

# Make Music Day UK 2020

Evaluation Report  
September 2020



Images and photographs provided by various event organisers and Andy Sillet.



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## EXECUTIVE SUMMARY



Make Music Day is an annual set of free music events that take place in different spaces – from town squares to libraries, bandstands to school halls and arts centres – across the world. It runs annually on the 21 June and is a grassroots celebration where communities, musicians, venues and event organisers collaborate to put on free music events in their local area. It started in France in 1982 as *Fête de la Musique* and has now spread across the globe with thousands of events taking place across 125 countries to create the world’s largest DIY music festival.

This annual, global celebration and its events are governed by three core principles:

- Make Music Day is open to everyone to take part, perform, or create an event
- Make Music Day events are free at the point of entry for the public to attend
- Events take place on 21 June

Make Music Day UK facilitates, coordinates and supports the organisation of events for Make Music Day in the UK and is currently supported by an alliance of over fifty organisations, headed by [Making Music](#) and [Music for All](#) with support from [Arts Council England](#), [Creative Scotland](#), [ABRSM](#), [Hal Leonard Europe](#), the [NAMM Foundation](#), [Musicians’ Union](#) and [Team London Bridge](#). Make Music Day UK is part of the international [Make Music Alliance](#). Day-to-day, Make Music Day UK is run by a small team of part-time, freelance project and communications professionals, with additional support this year from two digital producers. Make Music Day UK is further underpinned by a Steering Group which includes ABRSM, English Folk Dance and Song Society, Hal Leonard Europe, ISM, International Association of Music Libraries, Libraries Connected, Making Music, Musicians’ Union, Music for All, NAMM Foundation, UK Music and Voluntary Arts.

The specific aims of Make Music Day UK are to:

- showcase the breadth and variety of musical activity present in all communities, but often hidden, uncovering the full pyramid of talent from grassroots beginners to amateurs, aspiring professionals to full-time seasoned pros
- introduce organisations, venues, performers and businesses to new audiences by taking music into unexpected, ideally public, places
- give local activity and events a wider – national, international – platform to be seen

- encourage more members of the public to engage with music as participants and audiences, trying something for the first time, for example listening to an unfamiliar genre, or joining a music group
- act as a trigger for individuals to return to or embark on music-making in their leisure time
- bring communities together and provide them with a framework to create their own music making events
- tie in with international Make Music Day and facilitate cultural exchange at a global through to hyperlocal level

## Going Online

The original plans for Make Music Day UK 2020 were devised in late 2019/early 2020 and preparations had already begun on many of the events and programme strands that would contribute to this annual event. During this period, the Make Music Day UK 2020 team and partners had been delivering local area network meetings to encourage and support individuals, groups and organisations to organise events for Make Music Day UK. As part of this process, 12 meetings were held, attended by 289 people, and these attendees and partners had begun to develop their events. More so, initial preparations by partners such as NYMAZ, Team London Bridge and Glasgow Life for flagship or strategic events had begun, and initial press and marketing strategies and activities had been devised.

However, in March 2020 the team and steering group made the decision to hold Make Music Day UK 2020 as an online event due to the COVID-19 pandemic<sup>1</sup>. This decision was reached in debate with international colleagues from the Make Music Day Alliance, as well as UK Government guidance at the time. It marked a distinct departure from this annual celebration of music-making's regular form, which is largely held in the 'real world' with some online elements. In a period of just three months, Make Music Day UK was reimagined as a largely online festival and celebration of music-making. This rapid transformation brought with it a steep learning curve and change of direction for the Make Music Day UK team, steering group and the many individuals, groups and organisations involved in it. This evaluation report captures this journey and the learning that has taken place, as well as synthesising the achievements of the day and its events.

From a data and analysis perspective what this means is that the quantitative data from 2020's activities is largely incomparable to the same data gathered in previous years, due to the drastic change in format and delivery. Therefore, to support a more nuanced understanding of the quantitative data garnered and explain its relevance within this anomalous context, qualitative data gathering and sense-making techniques were used more widely than in previous years and formed a core part of the evaluation process. The specific evaluation methods included:

- insights and analytics gathered from social media and online platforms
- logging of key submission details for the participation activities (largely quantitative with some qualitative reflection)
- event organiser online survey (gathering qualitative material as well as quantitative indicators)

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<sup>1</sup> As COVID-19 restrictions eased, there were a handful of events that took place offline.

- audience online survey (gathering qualitative material as well as quantitative indicators)
- team member online survey (gathering qualitative reflections post-event)
- focus groups with core Make Music Day UK team and steering group members (gathering qualitative reflections post-event and inputting ideas/key learnings for the future)
- in-depth one-to-one interviews with a range of stakeholders including core team and steering group members, event organisers, performers, participants/audience members
- qualitative details extracted from emails, social media posts and other forums

### **Make Music Day UK 2020: At A Glance**

The programme for Make Music Day UK 2020 had three distinct strands – Perform, Create and Watch. Perform focused on encouraging music-makers across the country to make music on 21 June and share these activities on online platforms – event organisers and performers could list their events on the Make Music Day website. Create focused on the delivery of participatory projects aimed at providing opportunities for anyone – regardless of musical ability – to get involved in making music in the run-up to 21 June. Watch was a day-long online broadcast of music programmes – ranging from gigs to workshops – that the Make Music Day UK team curated with partners from across the UK and internationally. It also encouraged audiences to watch the various events in the Perform strand.

The key results of Make Music Day UK 2020 are:

- 277 events held, predominantly online
- 531,726 audience across all events
- 11,162 performers participated
- 1739 individual performances took place
- #MakeMusicDayUK had an online reach of 1.4 million on 21 June 2020

### **Impact**

At individual, organisational and societal levels, Make Music Day UK had a range of wider impacts that extend beyond event, performance and audience figures. These include:

- Impact at an individual level
  - People (event organisers, audiences and Make Music Day UK team) developed digital skills in areas such as social media marketing, live streaming, video production, presenting and running online events.
  - Career development opportunities were provided via engaging volunteers (in particular young people) in events management.
  - The event widened access to cultural activities for the general public; for example, audiences reported that they had encountered music they would not have otherwise engaged with and 68% of the audience members surveyed said that they were more likely to engage in music-related activities as a result of Make Music Day 2020.
- Impact at an organisational level

- Make Music Day UK's audience has developed, specifically in terms of online audiences and social media reach.
- Event organisers reported audience development, both increases in the different geographies in which their audience is based (i.e. growth of international audiences) and specific demographics who attend their events (i.e. parents with young children).
- Event organisers reported an increase in digital skills and many outlined plans to use skills (i.e. live streaming) as part of their usual activities going forward.
- Impact at a societal level
  - Make Music Day 2020 brought people together and created a strong feeling of community at a time dominated by isolation; this supported peoples' overall wellbeing and reduced exclusion.
  - Make Music Day 2020 facilitated new connections and collaborations, leading to more varied music events and activities taking place in the UK and beyond as a result.
  - Awareness of Make Music Day was raised. 69% of audience members surveyed said that they had not heard of the annual event prior to this year, and 87% of 'Running and Online Event' workshop participants (held in the run up to 21 June) said they were now more likely to organise an event than they were before.

