



Appendix A: Adults

Concert Audiences	2
Inside the Orchestra	6
A Little Bite Music	8
Partners and Professionals	11



Concert audiences: March to May 2013

Method

Informal conversations with audience members in the foyer in advance of the concerts. The aim was to discover three things:

- were people aware of 'Learning and Participation' and what that meant;
- if not, were people aware of separately branded L&P events eg A Little Bite Music, Inside the Orchestra, Family and Schools concerts;
- what ideas did people have for different or extra events?

Concerts were selected to cover a sample of the range of programming at the Hall including 'enthusiasts' classical (Tallis Scholars, New London Consort), classical with popular repertoire (Czech Philharmonic) and musical theatre/ traditional (Clannad, Michael Ball).

Summary

Learning and Participation as a name is not known or always appealing but this may not matter if the branding of other events is strong enough. A Little Bite Music and the tours are very successful with these audiences which often cross over demographically with the daytime events. Audiences are prepared to try a range of things; they are keen on events that make the atmosphere at the Hall more informal (foyer music) and also want to carry on learning (instrument talks). They like the idea of daytime events, using the Hall casually and intimately, developing a more relaxed relationship with it, and a sense of ownership.

Findings

A large majority (85%) had not heard the name 'Learning and Participation Dept' or were not aware of its role at the Hall. This included users of the website and regular or local attenders.

However, 57% could name an L&P event they had heard of or attended:

A Little Bite Music	22%	Guitar Weekend	6%
Tours	20%	One-off events	4%
Inside the Orchestra	6%		

Ideas people had for new and different events: many people could not think of new events, although the two most popular unprompted suggestions were

- Live music in the foyer before the concert, featuring the same repertoire/genre as the concert

- Meet the orchestra/instruments with professional players involved and a chance to see the instruments close up or try them

People who could not think of anything were offered a list of possible options – more pre-concert talks; workshops; hands on sessions such as art or creative writing linked to music; instrument sessions; foyer music.

- 45% wanted Foyer music; 10% were unsure or had reservations usually about the type of music and amplification.
- 17% had comments or suggestions about marketing and increasing the profile of the L&P offer
- 8 % suggested changes to how the building operates: bar open after concerts, more seats in the foyer, comfy spaces, after work 'wind down' live music in the bar

Differences by audience type/concert

Michael Ball audiences were most likely to have views about the accessibility of L&P events and the name. They were also most likely to have done the tours. A Little Bite Music was most known by the 'serious' classical audience for New London Consort.

Several of the audience at Tallis Scholars were also attending Clannad, and Czech Philharmonic attenders had also been to rock events.

Key comments from audience members

I'm self taught and passionate about music and none of the family is interested – I'd love some sort of discussion group, maybe with a talk, before a concert so I could share my passion...

Learning and Participation – like the name, it sounds cheery!

Learning and Participation – it sounds too highbrow, not for us

I assumed Learning and Participation just meant schools [several comments]

It's hard to find these events on the website, you have to dig, should be on the home page

These events [L&P] should be in the Hallé newsletter

Events need to be planned to leave you time to eat before a concert

I would love to have a chance to try instruments out – hands on/interactive

Meet the orchestra talks/events/sessions would be great – with players. I once had a brilliant night with a set of bongos and a bottle of vodka!

The tours are very good for bringing visitors on – have been twice

Lunchtime events work really well – you can come into town, do some shopping, come to the concert...

More to add to the concert experience, fit around the time you are here – the talks are really good

Don't assume audiences only like one type of music, we love our classical but the best concert we ever came to here was David Gilmore [Pink Floyd]

Something like the concert I saw for children at the Royal Festival Hall – they played Ravel's Bolero and the players came in one by one dressed up – it was jokey, brilliant for kids and it showed how the orchestra builds

Detailed findings by event

Event	Date	Number of people	Heard of L and P?	Can name an L & P event? Which?	Ideas for other events and Comments
The Tallis Scholars	8.3.13	12	No 12 * 5 stated had not heard of L and P because not local, but had all booked online	Tours – 1 A Little Bite Music -1	Informal music in the foyer, live, related to the concert – 7 (3 people referred to the National Theatre doing this). Foyer/live music only if 'controlled' or optional - 4 More pre concert talks – 2 Meet the orchestra/players/hands on instruments – 4 After work 'wind down' foyer concerts with bar – 2 'VIP lounge' with comfy sofas and live music from music students - 2
Clannad	22.3.13	13	No 11 (84%) Yes 2 (but assumed was only schools)	Tours – 2 A Little Bite Music - 2	L&P events need to be on home page of website - 2 Foyer music – yes 8 no – 3 (if piped/amplified, ok if live/piano) Events linked to other types of programme eg natural world events for Ray Mears – 2 Put L&P events in Hallé newsletter - 2

