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Module: Exploring Practice Through Collaboration – BM/COM522/23

Assignment: Process Portfolio

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Part 1- Project Plan

Project Plan: Socially Engaged Activity

Part One – About You

Q.1 Organisation/group name

Q.2 Team members and roles

Ryan (Student)	Music producer (Visually Impaired)
Paul (Music leader)	Music producer (sighted)
Dragon X	Disabled rapper
Dan Whitehouse	Songwriting trainer
Peers	Genre experiences using Logic Pro

Part Two - Your Project

Q.3 Project title

Q.4 Please describe your project

I want to become a professional music producer and also a specialist music production tutor, developing a music production workshop using Logic Pro for Visually Impaired (VI) people. However, I need to improve my skills in Logic Pro, I also want to gain the interest of young people by being able to teach skills in production in genres like grime, hip hop.

During my collaboration with another music producer (Paul) a track will be produced in the genre of hip hop, technical production skills will be developed using Logic Pro software. We will explore the genre together and the fundamentals, beat-making, drum patterns, recording audio, recording live instruments, sound-scaping, melodies, chord progressions. It will inform each other of techniques, those used by sighted people and how they differ from using the software as a VI person. This will involve around 8 hours of sessions.

Another activity will involve writing lyrics on interesting themes relevant to me such as life struggles and living with a disability, this will be done by collaborating with other songwriters and joining a songwriting campfire, this will help me gain songwriting skills. This will be a whole day activity, with initial workshop with songwriting games, a day of creating my song and sharing session at the end of the day with feedback. Once lyrics have been produced I will collaborate with disabled rapper Dragon X, he will adapt the lyrics so they fit with the track and making a recording.

Finally I aim to showcase the music at inclusive events that bring together disabled people from across the region. Dragon X will perform on stage using a PA system to play the beat, this will enable other disabled people to see my music being performed. My music creations can be played at events, enabling me to become known in the local disability music community.

The collaboration will provide me with the skills and music industry knowledge so that I can develop my offer of VI community music workshops, support school music programmes and do private tutoring, this will benefit VI young people. The Eye Foundation explains that 'with instruction blind children exposed to music typically show improved cognitive performance, along with improved social skills and personality... and some will become outstanding musicians.' (CEF, 2024)

Using music technology to produce I can play an important part in reducing the barriers to equal access to music education, there are many tools out there so people can create. An article explains 'visually-impaired pros in the music industry report that tech is finally starting to catch up with the incredible levels of dexterity, invention and energy they summon every day in order to do what they do.' (Redbull,2019)

Music technology is changing all the time and there are many opportunities for it to be used in an inclusive way. Logic Pro music software is particularly accessible for VI people, with 'powerful accessibility functions we now take for granted in Apple products' (Redbull, 2024) it should be part of all music programmes for VI pupils. In my life I have seen the importance of music production and how it is able to change young people's lives, including my own.

Q.5 Please list you core SMART goals

1. Produce 1-2 tracks on Logic Pro in collaboration with a music producer, increasing my skills in Logic Pro so I can produce better quality music to help me teach others to produce music as a career when I've finished university.

2. Once the track has been produced collaborate with lyricist to include lyrical style and to resonate with disabled people, communicating and scheduling to suit availability between lyricist and music producers.
3. The collaboration will focus on Hip Hop / Grime genre to expand knowledge of this music genre to enable the producers to work with young people interested in this genre in the future, understanding beats, technical terms, sampling etc.
4. Mixing and mastering the track/s so it is ready to showcase at inclusive events in the summer, contacting relevant event organisers to be included in event promotion, also ready to share with music inclusive organisations for them to add to their social media platforms.
5. Increase understanding of working in an inclusive music environment, sharing tips and inspiration with each other, discussing ideas and challenges of working inclusively.
6. Increasing understanding of differences in using Logic Pro as VI and sighted music producers and knowing how accessibility tools on Pro Logic are used to help increase understanding of development of workshops with VI participants.
7. Expand collaborative opportunities attending events / sessions throughout the whole of the project including a songwriting circle, studio sessions with classmates and feedback sessions.

Q.6 Please describe your research and it has contributed to you project development

From research we know that there are not enough opportunities for disabled people in the music industry. Youth Music's Reshaping Music report showed the many challenges young disabled musicians face, they included finding and buying the right instrument, accessing music lessons and getting opportunities to perform (Youth Music. 2020). This is concerning so I want to do what I can to ensure inclusion and to help VI people to access music. According to the RNIB 'There are an estimated 37,000 blind and partially sighted children

and young people in England and Wales (RNIB, 2024). These children and young people face challenges that impacts on them socially and on mental health, 'around a quarter of all blind and partially sighted children are unhappy with their life because of their sight' (RSBC, 2024). We know that music making for VI young people is seen to be beneficial, 'It allows greater self-confidence, self-awareness, social skills and mobility' (J&H Rausing Trust, 2024).

My ambition is to help make change in the music industry for the benefit of VI young people through the inclusive music-making route, providing a service in the form of workshops using music software called Logic Pro, used with Voice Over technology. It is a good time to set up a business as a disabled person as Reshape Music states 'the urgent need for educators, and the music industry to improve access and choice for disabled musicians, to increase representation of disabled people in the paid workforce' (Youth Music, 2020).