These impacts clearly relate to the Arts Council England's Let's Create strategy and support its core outcomes of Creative People, Cultural Communities and Creative and Cultural Country. Examples of this include:

- Creative People - by exposing people to more and new kinds of music via free music events and participatory projects
- Cultural Communities - by fostering new connections between individuals, groups and organisations involved in music-making and supporting them to develop skills and expertise in running activities and events
- Creative and Cultural Country - by supporting international collaborations, connecting UK music-makers to international audiences and seeking to use technology in innovative and engaging ways

## Key Learnings

Given that Make Music Day UK 2020 was a very different format from previous years, a great deal of learning can be taken from it. This includes:

- Events
  - Event organisers value the resources, workshops, training and mentoring offered by Make Music Day UK.
  - Local area network meetings and engagement of key strategic partners have been instrumental in expanding the reach of Make Music Day in the UK.
  - Event organisers (and performers) largely get involved in Make Music Day for altruistic reasons and value being involved in an international event.

- Make Music Day UK's role in the annual event should primarily be as a facilitator – supporting others (i.e. individuals, groups and organisations) to get involved and providing a platform.
- Audience
  - Make Music Day UK has supported people to develop new skills, feel more socially included and enhanced their overall wellbeing.
  - In terms of an online programme of events, headline events at the beginning of the day could be a way to engage audiences early on and encourage them to watch on. Furthermore, clear signposting as to where to watch is needed when working across different online platforms.
- Marketing and Communications
  - There has been a healthy growth in social media audiences in 2020; key to this is having clear strategies for audience development on each platform and paid-for advertising.
  - The direction of the national level communications needs to change from promoting Make Music Day as a conventional festival to refocusing messaging around the ethos of Make Music Day itself.
  - To engage local press and media outlets in Make Music Day, the communications must have a local feel.
  - Across all stakeholders it was felt that general awareness of what Make Music Day is could be enhanced further, and techniques associated with 'word-of-mouth' strategies could play a vital role in this.
  - The Make Music Day UK website has been identified as a key area for development as it is causing some barriers to engagement for event organisers and audiences alike.
- Digital
  - The wider 'digital' upskilling across society that has occurred through necessity in 2020 opens up new opportunities for Make Music Day UK in future years.
  - Pre-recording and online premiere options could open-up access for more people to get involved in Make Music Day.
  - Online/digital delivery does not necessarily mean 'cheaper' or 'easier'.
  - Designing events specifically for digital platforms and with digital audiences in-mind is key to ensuring the quality of artistic practice and audience participation and engagement.
  - Online events open-up opportunities for collaborations across geographies and also access for certain audiences (although digital exclusion issues should not be overlooked).

## **Key Recommendations**

Based on the findings of the Make Music Day UK 2020 evaluation, the following recommendations have been made.

1. Define Make Music Day UK's offer to its different stakeholders and beneficiaries, and use this to inform how Make Music Day UK supports individuals, groups and organisations to get involved in the annual event.
2. Revise the evaluation strategy by identifying key impact indicators through which Make Music Day UK will assess the value of its activities, and align monitoring and data capturing techniques accordingly.
3. Enhance Make Music Day UK's socially engaged arts practice by working in partnership to build on prior work that uses music to connect people and strengthen communities, develop skills and support wellbeing.
4. Refocus national communications on the raison d'être of Make Music Day so that the DIY nature of the event is captured, and draw influence from innovative marketing strategies used in activism and grassroots movements.

The remainder of this evaluation report provides further details of Make Music Day UK 2020, alongside an analysis of the data that supports the evaluation's overall findings.



## EVENTS & EVENT ORGANISERS



In 2020 there were 277 events<sup>2</sup> held across the UK. Whilst the vast majority of these were held online, a few small-scale events were held offline but still observed the COVID-19 restrictions that were in place locally. In total, these events involved 11,162 performers and 1,739 performances<sup>3</sup>.

### Location

With the vast number of events being held online, allocating a location to them is not as certain or simple as it has been in previous years. In 2020, we have attributed location of online events based on the location of the main event organiser, even if elements of that event were streamed or contributed from other locations. For example, the **Scotland's Make Music Day** event has been attributed to Edinburgh, Midlothian, Scotland due to the main organiser streaming from that location. However, this event also contained pre-recorded features from the Highlands and snippets of contributions from across the UK.

#### *Location of Events by Country in United Kingdom*

Location	Events	Performers	Performances
England	212	8941	1381
Scotland	41	1347	217
Northern Ireland	12	446	70
Wales	10	423	69
Other	2	5	2
<b>Total</b>	<b>277</b>	<b>11,162</b>	<b>1739</b>

<sup>2</sup> This figure is based on events registered via the Make Music Day UK website, events tagged with #MakeMusicDayUK and/or #MakeMusicDayScotland found on social media platforms and additional events that were reported on the event organiser's survey. See Appendix Item 1 for full list of events.

<sup>3</sup> We received accurate quantitative reporting on performers and performances from 62 out of 277 events. This figure is an estimated number that has been calculated using a trimmed mean methodology and multiplying up the number of average performances/performers to account for those events who did not supply any data in this field. This methodology is consistent with the approach taken in previous years.

*Performances Yearly Comparison Table via Arts Council Region<sup>4</sup>*

Arts Council Region	2020 performances	2019 performances	2018 performances	2017 performances
ACE London	491	107	113	44
ACE South East	362	351	127	40
ACE North	306	348	83	14
Scotland	217	82	62	7
ACE South West	139	89	33	10
ACE Midlands	83	80	58	27
Northern Ireland	70	5	13	0
Wales	69	22	9	5
Other	2	-	-	-
<b>Total</b>	<b>1739</b>	<b>1084</b>	<b>498</b>	<b>147</b>

As the above table depicts, the dominant number of events, performances and performers are linked to England, with a significant amount being attributed to Scotland. The funding that Make Music Day UK from Arts Council England and Creative Scotland has played a key role in developing the DIY festival's presence in these areas.

Due to the online nature of Make Music Day UK 2020, the ability to collaborate internationally was a viable option for event organisers. Key events that demonstrated this include:

- **Making Music In (Or Out Of) Lockdown:** this event featured pre-recorded elements from the organisers behind Make Music Day in Italy, Germany and the US
- **Beyond Skin:** this event featured performers from 37 different countries
- **Global Song Circle:** This participatory workshop and Q&A involved a performance and demonstration by contributors from South Africa.

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<sup>4</sup> Although the comparison table has been used here to show 2020 performances via location in relation to previous years, it should be noted that due to the format of Make Music Day UK 2020 being very different than its predecessors the numbers are not really comparable. For example, in most areas there is a substantial growth in performances and we do not expect that growth will continue at this rate (or necessarily to be sustained) in 2021 if Make Music Day UK goes back to its usual format. Factors in 2020 that account for increases in events, performances and audiences can be attributed to factors such as:

- 21 June was on a Sunday and therefore not a conventional working day for many industries
- with some people being on 'furlough' via the UK Government Job Retention scheme this may have provided people with additional time to get involved
- the focus on online and digital events opened up different opportunities for participation and for some people, reduced barriers
- lockdown measures meant that other events or activities that could have taken precedence in people's calendars had been cancelled
- social isolation during the pandemic meant that people were more actively looking for things to get involved in than usual
- there was a general lack of other music-making or performing opportunities at the time due to COVID-19 restrictions

All of these factors combined help to set the context for the increase in quantitative indicators.