Czech Philharmonic	14.4.13	7	No – 6 including 4 people who work at BWH! Yes – 1 seen on website	Tours – 4 Little Bite Music - 4	More Blues events -1 Foyer music live related to concert – yes 3 Music discussion groups linked to a talk – 1 Events alongside each concert, catering for people who travel/come a long way – 1
Michael Ball	22.4.13	26	No – 22 Yes – 4 of which: Ignored it because sounds like schools only – 4 Sounds too highbrow 'not for us' - 4	Tours – 5 A Little Bite Music – 3 Inside the Orchestra - 4 Schools project - 1	Surprised by the list of things you can do – would love to do adult workshops esp creative writing – 2 Special school teacher – we get told (by Head) we are coming to a concert – 1 Send info on schools projects well in advance to named teachers - newsletter plus diary – 2 Email newsletter – 3 Higher profile on the website – 2 Foyer music – piano playing 'light' works – 11 Keep bar open after concert esp with piano or music – people meet up with friends and family and want to discuss the concert - 2
New London Consort	1.5.13	10	No – 7 Yes – 3 – Little Bite performers	Tours – 2 A Little Bite Music – 5 Performing –Community choirs 1 Guitar Weekend – 3 Organ concerts - 1	Talks and things you can add on to the concert time when you come – 1 More lunchtime events, which you can fit into a day's visit to Manchester eg shopping after – 2 More 'straight' [sic] Renaissance music – 1

Inside the Orchestra

Summary

21 responses were gathered by email and at an Inside the Orchestra event on Tuesday 16 April.

The price, time and frequency are right. More events – ie monthly - would be popular but it's important not to lose the connection with the concerts.

The content and presentation are highly appreciated. Could a glossary handout for musical terms be produced? The event attracts mostly existing audiences and works well as a tool for music education and development, encouraging people to try other types of music.

The audience wants to keep the event intimate and is reluctant to see numbers increased. People requested sessions about the instruments of the orchestra (ideally with an interactive, hands on element).

Detailed results

Everyone thought the price was ok. A couple warned against increasing it and three commented on it being good value. One person really disliked the £2 booking fee (possibly in proportion to the ticket price or maybe just on principle).

Only one person thought the time was wrong and felt that 6.30 would allow for less traffic and cheaper parking. Everyone else thought the time was fine.

12 people answered the question about whether the frequency was right and 8 thought it was with 4 thinking it wasn't. Where people thought it wasn't they ideally wanted monthly events if funding was available. People liked the tie-in with concerts. They felt there needed to be enough of a contrast between the sessions to make it interesting to attend. One person felt that more frequent events would make it hard to maintain the commitment.

The whole sample liked the content and presentation and responses ranged from 'Excellent' to 'Enjoyable and informative', including 'well presented and illustrated – I learnt a lot'. The event works well in music education terms: it introduces audiences to new types of music and new ways of thinking about music and challenges people to look at music in a different way, as described by this audience member:

"I have enjoyed every one even if I am not over keen on the music under discussion. For instance I am not particularly interested in early music, but I still found the talk on Early Music and the human voice fascinating."

A couple of people commented on the use of some specialist language:

“I have found the sessions enjoyable and informative. However, at times I have felt they were aimed at people with more musical knowledge than I have. Also list of meanings of terminology would be useful eg coda, dominant chord, etc etc”

“Excellent presenter. Needs to explain what the music is about and the meaning of all technical terms”

People answering the online survey were asked if they wanted the numbers restricted to 50 as is done now, or if they would be happy if the numbers increased. Everyone said they wanted the numbers kept as they are because it feels intimate, people feel able to ask questions and it is generally part of the ‘feel’ of the event. This response is typical:

“I think keeping a limit of 50 people enhances the "intimate" feel of the event”

However a couple of people felt it wouldn't stop them from going:

“I would have thought 50 people would be about the maximum from the speaker's point of view and that more would pose a problem in terms of facilities being used and the intimacy of the talk. I don't think you have had that number so far. Having said that I would probably still come even if you increased the number.”

