIL, participants were asked to collaboratively write a story about travelling to the moon, and to compose an accompanying soundscape. Community and unity was developed by creating and working as a group together on a composition. A strength of using both storytelling and music composition was that all students would feel confident to share ideas and to cocreate. We observed that this helped to build community as when one participant was nervous around one type of art they were often confident to share it in another way. Also by starting with simple exercises we found that that the group were open with each other and felt free to explore ideas together. Members of the group were inspired by the rhythms and lyrics that they each contributed to and they seemed to be proud of the piece as they were recording and performing it. Using the moon as the theme for the composition, we also brought collaborative music making into the wider scope of what was happening within the museum at the time and how to create a piece of music around a current social theme. The National Maritime Museum also offered free entry to their moon exhibition for all participants on The Beat Exchange workshop.

One of the ideas pointed out during the objective for the project was that we would work with both groups in a similar time period so that the groups would be able to connect and share what they had been working on with each other. Unfortunately the workshop periods did not coincide and we were not able to connect both groups within this project. This is something we will look to do in future projects.



Picture 3. Poppy, Will, and Xi-mali at the National Maritime Museum introducing samba to AFRIL's Fairbeats! Music Saturday School participants.

Project limitations and lessons learnt

A number of lessons were learnt from limitations experienced during the project. At the Baytree Centre, there was a language barrier between us and some of the participants. This occasionally made it hard to communicate exercises that we wanted the children to carry out, especially when the teacher who was

helping to translate, left the room. In future we will look into creating workshops that require less speech, or print off translated exercise sheets for participants. Another pitfall was participants reluctance to bring things in when we had asked them to in a previous workshop. This impacted on the delivery of workshops as it was harder for us to complete all of the exercises that we wanted to. Children sharing music that they regularly listen to was an important part of the work with The Baytree Centre. We overcame this by asking them to select songs from a music library on a computer. This is a technique that we will look to use in the future.

For AFRIL workshops, we found that the two hour workshops we delivered were too long. Feedback suggests that for someone around 8 years old, 45 minutes is the right amount of time for a workshop. In future we should make sure the session time fits the children well. During the first workshop at the National Maritime Museum, some of the questions that we asked the children on what they wanted from workshops could have been more focused and streamlined. Although, we still feel that we were able to establish what the children wanted, in the future we will ask only the questions we feel are necessary for the project. During feedback from a follow-up consultation session in November, one of the participants suggested that we 'play more games'. Considering this, we will look at ways to gamify more of our exercises in the future.

We observed that the children were very excited to perform the piece that they had co-created to an audience. Unfortunately, we were unable to facilitate this during this time. However, it is certainly something we will look to include in future development of The Beat Exchange. Whilst out of our control, there was a fire alarm fifteen minutes before the end of our first AFRIL workshop which made the session run for another hour outside. Having tools to keep the children entertained while outside and without equipment went well but it would be good to have a back up plan prepared to keep the children entertained.

We aimed to have one final session which would connect the two groups and allow them to integrate ideas and share music. Due to constraints around project dates - The Baytree Centre was available during school term time and with AFRIL we could only work with them during the summer holidays - it was not possible to facilitate the two groups meeting. In the future we will explore other ways for groups to share, potentially through media recordings or via volunteer participants from one group meeting the others.

Project progression and legacy

The Beat Exchange taught musical confidence, community sharing skills, and musical co-creation that will be valuable for participants' future musical development and empowerment. The project focused on supporting musical-creation, based on young people's own ideas and voices. We expect that this will give the participants more confidence in self-expression in the future. Therefore, this project not only benefited young people musically but will also help them to share and build within their social and community based lives. From our feedback at The Baytree Centre, the young people did not have access to opportunities to make and share music. Introducing teachers to musical workshops that draw on young people's music and creative experience demonstrates a new approach for developing community skills in

the future. By bringing the young people's music and creative experience into workshops, it can create opportunities to have music sharing within their organisation.

For Pumpkin Jigsaw, The Beat Exchange project has taught our group a lot about the practical and organisational side of youth work. From meeting and planning drumming workshops based on the unique needs of partner organisations we learnt how different groups of distinct ages work and participate in music workshops. It has defined the process and decisions that we will take forward in our work with young people. The Beat Exchange is also something tangible to share and present when moving towards future community building with new partners and organisations.

The first next step for The Beat Exchange project will be to share knowledge and findings from work with The Baytree Centre and AFRIL. This will be done by uploading the project report, and the audio composition created with the AFRIL participants onto the band website (www.pumpkinjigsaw.com). We will also share links to these on our social media platforms (twitter: @PumpkinJigsaw; and facebook: www.facebook.com/pumpkinjigsaw) and to The Baytree Centre and AFRIL. Beyond this, we have received extra funding from Sound Connections to run a one-off training workshop to coach musicians and teachers on how to run communal music sessions with young refugees and migrants.

During The Beat Exchange we discovered successful methods for engaging, co-creating and sharing with young people around music. It is our hope to refine workshops that come out of the innate skills and backgrounds of participants so that we can run a set of music and carnival workshops which give the participants and communities all the skills to create this work on their own. Our future plans are to create a process for young people to find joy in developing musical knowledge regardless of background or language proficiency with community building at its heart. With this aim, we will contact The Baytree Centre and AFRIL to see if there are ways that we can progress The Beat Exchange with them. Once again using consultations and cultural democracy to understand how best we can work with both organisations.



Picture 4. Will, Xi-mali, Kaia, Poppy, and Femi (from left) outside of the National Maritime Museum Moon exhibition after completing the second AFRIL workshop.

Expenditure and income

EXPENDITURE	Detail of costs	Projected cost in application	Actual cost
Project management/ training/planning	Admin, monitoring and evaluation, meetings, planning and workshop planning.	379.8	506.4
Artistic fees & expenses	Workshop Facilitators	1000	990
Equipment and Materials	Drum spares and stands	274	172.95
Marketing	Publicising to the groups that we are doing workshops	0	0
Overheads	DBS Check, Insurance, Food	540	275.85
Monitoring & evaluation	Included in Project Management costs	N/A - see Project Management Costs	
Travel	Drum transport and travel to meetings and workshops	312	147.38
TOTAL		2505.8	2092.58
INCOME			
Sound Connections	From the Innovate Fund	2000	2000
Match Funding	From Pumpkin Jigsaw Fundraiser	450	92.58
TOTAL		2450	2092.58