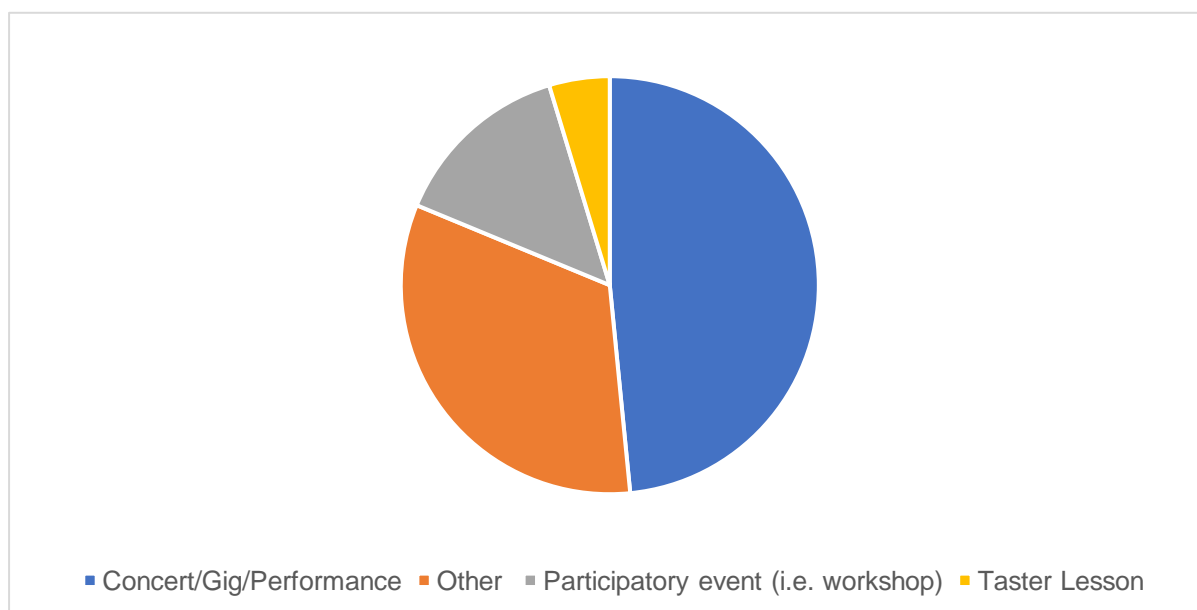
- **Rebels With A Cause:** this event, spearheaded by the European network Amateo, involved participants and performers from Lithuania, Slovenia, United Kingdom, Belgium, Slovakia, Greece and the Netherlands
- **Team London Bridge & Musicity:** the Musicity at Home programme that took place as part of the London Festival of Architecture involved a number of French artists; a great way to celebrate Make Music Day's origins in France's Fete de la Musique
- **ABRSM (Associated Board of the Royal Schools of Music):** delivered a call out for a virtual ensemble for a rendition of 'How Far I'll Go' from Disney's *Moana* that included contributions from 19 different countries

Additionally, elements from the Make Music Day UK 2020 programme were also featured in the Make Music Alliance global stream, which garnered 2,700 views on 21 June. This international stream featured events from 13 countries and 17 US states.

### Event Type

There were a number of different types of events held as Make Music Day UK 2020. The majority of events fell into the 'Concert/Gig/Performance' category (49%), with 33% belonging to the 'Other' category, 14% being 'Participatory Events' and a small number of events being categorised as 'Taster Sessions' (4%).

*Types of Events*



Events listed as 'Other' were largely hybrid events containing a number of elements from the other categories such as a performance or short workshops. These 'hybrid format events' also involved other features such as 'pre-recorded videos'. Additional 'other' event formats were Q&A style events and also rehearsals. A more detailed breakdown of the events that were part of the 'Perform' strand of the Make Music Day UK 2020 programme is given later in this evaluation report.

## Feedback

An online survey was used to collate event organisers and performers feedback on their involvement with Make Music Day 2020. In addition to this, a small number of reflective interviews with event organisers and a focus group with the Make Music Day UK team were also conducted to gain deeper, qualitative findings to support the understanding of the quantitative data.

Many of the organisers felt that their events went “very well”, “extremely well”, and “amazingly well” with “huge legacy outcomes”. One respondent said it was “brilliant to be involved”. Another described how their event had drawn “lots of new followers, shares and beautiful comments of how it brightened up their day”. This shows that the vast majority of organisers found being involved a positive experience and felt that their events ran smoothly. Of all respondents, only one stated that they wouldn’t be involved again. This organiser elaborated on their experience in their next response, saying that they were “pleasantly surprised” by the attendance at their event but felt that online events were not “satisfying” and “not a sustainable business model”. These factors are obviously attributable to the external context in which the event took place this year. However, they also stated that they had “very little support for the organisation” and overall felt the experience was “very disappointing”. Although this is one negative response in a sea of positive ones, it does however indicate the importance of building strong relationships with contributors and highlights that the outreach and support work offered by the Make Music Day UK team should continue to be a key part of future development plans.

### *Music Online*

Responses to the survey reflected on how the events and experiences were shaped by the unusual context in which the event took place this year. Several responses acknowledged a sense of lack or weirdness in delivering music online, though even these comments were not entirely negative about the experience. One respondent described their event as “fun, if weird”, and said that they liked having questions at the end because it stopped them from feeling too lonely. Another organiser – who delivered a hybrid (online and offline) event commented that they felt that “streaming does not catch the real atmosphere of excitement, harmony and joy of all who drove past, walked past and those to stayed and watched”. Another performer said that the “only strange thing is not having an audience to see their reaction as I was filmed from afar”. There is a sense in some of these comments therefore that if an online model is required or used again in the future it would be good to find ways in which audiences can respond, interact and feel present in a way that the performers can experience too. Other performers expressed a view that online events were “not really very satisfying” and although they'd had a good response they would rather be doing things “for real”. Again, ways to increase the remote audience's ability to interact and give instant feedback to a performer might go some way towards alleviating these concerns.

Other organisers, however, found that there were pleasant and unexpected upsides to the new set-up that the lockdown situation required. Pre-recorded elements that we released on 21 June gave more people the time and opportunity to participate, and one respondent noted that this might be useful when Make Music Day falls on a

weekday in the future. One organiser noted that the online forum gave elderly performers and participants the opportunity to join in without safety fears, and they have adapted the model to allow them to restart live rehearsals with their choir. Organisers found that audiences connected in new ways (e.g. through live chat on YouTube in the song-writing session). They were also able to attract people who would usually be excluded due to geography (e.g. university students who have moved home). Organisers were also able to connect with new audiences and collaborators – having a UK-wide spread rather than a local one – as a result of the online setting. One organiser also noted the importance of a permanent digital presence and afterlife of online events. They now have digital assets to use to promote their work, events and for next Make Music Day, and see huge “legacy potential” in online events. All of these comments demonstrate that although the online format isn't how Make Music Day would usually be conceived, it does offer some opportunities for new connections, wider audiences, accessibility and promotion that would not otherwise have occurred.