The main suggestion for developing Inside the Orchestra was monthly events.

Inside the Orchestra audiences are also attenders at other concerts, including the Hallé and visiting orchestras, choral events and Opus season ticket holders. Two had become interested through other events such as Michael Ball.

This audience had some ideas about other L&P activities: most popular was some kind of direct contact with instruments.

“Not a musician and would like opportunity to play/feel instrument – not seriously or intensely but just to get a brief insight”.

A Little Bite Music

Aims: to find out

- What proportion of the audience are regulars?
- What do they like about it?
- What other L and P events have they heard of/attended?
- What else would they like in the L and P programme?

I spoke to 29 respondents over two very diverse concerts: Samuel C Lees, Gypsy Jazz guitar and the Urban Folk Quartet, world-influenced electronic folk.

At the second concert I asked people specifically what they thought about the idea of a dedicated children's space in the café seating area.

Summary

Two thirds of people who come are regulars. Of the third who are first timers, half of them come on personal recommendation from another attender. Others come because of their circumstances - new retirement, unemployment, illness, having small children (grandparent carers and new mothers), having transport issues (availability of accessible transport; having a long distance to travel).

The majority of people like the event because it is in the daytime, followed closely by the diversity and variety of the programme. Just under a quarter valued it being free; the next most popular reasons for liking it were the informality and the good quality of the performances.

Very few people had heard of other Learning and Participation events although quite a few had been to concerts in the main Hall, suggesting that this is quite a self contained audience of music enthusiasts who come because of the timing, programme and variety of the event. The concerts attract huge enthusiasm:

I love everything about Little Bite Music – the right time, the variety. I'm waiting all winter for the programme to come out in May! Little Bite Music works very well as a music education event: this is a typical response, repeated by many:

I might think, oh I don't know if I'd like a soprano and a piano or early music polyphony but you can just give this a try and it doesn't matter if you don't like it. It makes you try something new.

Inevitably, what people want most is more of the same, especially more daytime events. People also thought it would be valuable to cross publicise other L and P events such as Tours and Inside the Orchestra (low cost, early evening) to the A Little Bite Music audience. There were some operational requests around visibility of performers, and requests for more family friendly daytime events. Half of the audience were happy about a children's area – half weren't. People who weren't threatened to stop coming!

Detailed results

Regular or first timer?

Been before 21 (72%)

First time 8 (28%) of which:

4 (50%) came on the personal recommendation of another attender

3 found it on website

1 had been to other concert (Tommy Emmanuel)

Why come?

1 because publicity said small children welcome

4 were out of work for some reason and the event is daytime and free

3 were recently retired

4 love daytime concerts in other places (Manchester Midday Concert; Hallé Matinees; Sale Waterside; St Ann's Church)

2 had specific transport issues which mean they need to attend daytime events.

What's good about it? NB Some people named several things so results will exceed 100%.

Daytime music 18 (62%)

Programme variety/diversity 16 (55%)

Free 7 (24%)

Informal 4 (14%)

Good quality 3 (10%)

Food and drink available 2 (7%)

What other L&P events have you heard of/ been to?

General Concerts in the Hall	3	(10%)
Pre concert talks	1	(3%)

What else would you like?

More daytime events	14	(48%)
More free events	7	(24%)
Raise the performers /visibility	5	(17%)
More family friendly daytime	3	(10%)
Put concerts in the auditorium	3	(10%)
More curriculum related events	1	(3%)
Do a Winter season	1	(3%)

What about an area in the cafe/soft seating for children?

10 people responded:

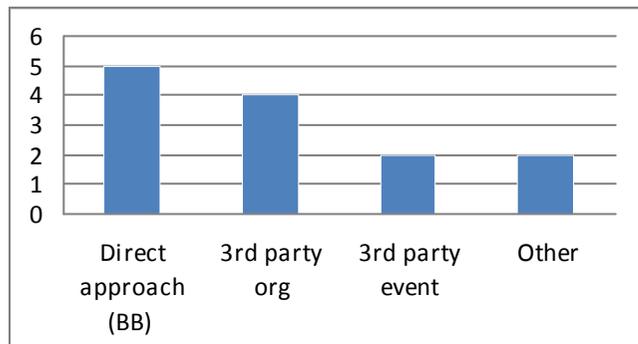
3	fine with a children's area
4	a definite no – only 1 person moderate in response, 3 said would stop coming
3	both/not sure – suggested keep back rows of seats for children, retain formality

Partners, hubs and professionals

Becoming involved/engaged with L&P and the Hall

People described several different ways in which they had become involved with the Hall and with Learning and Participation: by direct contact with Bryony; through the connection between their organisation and the Hall; through a specific event and in other ways, such as journalism and applying for a job at the Hall.