For young people when learning music it is important to 'reflect their existing musical lives and passions' (Independent, 2019) ensuring it is inclusive and enjoyable. In an article in the Independent it said 'Grime, electronic music and hip-hop are still absent from most teaching, but the genres could help transform lessons with help from music industries' (Independent, 2019). I also want to be able to offer a service that includes current music trends that interest young people.

Q.7 Project Timeline

Project Stage / Task	Date
Brainstormed options for collaborating	Begin Feb
Wavelength one to one session (1 hour)	1 Feb
Ask questions re: what does Paul hope to gain from working with me	1 Feb
Wavelength one to one session (1 hour)	8 Feb
Emails with tutor re: options for project	18 Feb
Lecture – chat with Justin to discuss collaboration with Uni classmates	27 Feb
Studio session with classmates on Logic Pro (2 hours)	5 March

Expected collaboration time with classmates	12 March
Approached Quench Arts Directors re: using 1 to 1 session over short period	13 March
Wavelength one to one session (2 hour session)	14 March
Asked questions re: to get to know Paul's skills / background)	14 March
Expected collaboration time with classmates	19 March
Wavelength one to one session (2 hour session)	21 March
Wavelength Live Listening Party (1 hour)	22 March
Song writing online event – produced lyrics (6 hours)	23 March
Emailed Dragon X re: collaboration for lyrics	27 March
Shared track and lyrics with rapper Dragon X	28 March
Dragon X sent back track with polished and recorded lyrics	8 April
Thanked Dragon X, asked to perform at Owl nightclub	9 April
Wavelength group session – Paul listened to track	10 April
Shared finished track (with vocal) with Dan Whitehouse	15 April
Received feedback on track from Dan Whitehouse	22 April
Wavelength one to one session (Track 2) (1 hour session)	18 April
Chat with Paul Quench about sharing platforms, feedback, case study	18 April
Contact with 'Come As You Are' event organiser	18 April
Contact re: uploading to Soundcloud / permission from Dragon X	2 May
Wavelength one to one session (1 hour session)	2 May
Interview with Paul re: what he gained from collaboration	2 May
Track uploaded to Quench Arts SoundCloud	7 May
Performance at Come As You Are event, Owl Nightclub	17 June
Wavelength Gig – Midlands Arts Centre – share track produced	12 July

Q.8 Recruitment and Engagement

I have recently gained a place on a music project with Quench Arts called Wavelength it is a 'community-based, creative music making programme for young people aged 14-25 with mental health conditions living in Birmingham with funding from The National Lottery Community Fund' (Quench Arts, 2024).

I will approach the Directors at Quench Arts to discuss using my Wavelength 1 to 1 sessions to collaborate with a music leader who has Logic Pro experience (Paul). Rather than the usual monthly sessions I will ask if I can use them over a shorter period of time (March-April). Audiences will be reached through the Quench Wavelength Live party an online sharing event and a final showcase event is planned for July at the Midlands Arts Centre. I will work with Quench to produce a case study, this will be added to their own social media. I can also share the case study with other inclusive music charities like Youth Music, Drake Music and Black Lives In Music (BLIM).

I will collaborate with a singer-songwriter / rapper who I met when we were in the inclusive SWITCH band supported through MAC Makes Music, the programme 'provides inclusive music events and workshops for young people..... it removes barriers to music-making many young people face' (MAC Makes Music, 2024). His artist name is Dragon X he will provide in-kind support, he has produced his own EP with the support of National FLOW Collective 'a creative and professional development programme that aims to make the music industry more representative of disabled people' (The Glasshouse, 2024). We can add the finished track to his social media platforms.

Part Three – Project Delivery and Management

Q.9 Collaborative Partners

The track produced will be played / performed at the inclusive club night, 'Come As You Are' at the Owl in Digbeth, it is a 'welcoming and safe space for people aged 18+ with autism or other support needs, as well as their carers to come and have a drink, a dance, and socialise' (QAC, 2024). They are keen to showcase disabled musicians, the venue is donated for free by the club owners. The event organisers are Queen Alexander College (QAC) they produce their own promotional material that will go out in posters, social media, mail outs.

I will attend an online songwriting session to learn methods to help me write lyrics to the track, the session also includes guidance to pull together the final song. The session is delivered by singer-songwriter, composer Dan Whitehouse and artist mentor Katie Whitehouse, 'it is a playful approach that will help free your mind, connect you with your inner child and light new pathways into your songwriting' (Whitehouse, 2024). This involves 2 hours morning workshop, 2 hour evening feedback session, one to one guidance (30

minutes), the rest of the day is individual writing time. Through this connection once the track is finished they can share on their social media platforms.

I will spend time with my University peers when they are available in the studio gaining experience of how they produce music on Logic Pro, they are skilled with sampling to create grime / hip hop.

Q.10 How do you plan to monitor the progress of your project and evaluate your outcomes throughout the project?