A small but significant number of the comments also noted the particular importance of music as a way to bring people together in lockdown. One respondent described involving “the whole neighbourhood in our street concert which we then recorded and placed on our YouTube channel”. Another said it was “fantastic to see smiles of everyone's face, live music so deprived in lockdown.” Respondents noted that they and their audiences were missing live music events and that Make Music Day was able to give some of that experience back. Another described how Make Music Day “brought lots of music to people who have been very isolated during the coronavirus pandemic” at their care home event.

Understandably, moving to an online delivery with a relatively short lead-in time did lead to some technical issues which were commented upon by participants, however most felt that they did not hamper proceedings too much. While respondents commented that they felt their recording “could have done with being more professional” and that their “Zoom singalong session needs more work and expertise”, people still largely acknowledged that the end results were “great fun and everyone enjoyed it”. There is a sense in the comments that people were only just starting to get to grips with the technology and this year's experience has upskilled them to be able to do online gigs in future. For example, one organiser stated that “now I know I can do an online gig, I think I'll be more relaxed for the next gig” and explained that despite “minor tech issues” during their event, they now felt they could easily remedy such issues next time around. One organiser felt that they would have liked to have provided their musicians with more digital skills support and training. Event organisers encountered issues around sound quality, technical difficulties and which platforms to use to run online events, and in general, more training would be beneficial.

To support the development of event organisers' and performers' digital skills, Make Music Day UK did deliver 2 online workshops focusing on running online events and live streaming skills in the build-up to 21 June. Feedback on these workshops was very positive. As the chart below depicts, 80% of people rated the workshops overall as very good and 15% as excellent. Post-workshop feedback indicated that 100% of attendees felt more confident in streaming and running online music events.

### *Digital Skills Development Workshops Feedback*



#### *Audience Engagement*

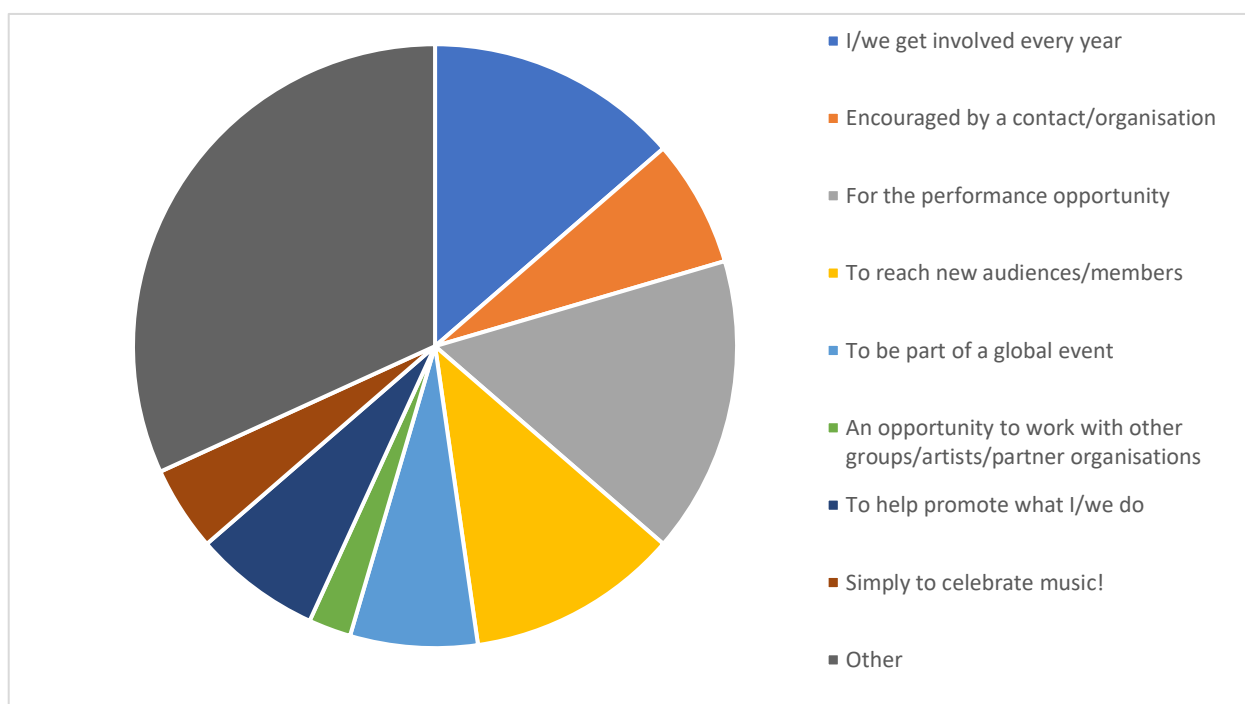
The comments also reflect mixed feelings about the level of attendance on the day. One respondent described it as “very quiet this year” and another said they “would have liked more engagement on the day”. However, other organisers said they were “pleasantly surprised by the attendance”, “the video reached more people than I anticipated” and they “were pleased with the viewing numbers”. One organiser described how they had some viewers who watched all 10 hours of their event and another described in detail how their event had helped them reach new audiences and gained the attention of local radio which helped to promote it. Conversely, another felt that they had to “work much harder to drive a digital audience to the event” when they couldn’t rely on footfall. Some events were obviously more successful than others in attracting an audience online. Some of the comments note that a greater drive for publicity would have been desirable and have reflected on ways that they could have supported this themselves, e.g. by doing more activity on social media, by pairing with PR companies, by investing in digital engagement, promoting to their groups etc. The comments reflect a new awareness as to the differences between building audiences for in-person events compared to online events, and organisers have already started thinking of ideas for how to improve engagement.

Finally, some of the comments showed a feeling that the events had contributed to a sense of community among music makers. One organiser said that “being part of the [Bring Me Sunshine Choir and Ensemble] was a special experience too and has helped our players to understand that our group is part of Making Music”. Another described how Make Music Day was good for “getting more connections & support for each other’s projects.”

### *Getting Involved*

The survey also offered a chance for organisers to reflect on their motivations for getting involved. The most common response to this question was “other” with 31% of respondents opting for this option. This perhaps reflects the diversity of reasons why participants engage with Make Music Day. When people stated their reasons, they included, to “encourage intercultural & intergenerational collaboration and celebrate diversity” and to generate an interest in or enthusiasm for music generally or in their local area. Several people who answered “other” stated they would have liked to select all or several of the available options. The next most common reasons given were “for the performance opportunity” (16%), “I/we get involved every year” (14%) and “to reach new audiences/members” (11%). This shows that organisers get involved in Make Music Day for a variety of reasons that can differ greatly with the context in which they are contributing. Many of the motivations are more altruistic, wanting to share a love of music with others and to build a music community locally, nationally and internationally.