How did you become involved with L&P?

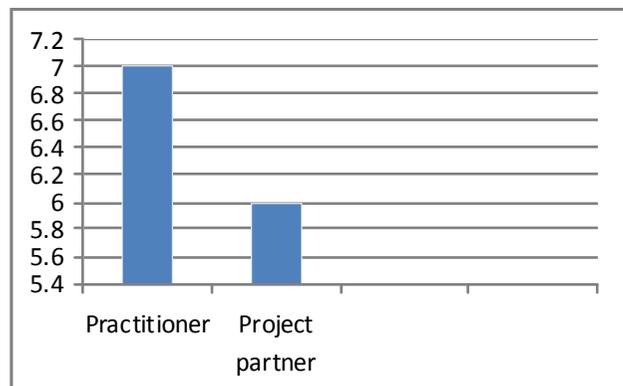


There are two points to note here: firstly that Bryony is proactive in working with groups, individuals and organisations across a wide spectrum to engage them and therefore creates an approachability that respondents comment upon. The second is that the nature of the organisation is that it is permeable; people can engage with the Hall and with L&P on one level (for example as a freelance musician leading a workshop or an organisation using the Hall as a venue) and then move through the organisation to develop their relationship in another direction (becoming a project partner or composing a piece for an event).

This is important for the future of the L&P Dept – continuing to engage with people on more than one level and in different kinds of relationships keeps the programme vibrant and high quality.

To date, professionals outnumber partners and hubs in this survey, but the same applies to those relationships – the Hub structure should offer the Hall and L&P opportunities for deeper and richer collaborations with partners.

What is your involvement?



What people do as partners, professionals, hubs in projects and services
The majority of people had either delivered as practitioners – everything from concerts to workshops to composition – or had worked as partners in the development and delivery of projects. One respondent had reported on projects and performances for the specialist press; one is a part of the Greater Manchester schools service and promotes Music Hub events through the schools.

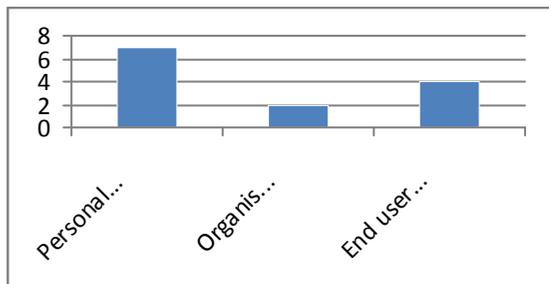
It is interesting how many of the individual practitioners work in a variety of events: from one off performances and concerts, to leading a children's craft and

music workshop and writing a commissioned piece. This would suggest that the L&P department is alive to the possibilities presented by individuals and keen to develop them. This of course must always be balanced with open processes and recruitment. The sheer number and range of musicians and composers worked with indicates that there is a very open approach. It's important that this openness is known and understood in the musical community.

The same applies to partner organisations. There is always a need to balance the building of good relationships over several projects, with the need to work with new partners and communities.

There is also a strategic issue for Trustees around partnerships; as a single staffed section, should Learning and Participation be looking to broker more strategic relationships eg through third parties, or to continue to work with a lot of individuals - breadth or depth? In general, one of the striking aspects of this response is how positive and deep are the relationships that are built both with individuals and organisations. This could usefully be celebrated and promoted.

What has it brought to you?



What has the partnership given to you or your organisation?