In my journal entries I will reflect on my production one to one sessions. Paul will take screenshots of Logic Pro work progress and share through email and I will receive recordings by airdrop (See Part 3).

During the first collaboration session we will get to know each other and identify what we want to get out of the project and also how the project can help with wellbeing. This will include completing a baseline activity (Appendix 1) about musical skills, confidence and wellbeing, and setting some personal goals against the Five Ways To Wellbeing. I will produce questions to find about Paul's skills and background (Appendix 5)

At the end of the collaboration there will be an evaluation session to see what impact the project has had, we will revisit baseline and goals. After the project a case study will be written highlighting the difference the collaboration has made. I will produce questions to interview Paul to see what he gained from the collaboration (See Part 3).

Other feedback opportunities to discuss success include feedback from the Wavelength Listening Party (See Part 3) to hear comments on the track being produced and from participants in the in the final part of the songwriting day (See Part 3).

Q.11 Please provide a SWOT analysis of your project

S - Funded sessions, use of connections to collaborate with different people, increasing understanding of inclusion, accessibility of music technology, interest in cultural music

W – Quite reliant on organisation for support due to unavailability of peer group, difficulties with online collaboration, support required with visual aspects.

O - Face to face sessions, increased confidence to teach workshops in Logic Pro, further knowledge of working in inclusive environment, various events to attend, increasing understanding of accessibility in music production, funded sessions

T – limited number of collaborative sessions, limited availability of collaborators, safety of environment / accessibility of venue, accessibility of sharing platforms, travelling to work together, lack of budget

Q.12 Managing Project Risk

Potential Project Risk	Likelihood - high (3), medium (2), low (1)	Impact – severe (3), moderate (2), light (1)	Risk rating (Likelihood x Impact)	If the risk occurred what actions would you take to reduce the overall impact?
Difficulty getting to venues	3	3	6	Taxi / lift from carer
Navigating in unfamiliar places	3	3	6	Guiding around building, explain room layout, familiarise with places
Technical issues	1	3	4	Technical support available if problems arise
Visual presentation / cues	3	3	6	Help with photos, face to face working rather than online when possible, no visual cues, describing photos
Accessibility of equipment / software	1	3	4	Setting up and using equipment and software which is accessible Use of Logic Pro with Voice Over
Platforms / tools / document accessibility	1	3	4	Use those that can be accessed with screen reader (JAWS)
Cultural / disability sensitivity	2	3	4	No bad language in lyrics, treat everyone with respect

Scheduling conflicts	2	2	4	Be flexible in availability, plan working sessions to fit with everyone's calendar
Collaborators lack time	1	3	4	Keep options open to collaborate with others
Resource constraints	2	2	4	Have some budget available
Legal concerns	2	3	5	Address how ownership and rights will be shared among collaborators.
Diversity of ideas and styles	1	1	2	Be adaptable, set objectives, accept differences

Part Four - Project Outputs, Outcomes and Impact

Q.13 Impact

What impact (effects or influence) do you anticipate the project to have for the people or place you propose to work with?

Both of us in the collaboration hope to improve our confidence in using music technology specifically Logic Pro to produce music in grime / hip hop genre. I will have more knowledge and confidence to teach music workshops in the future.

I will develop connections with other musicians, working with a rapper and other songwriters. I will learn how to write my own rap and include my own lived experiences.

The track will be showcased at events that reach a disabled audience, this will create awareness of music as a career for others with a disability.

My main collaborator Paul will gain an increased understanding of inclusion and understand accessibility of Logic Pro with Voice Over, he will also consider safety and communication working with a Visually Impaired person.

Part Five - Project Costs and Income

Tell us about the project costs

Q.14 Please give details of each item of expenditure and what it will be spent on, or who the money will go to using a separate line for each item.

	Expenditure details	£ Amount
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Direct project costs		
Studio sessions with music producer	8 sessions	£400.00
Studio hire with classmates	Shared costs	£5.00
Songwriting circle event	Online full day event	£25.00
Songwriting one to one guidance	30 minute session	£10.00
Travel	Petrol (mom drives)	£80.00
Personal Assistant support	Mother free	00.00
Lyricist	In kind support	00.00
Mixing and mastering	In kind support	00.00
Social media	Do myself / in kind	00.00
Marketing and promotion of performances	Funded by event organisers	00.00

Project costs subtotal	£520.00
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Project Contingency - The project contingency should be 5% of the above project costs subtotal	N/A
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Total project cost: project costs subtotal + project contingency	N/A
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Tell us about the income for your project

Please give details of each item of income and where it is expected to come from using a separate line for each item.

	Income details	£ Amount
Earned Income (commercial, e.g. ticket sales)		
Performance at Owl Nightclub		£00.00

	Income details	£ 00.00
Contributed Income		
• Grant - from Quench Arts		£400.00

Project income subtotal	£400.00
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Grant request - The amount you are applying for in this application	£120.00
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Total project cash income: project income subtotal + grant request	00.00
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Budget Notes

No contingency require as only project costs are some travel expenses and the session costs are paid through Quench Arts funding so they will have their own contingency. There may be a chance to be paid for the performance at Owl Nightclub but need further discussion with promoter about this.