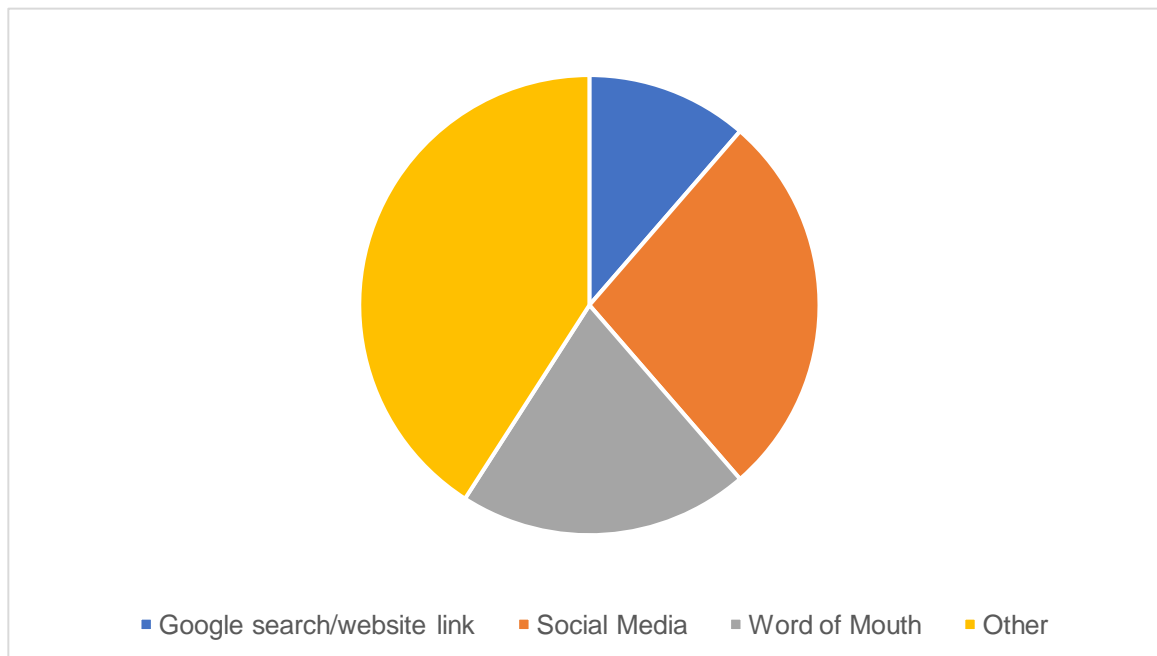
*Motivations for Getting Involved in Make Music Day 2020*



Organisers were also asked how they first found out about Make Music Day. Again, this was a question where a high proportion of respondents (40%) answered “other”. Reviewing the qualitative comments left by people who selected “other”, 67% cited having heard about the day from Make Music Day UK themselves, either from being signed up to the mailing list, having participated before or being involved in Make Music Day UK projects. Of the remaining responses, the most popular answer was social media. 27% described having found out about Make Music Day through social media, once again showing the effectiveness of social media as a publicity tool, especially in the lockdown context. A further 20% cited word of mouth. As these comments were qualitative, some respondents gave more than one reason for selecting “other”, hence why the percentages do not equate to 100%. This also

tallies with responses in the “other” category, who described having heard about the event through other music organisations and events. From these responses, it is clear that a networked approach to communications has an important role to play in reaching new contributors, partners and audiences.

#### *Awareness of Make Music Day*

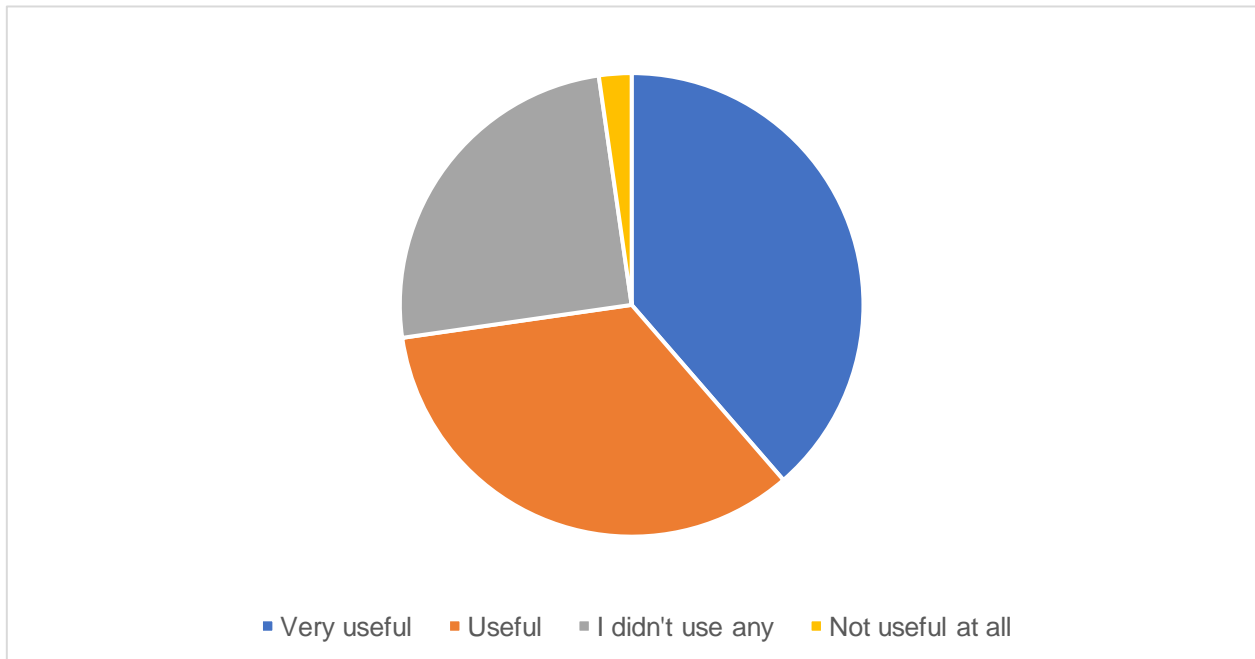


#### *Support*

The survey also gave event organisers a chance to reflect on the resources and support provided by Make Music Day UK. The majority of responses were positive, with 39% saying they found them “very useful” and 34% saying they found them “useful”, giving an overall positive response rate of 73%. This suggests that the materials and support provided have been used and well-received by organisers. A further 25% said they had not used them, which may indicate that support and resources could be better signposted to organisers or that these organisers had the necessary skills and capacity to deliver their events without support. Only one respondent said they had found the support “not helpful at all”, and in their feedback they elaborated on this response, making clear that they had found the staff support “excellent” and the guides “nice and clear”, but had responded negatively as they found the website “glitchy”, “not very intuitive” and found it crashed when they tried to make updates. Similar feedback comments from both audience members and event organisers were received that outlined problems with the website. Therefore, a review of usability, some user testing and overall development is recommended.