Responses to this and its successor question:

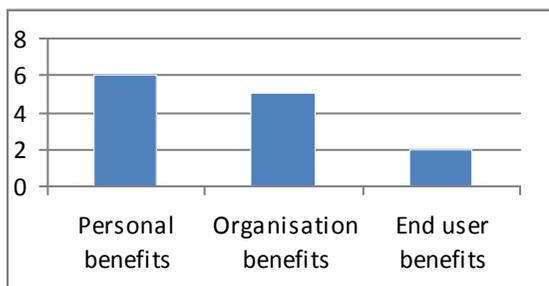
How do you think the Bridgewater Hall's Learning and Participation dept has benefited from working with you?

fall into broadly the same categories and work both ways. People identify: personal benefits (growth, development in practice, income, experience) which are also offered back to the benefit of The Bridgewater Hall as personal qualities organisational benefits (sharing of expertise; partnership to improve both organisations) and

end user benefits in which the clients of those organisations, whether schools, families, disadvantaged groups are the direct beneficiaries of the work done together.

Respondents value their collaborations with Learning and Participation for all of these reasons. It is clear that those organisations which have been involved in large projects can identify the impact on their users and value it. Maximum end user impact should be one of the key reasons for doing a project.

How has it benefited?



What else would you like to do with the Bridgewater Hall?

These are very diverse replies. Again they fall broadly into:

Personal opportunities – more chances to work as a practitioner

Organisational links – more joint projects and collaborations

More projects and programmes to benefit end users

Some interesting suggestions are:

Joint funding bid to develop work in healthcare settings

This raises interesting questions about the core purpose of L&P and its need to encourage people to engage with the Hall itself as well as deliver social and music education impacts. It would also seem to cut across the work of independent small organisations and individual practitioners.

More community access to the Hall as a venue for performances

This has implications both for the programming of the Hall and for its image. To develop a sense of ownership and engagement in community music makers is excellent – how does this relate to what else the Hall has to deliver? Can this be achieved through festivals, programmed events and groups such as Sing Live?

More projects to introduce new music to non-professionals

This would appear to be absolutely within the scope and objectives of the Learning and Participation Department. There are surely issues of capacity in delivering it, but this could be overcome by planning and by scaling back lower priority activities.

General comments

Some of these are very specific – eg the proposal to set up an Indian music Festival and Choir project to run as a summer school. This is rightly identified as a way to diversify the Hall's audience. Quarterly Music Hub meetings is an excellent idea which is presumably in current planning.

The majority of general comments are appreciations of the way Bryony works, her professionalism and approachability and the quality and genuine accessibility of what the dept offers.

These very positive comments should be feedback both internally and externally and the quality of the Hall's learning and access programme should be celebrated.

The survey

13 respondents numbered in order of response; to track a single response follow that number through all questions.

Respondents

1. Musician
2. Family Friendly Forum /VOP contact
3. Musician Raga Jyoti
4. Freelance producer Step Up
5. Schools/GM hub contact
6. Musician – concerts, workshops, project with ZArts
7. Musician – concerts at community centres
8. BBC Philharmonic Orchestra
9. Musician Guitar Weekend Composer
10. Musician – Stringalong workshop leader
11. Be Hear Now Partner
12. Music programming agency – partner on Cultural Collage World Music Fest
13. Freelance journalist

How did you come to work with the Bridgewater Hall in the first instance?

1. Applied for a job advertised through the Arts Council etc. Then the Head of Education changed to Bryony, and I applied again for a different job and also got that!
2. Through VOP and the Family Friendly Forums we used to run
3. Perform music concert by "RAGA JYOTI" - The Indian Classical Music Ensemble of England. Last year in September, we have performed for music series 'A Little Bite Music' It was great experience. Few years before, my ensemble have privately performed for Pandit Ravi Shankar, performance was organised in 2003 in Barbirolli Room.
4. I was a freelance producer and hired by Howard Raynor to be the festival director for Step Up in the early 2000s.
5. Through our link with the Hallé
6. Met up with Bryony for an informal chat, put myself on her radar for future opportunities.
7. Contact from Bryony Bell

8. The BBCPO has given regular concerts at the BWH since it opened and we have therefore become long-term partners. We have always presented at least one Learning/Community/Outreach event at the BWH per season.
9. I was approached to write a commissioned work for the 2013 Guitar weekend.
10. Bryony approached me to assist on a project entitled 'When Yesterday We Met' with Eve Harrison and herself after meeting me when involved in a collaboration between RNCM composition students and the Bridgewater Hall.
11. We originally used the hall as a venue and this then progressed into meeting with the L and P Team.
12. Had been working with Becky Dibben re Cultural Collage World Music Festival events at Bridgewater Hall and this led to world music programming through my agency at other times of year.
13. I am a freelance journalist and have covered several of the Bridgewater Hall's Learning and Participation projects in that capacity

What projects have you done or how do you work together?

1. As a practitioner- Gather Round the Piano and Cloud Forms. Also some one-off workshops for the Guides Centenary events and a secondary school singing workshop. Also, I have been part of Bridgewater Introducing and A Little Bite Music as a performer
2. Currently working together through the VOP Culture Champions scheme
3. Project - Indian Music Ensemble performance and Indian Music Education for The Bridgewater Hall
4. Step Up and I wrote a feasibility/ scoping study for the Hall's Community Education Trust in mid-late 2000s.
5. BWH is a partner in the GM Music Hub and we promote their projects with our schools
6. Delivered a couple of presented concert, a few one day workshops in the Hall and a longer project in collaboration with Z-Arts.
7. 3 x concerts at The Bridgewater and 3 x concerts at selected community centres in the GREater Manchester area
8. At least one project per season (eg. Family Concert) plus many one-off projects either in partnership or by invitation.
9. 2013 Guitar Weekend (Craig's Big Guitar Jam - Composer), as well as having had several of my works receive their premier performances at the hall in the past (Craig Ogden, The Absolution Saxophone Quartet.)
10. I have assisted on 'When Yesterday We Met' and led a workshop on how to make guitars at the Hall's guitar day.
11. We have recently been involved with the holiday inclusive/SEN family workshop. This was a really good example of 3 organisations working together as a result of the BWH proposal to provide such workshops.
12. Please see above. We have now programmed four world music events using agency artists.
13. I covered a couple of the Bridgewater Hall's collaborative projects with Manchester Camerata including Earth Songs. Most recently I have written a feature on Noye's Fludde, which is due to appear in the May 2013 issue of Music Teacher magazine

What has the partnership given you or your organisation?

1. The two large-scale Bridgewater projects I have done have been the best projects I have personally had a chance to be involved with over the last 10 years. They are far-reaching in scope and design, allow for massive leader creativity, flexibility and freedom, and encourage exploration, learning and participation in participants, as well as offering opportunities for performance and development. The partnership and projects gave me a real chance to develop my skills, improve my practice, be creative, flexible and aim very high in terms of outcome and scope. The support, organisation and administration has always been excellent.
2. We've been able to offer VOP Culture Champions some great opportunities to engage with the Hall and its programme.
3. Music performance and proposal to start regular Indian music education programme or workshops at The Bridgewater Hall, It could be summer music project
4. Income! And the kudos of working there/ CV points.
5. Additional musical inspiration for our pupils which supports their weekly learning
6. First opportunity to present concerts to children and an avenue to explore classical links with more urban music.
7. The opportunity to bring our era of music and entertainment to an audience who would probably not have the chance to experience it
8. The BWH is regarded as the home of Classical Music in Manchester. It has always been mutually beneficial for our organisations to work together on joint initiatives.
9. I was given a platform to have new works performed, and with the Learning and Participation Department given an opportunity to write for massed amateurs - a greatly beneficial opportunity allowing me to work with non-professionals and introduce a wider audience to my work.
10. I have gained invaluable experience from shadowing Eve over several months on a bespoke educational project with creative composition at its heart. I have also developed my leading skills and furthered my experience at working with young people.
11. I think that the partnership has shown us how successful joint ventures can be when planned effectively. This has certainly provided affirmation of the value of such work and also raises the profile of work (because of the link with such a high profile venue)
12. Credibility and profile for high quality professional world performers living locally, who do not currently get much recognition in their own city.
13. It has given me several interesting projects to write about and enabled me to witness how much this kind of work is appreciated by those - or all ages - who get involved.

How do you think the Bridgewater Hall's Learning and Participation dept has benefited from working with you?