### *Usefulness of Support and Resources offered Make Music Day UK*



#### *Additional Feedback Points*

Organisers were asked if they had any feedback as to how Make Music Day UK could be improved. Many respondents used this space to offer positive sentiments celebrating the achievement of having pulled off the event under the context of a near-global lockdown. One particularly positive comment read:

*This was a very unique 'lockdown' Make Music Day and it was a great success under very challenging circumstances. People are still talking about it and watching on demand. I think the Make Music Day UK team did a fine job and can't honestly think how to improve. In Northern Ireland, Make Music Day takes on an additional role regarding music as the dialogue in our peace process. It was a joy to have many communities represented and our global neighbours.*

This comment reflects some common themes that emerged in this section of qualitative feedback. Many responses acknowledged that the pandemic had affected how things ran this year and the experience for organisers, performers and audiences alike. Most responses felt that the Make Music Day UK team had risen to the challenge and produced a viable event against obstacles, while other responses also acknowledged that the online experience wasn't a sufficient substitute for a "live" in-person experience, but this was the best that could be achieved in the circumstances.

Other feedback points included:

- participation might be restricted by what day of the week the day falls on next year
- organisers would like to have the opportunity to be linked up with other event organisers and performers - one comment suggested they could be put in

touch with local contacts and another suggested adding the ability to find surprise collaborators onto the website

- one organiser would have like a broader remit in terms of theme
- there were some comments suggesting improvements related to how the events were streamed - there were suggestions around performances/events being united on one platform so everything can be found in the same place, it was also suggested that the live stream runs continuously to avoid losing viewers
- there was further feedback that suggested the need for a review of the usability of the website, including a desire to have an easier to view and access programme for the day
- a few responses suggested they would like to see increased diversity in terms of the cultural background and traditions of performers
- One organiser requested assistance with fundraising to make participation in the event sustainable.

### Case Study: NYMAZ Rural Fest

<b>Overview</b>	Rural Fest was run entirely by the NYMAZ Young Ambassadors, who are a group of young people aged 15-25. Working with the NYMAZ team, the Young Ambassadors created, designed, delivered and produced a day-long online festival. The festival explored the theme of 'rural' and showcased events and performances celebrating a range of music, well-being activities and visual arts. The music genres it incorporated included acoustic, classical, avant-garde, electronic, folk and pop to name but a few.
<b>Location</b>	Yorkshire, England
<b>Format</b>	Online Event
<b>Statistics</b>	<ul style="list-style-type: none"> <li>● 1,500 individual device views across social media platforms</li> <li>● 35 performers took part in the event</li> <li>● 23 individual performances were included in the programme</li> </ul>
<b>Key Reflections</b>	<p><b>Barriers to going digital:</b> Some partners and local music centres found it difficult to get involved this year mainly due to restrictions on what online platforms they are allowed to use. More so, due to the disruption of the pandemic they were focused on finding ways to deliver their own core activities and this took away their resourcing/time. However, they did promote Rural Fest to their networks. Additionally, part of this year's success was in the offline local area network events that NYMAZ had run earlier in the year before the COVID-19 restrictions. Talks at universities and in other spaces had helped to cultivate a wider audience and participants. It was felt by the organisers that due to the digital nature of the event this year it could have excluded older people who, in these initial face-to-face planning and awareness raising events, were keen to get involved.</p>

	<p><b>Paying Artists:</b> The organisers received one piece of feedback that critiqued the lack of payment for artists involved in the festival. The respondent felt that artists should be paid. The event organisers were clear that contributions to Rural Fest were voluntary and suggested that national/centralised communications could emphasise more that Make Music Day is a free DIY festival that is open to anyone to get involved<sup>5</sup>.</p> <p><b>Skills development:</b> The Young Ambassadors developed a range of skills whilst working on the event, including digital media know-how and events management expertise. One Young Ambassador commented on how they have learned more about event management through getting involved in this project than they had done on their event management degree. Furthermore, the musicians involved in the event commented on how the organisation and delivery had been more professional than ‘professional’ events they had been involved in.</p> <p><b>Audience development:</b> The organisers were really pleased with the audience they garnered for the event. They had 1500 individual devices access the festival’s stream, which in reality means that the individual audience member numbers could be a lot higher (i.e. 2 people watching on 1 laptop). More so, from feedback received from musicians involved in the festival, around 70% had never heard of Make Music Day before the event and therefore, awareness amongst musicians about the annual event has also been raised. The organisers also commented on how digital had opened up access to different audience groups such as parents with young children, who could engage in watching live music online more easily than in the real world. Furthermore, the online nature of the event allowed them to access a wider international audience (i.e. people from India, China, Croatia, Germany, France, Italy etc.) and this was partially due to the live streaming allowing for the inclusion of performers from outside of the UK.</p>
<p><b>Key Quotes</b></p>	<ul style="list-style-type: none"> <li>• Skills development of the young people: <i>The young people loved it so much that we are now going to running monthly gigs. They also reported back that the Rural Fest experience had taught them more than their entire degree in production/ event management... And I know that the confidence levels of each of the young people involved really soared. They reported back that the experience either changed or cemented their expectations and ideas about their future careers.</i></li> </ul>

<sup>5</sup> It is worth noting here that many organisers do pay professional artists to perform for Make Music Day events. It is not a specific Make Music Day rule or guideline that professional artists should give their time for free for the event. The decision around payment is up to the individual organisers who are asked to use their own judgement and negotiate their own agreements with artists.

- Event organiser reflections: *It was a huge success! We connected with artists UK wide when it may have been more North Yorkshire focused had it taken place in person. We connected with artists and audiences we had not worked with before, and most importantly, the whole festival we ran was conceived and run by a team of young people aged 25 and under!*

## AUDIENCE



Across all events held in 2020, the total audience was 531,726<sup>6</sup>. We received 21% actual reporting from event organisers on audience figures across the events held and have therefore calculated this figure via the same process as has been adopted in previous years. We have used a trimmed mean methodology and multiplies up the average audience number to account for those events (79%) who did not supply any audience data.

### Feedback

An online survey was used as the main way of collating audience feedback on Make Music Day UK 2020. Other techniques included social media comments and a reflective interview.