1. I believe that as a practitioner, I was able to administrate, evaluate and delegate well as a lead practitioner, asking for help as necessary, but also shouldering a degree of responsibility myself. I think that the projects I delivered were very successful, and hopefully introduced new audiences to the Hall. I have also developed resources and recordings which are now used on the BWH website as a testament to the quality of the work they deliver.
2. Hopefully by getting insight into different audiences and different approaches on how to work and target them.
3. It is excellent. It was great experience working with Bryony and the programming team.
4. I hope I helped to scope their frameworks and opportunities at a fairly crucial time, both through my consultancy and my producing work.
5. I would hope that BWH is developing better links with schools and organisations across Greater Manchester as a result of being a partner in the Hub.
6. I like to think I understand what young people desire in a music education project and hopefully I've delivered this. In terms of the presented concerts, they have been sell outs and so it has brought hundreds of children to the B'water Hall and given them an accessible experience of classical music.
7. All of the concerts we have done with you have been a huge success with a demand for our return at each one.
8. Hopefully we bring new artists, amateurs, and musicians plus all the other elements of being a national radio and TV broadcaster.
9. They were able to stage an event that incorporated a professional ensemble and have amateur musicians perform alongside them on the main stage of the hall - certainly not something that is an everyday occurrence!
10. I am a young, open-minded and multi-skilled musician/composer with a breadth of experience which filtered very well into the 'When Yesterday We Met Project' and the guitar making workshop. 'WYWM' required a broad skill set (including composition, singing, keyboard skills, drama experience, etc) which I had. I am also well connected with other organisations in and around Manchester and further afield which could potentially see future collaboration.
11. Each organisation has different strengths. I hope the L and P dept feels that our organisation offers high quality provision which can be bespoke - thus realising that good partnerships do work.
12. Access to high quality diverse performers living locally.
13. They have achieved national publicity, albeit in small niche magazines, for their work

How else might you work with the Bridgewater Hall? (12 respondents answered)

1. I would love to be more involved, and perhaps to write a joint funding bid for a future project. A particular area of interest for me is taking music and other art forms into Healthcare settings, as these people are not always able to access concerts etc in a Mainstream environment such as the Hall.
2. I doubt I will much since I am now in Cardiff but since I do still work nationally, I'd love to again if the chance arose.
3. Indian Music Choir project for all age and music learning project
4. We would like to have more access to the venue to inspire our local ensembles - it would be an ideal venue for a concert of senior ensembles from across Hub partners. We would like to see which projects are coming up for the next academic year so that we can plan more effectively - immediate responses to projects is often difficult when there is already a lot in the local diary.
5. Hopefully more exciting projects like the above.
6. To expand on what we have already achieved
7. It would be good to bring ALL the performing groups that give a season at the BWH together in a celebratory festival of activity - like we did for your 10th birthday.
8. Working on similar projects in the future would be fantastic. It's important that new music is introduced to non-professionals and that they can get involved in a more hands-on capacity. It's certainly something that I would love to do again, and something that I feel is very important and should happen again!
9. I would hope to work in a similar capacity in future!
10. I am keen to link to the programmes offered by the hall and need really good advance notice in order to plan work eg music centre repertoire of events that may link to the BWH programme.
11. I would like to think that our working relationship will continue to develop going into the future.
- 13 I hope I may be able to cover similar projects in the future

Any further comments on Learning and Participation at the Bridgewater Hall? (9 respondents)

1. I believe that the Bridgewater Hall Education Department is one of the most genuine 'Outreach' Departments in the country. Unlike many other organisations, it runs projects which are truly learning, participation, community and outreach, and have no 'ulterior' motive, which is very unusual in today's education scene. It's a really valuable provider and should be celebrated more, and have a bigger presence in the North-West outreach scene.
3. I urge to Programming and Learning-Participation depart of the BW hall to create an opportunity for the local community and music fans to learn enjoy and perform unique Indian choir project. There is music to give to the world by presenting Indian

music choir by involving diverse community....I have ability, skills, music knowledge and leadership to conduct the world class choir project.....Rakesh Joshi (ragajyoti@gmail.com)

4. It's essential to the Hall, the city and the resident and non-resident organisations.
6. I always find Bryony very approachable, organised and driven to get what she wants in her music ed programmes.
7. The projects are excellent at bringing a diverse range of musical entertainment and styles to audiences who may not have otherwise attended or had the opportunity to attend concerts
8. We ought to have regular quarterly meetings to discuss what we are all doing and how we might support each other and the new Music Hubs that have been created in Gt Manchester.
11. I'm really impressed with the way the hall seeks to encourage access to the hall for local residents. I have always appreciated how the hall has worked with Live Music Now to provide stunning opportunities for SEN schools in the North West. Bryony is extremely approachable, professional and efficient. Thanks for the support and good work.
12. The Little Bite Music series is a fantastic showcase for high quality music which is wonderfully accessible to everyone being free.
13. I am always impressed by how smoothly these large-scale events run - with great results achieved from so many disparate parts. It is moving to see how much the participants get out of them- from primary school children to needy adults.