#### *Awareness of Make Music Day*

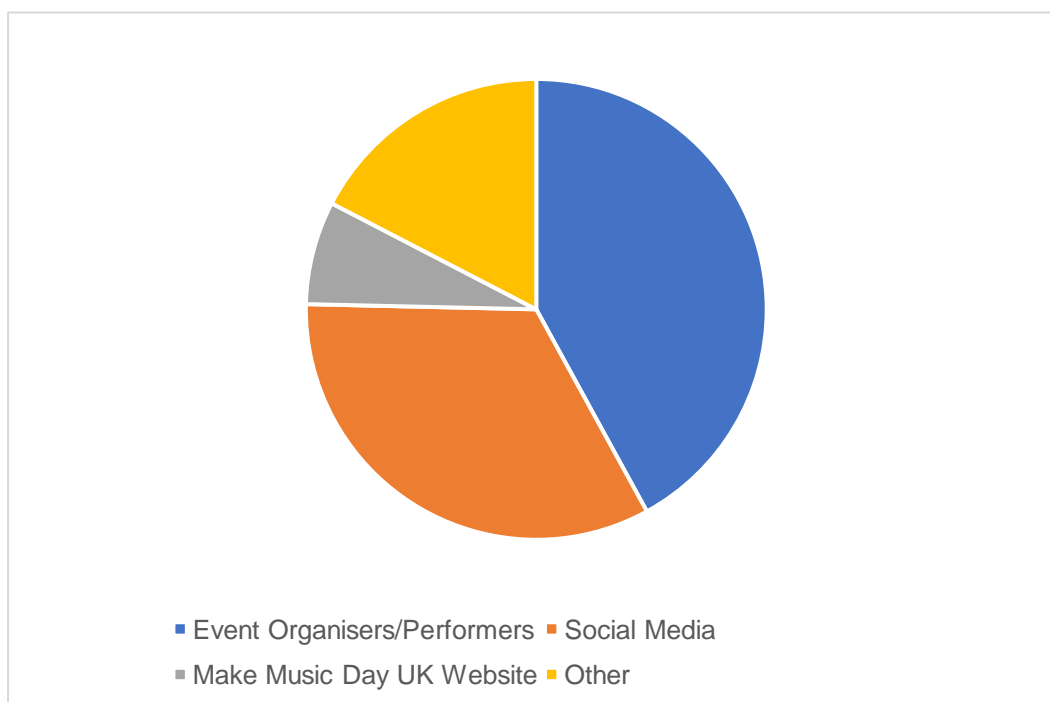
In terms of how they heard about Make Music Day, audience members were largely informed about the event from performers or event organisers (41%) or via social media (32%). This indicates that the networks and audiences of artists, groups and organisations are crucial in spreading the word about the event and encouraging attendance. Social media is clearly also an important publicity tool, and it is likely that this played an enhanced role in attracting audiences this year given the context of the COVID-19 pandemic. Only 7% of people said that they had discovered the event through the Make Music Day website, suggesting that more could be done to raise the profile of the website and improve its appearance in search engine results. Furthermore, as other parts of this evaluation document, audience members cited a number of issues with the website and highlights the need for its development further. From 17% of people who answered “other”, it is clear that word of mouth also has a significant role to play in attracting audiences to Make Music Day. These audience members said that the event had been recommended by their bandmates, school, colleagues and other musical organisations. Future Make Music Day UK publicity may want to focus on how it can harness this word of mouth within

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<sup>6</sup> It is likely that the actual audience figure is much higher than this number as this figure is largely based on ‘views’ for the online events. It is therefore possible that more than 1 person could have been viewing per device/view that we’ve logged via social media and website analytics.

communities, music-based networks and arts and culture organisations to spread the word further.

### *Awareness of Make Music Day 2020*



### *Viewing Habits*

When asked which events/artists they had watched on 21 June, audience members responded in a variety of ways. Some named specific performances or workshops they had attended, and some gave a more general overview of their viewing pattern throughout the day. Some gave just one answer and some gave a list of several. The most mentioned event (by name) was the Isolation Chamber, with 12 people mentioning this in their response. 6 people also cited the Make Music Day UK official broadcast, suggesting that there were a small but significant group of audience members who stayed with a streaming programme for all or some of the day, rather than just joining for a specific item. 10 responses also made reference to having watched multiple, many or all performances/workshops. There seems to be a core audience who were engaged by the Make Music Day UK official broadcast and wanted to keep watching. This is reflected in comments such as “too many to mention” and “I dipped in and out”. There were also audience members who said that they watched a specific item and then continued to watch after that. For example, one person stated that they watched “MEPG and the next 4 or 5 after that!”, whilst another said they tuned in for the “Megamix and then dipped in and out all day”. Strong publicity and headline events near the beginning of the day could therefore be a way to engage audiences early on, and lead to them watching more events and attending more workshops throughout the day.

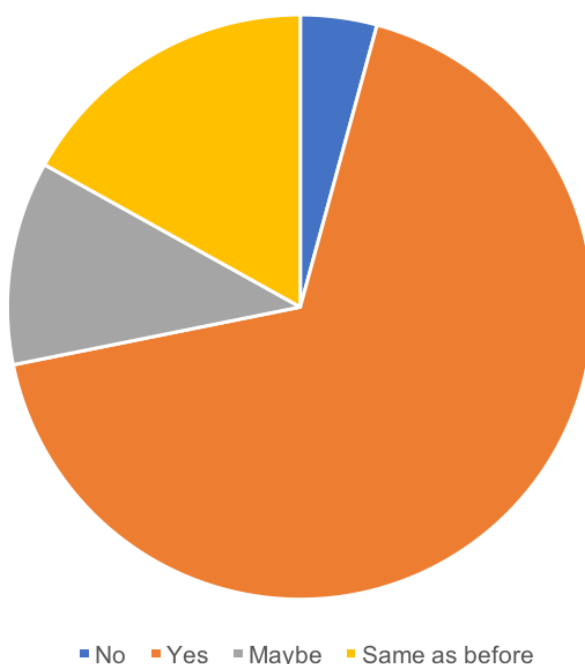
Other commonly mentioned events in the feedback were The Sofa Singers, Bring Me Sunshine Virtual Orchestra and How Far I'll Go Ensemble performance. Overall, 48 different performances and workshops were named specifically by audience

members, indicating that engagement with the overall programme was widespread and catered to a range of different tastes.

### *Getting Involved in Music*

Audience members were also asked if watching the events on Make Music Day has inspired them to make more music themselves or attend more music events in future. The response to this question was very positive, with 68% of audience members saying “yes”. Only 4% of people responded “no”. 11% of people answered maybe, and 17% said they felt the same as before. This indicates that the events of Make Music Day have raised people's awareness and enjoyment of making and watching music.

### *Impetus to Get Involved in Music Following Make Music Day 2020*



### *Achievements*

Respondents to the survey were also offered the opportunity to explain what they enjoyed about Make Music Day in their own words. Responses to this most commonly mentioned the performers or performances, suggesting that audiences enjoyed the showcase of talent on display; 27% mentioned either the performances generally or named specific performers in their responses. The second most commonly mentioned aspect was the variety; 21% of people made reference to this, celebrating the fact that there was a wide range of genres, ages and levels of skill included in the programme. For example, one response praised the opportunity to “experience a variety of music I might never have watched before”. This was also echoed by other comments which celebrated the accessibility and inclusivity of the programme, particularly in terms of age; 11% of people mentioned this in their responses. “It includes everyone. Young children up to adults can be involved”. said

one response, while another was impressed by “how accessible it was for both me and my 4 year old”.

The context of the COVID-19 pandemic was also reflected in answers to this question. 14% made reference to the way in which the Make Music Day events had offered a sense of togetherness and community-building in the midst of a situation in which people feel very separated and in which live music events have had to stop almost entirely. They praised Make Music Day UK for the “community feel” it offered and “how the event joined everybody together during lockdown giving us a common goal”. Another respondent described the “fantastic feeling of togetherness in these difficult times” that the event had created. Similarly, 9% of people enjoyed the way in which Make Music Day had given them something to do with or a way to connect with their family and friends, whether this was entertaining their children during lockdown or sharing the event online with geographically distant relatives and friends. One response described “having fun making music as a family” and another said they had enjoyed “getting involved with Music Day with family and friends online”. 7% also expressed gratitude that the event had gone ahead at all given the circumstances and 3% said that it had lifted the spirits or brought them joy in difficult times.

Other things that people enjoyed were getting involved and taking part (7%), the online platform and its ease of use (6%), and the global reach (6%). 6% of respondents also specifically gave credit to the Isolation Chamber and celebrated the feat of 12 hours of live streamed coverage. As this category was a free text and voluntary response, audience members could, and often did, mention more than one thing, hence percentages in this section may not equate to 100% if added together.

### *Improvements*

When asked for suggestions for improvements to Make Music Day UK, a high proportion of responses to this question either left it blank, said that they had no improvements to suggest, or said they weren't sure. In total, 46% of people answered in this way. A further 7% made reference to the external context of COVID-19, either suggesting that the event would have been better had there not been a pandemic, or saying that they had no suggestions for improving the event given the circumstances.

Of the comments that did make suggestions for improvement, the most commonly referenced aspect was publicity and advertising. 20% of responses explicitly mentioned this as a weakness in the 2020 event and wanted to see it improved. It was felt that attendance at some events and workshops was low and the event needed bigger visibility. Responses suggested “more widespread commercial advertising” and raising the profile of the event further using local and national television and radio because “not many people know about it”. 7% also criticised the format and (lack of) accessibility of the programme listings, saying it was hard to see on the website and that a clearer programme for the day, prominently displayed on the website, was essential. One person described the programme listings as “a bit vague”, while another felt that “the line-up list wasn't clear or specific enough to find the event I was looking for”. A review of how the programme for the day is displayed online is an achievable improvement that can be implemented for next year, particularly if a blended or online approach is required again in 2021.



3% people also said they wanted the event to be longer. A few people encountered technical problems with YouTube and the other online platforms used to deliver the event. One reported problems with subtitling during an online event. One complained that they had had problems with the contact form on the website and another that they had received no feedback on their submission. Some comments mentioned the structure of support; for example, one respondent asked for more support for schools and smaller projects to get involved, and another would have liked to see more local musicians on the programme.

### *General Feedback*

The final question on the survey asked audience members if they had any other feedback to offer. The majority of respondents (68%) left this question blank. A further 18% left positive responses thanking the organisers and 3% said they were looking forward to next year. One piece of feedback thanked the organisers for “carrying on” and said that they “hope to see Make Music Day gain in further popularity in the future and bring music into people’s lives”. Another person described how they felt Make Music Day had been a particular benefit to them in lockdown: “It was particularly good this year since we all find ourselves in lockdown with restrictions on socialising...music connects people”.

A small number of responses offered specific feedback points. Two again mentioned the problems with publicity and advertising. One respondent felt that their smaller event had been overshadowed by bigger, higher profile events on the website. A person stated they were a primary school music specialist, suggested contacting all schools or local music hubs to get more involvement. Again, issues with the website contact form were raised, with a respondent saying their request to reset their password had had no reply. These small issues and recommendations to enhance participation could easily be integrated into the plan for next year's event.

### **Location**

In-line with the indications in the latter social media analytics section of this evaluation report, the audience survey suggests that (unsurprisingly) Make Music Day UK’s audience is largely based in the UK. Over 90% of the respondents were from the UK. Within the UK, audience members who responded to the survey came from all of the four nations. Two-thirds (66%) of audience members were located in England, and nearly a third (29%) were from Scotland. Only 3% of respondents stated they were based in Wales and 1.5% in Northern Ireland. Again, this echoes the audience demographics in Make Music Day UK’s social media analytics<sup>7</sup>. This is possibly due to funding being invested in Make Music Day UK from Arts Council England and Creative Scotland that has enabled the project to develop audiences in these nations more thoroughly. Next year, publicity could focus on gaining audiences in Wales and Northern Ireland, where engagement seemed to be lower. Strategic funding for these nations would help, as would building on the strong partnerships from this year’s activities with key individuals, groups and organisations in these geographies (i.e. Sofa Singers and Beyond Skin).

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<sup>7</sup> It is worth noting here that these analytics do not contain other event organisers’ analytics and are therefore skewed by Make Music Day UK’s own reach and audience.

### Case Study: Ilkley Care Homes Serenade

<b>Overview</b>	Musicians Coronavirus Action Ilkley organised a synchronised event for volunteer musicians to perform outdoors at local Care Homes and other housing facilities for elderly people. Musicians serenaded residents with guitar, flutes, oboe, banjo, string quartet, harp, saxophone, clarinet, trumpet, trombone and song. This was part of the 'Window Serenades' initiative that was cross-promoted by the Make Music Alliance.
<b>Location</b>	Yorkshire, England
<b>Format</b>	Offline Event
<b>Statistics</b>	<ul style="list-style-type: none"> <li>● 120 older people serenaded</li> <li>● 13 individual performers volunteered for the serenades</li> <li>● 8 individual performances took place</li> </ul>
<b>Key Reflections</b>	<p><b>Barriers to getting involved:</b> 2020 is the first year the event organiser has been involved in Make Music Day despite being aware of the day. Challenges to getting involved previously had been the day that 21 June lands on (i.e. weekdays are hard to organise events on as amateur musicians are often working or have other commitments) and they had not necessarily made it a priority in their calendars. For example, if COVID-19 would not have happened, the organiser would have instead been involved in a 'Big Get Together' event on the day. In 2020 however, the pandemic led to the cancelling of other events and the day fell on a Sunday. Whilst the event and its aims were overwhelmingly positively received, the organiser was challenged on social media when they did a 'call out' for volunteers to do the serenades and perform for the older people. A professional musician felt that they were "taking their work" at a time when most musicians' work had dried-up.</p> <p><b>Motivations for getting involved:</b> In addition to having the time to get involved in Make Music Day UK 2020, there were two other core motivations for the organiser to get involved. Firstly, as amateur musicians themselves, their opportunities to play music had disappeared due to the pandemic and they were missing the chance to perform. Secondly, they were aware of how isolated older people in care homes were becoming during the pandemic due to visiting restrictions and how this was impacting negatively on their wellbeing. Furthermore, due to digital exclusions issues they knew that older people were less likely to be accessing online music events. The unifying aim of these two motivations was to have a positive impact on people's wellbeing during the crisis – both the musicians themselves and the older people they serenaded. The performances provided joy in a period of difficulty.</p>

	<p><b>Make Music Day UK’s offer to musicians:</b> It was suggested by the event organiser that Make Music Day UK needs to make the annual event a key part of amateur musicians’ diaries. A suggestion was that promotion and engagement needs to start earlier to make sure people put it into their diary. This could also be achieved by Make Music Day UK facilitating connections and networking between musicians at a local level, supporting the development of local music scenes and communities. The event organiser was also involved in Rural Fest as a member of an interview panel talking about the impact of COVID-19 on musicians. Through this, they made a connection with a music project in Leeds aimed at the asylum-seeking community that they are linking up with via another wellbeing project they are involved in. This demonstrates how Make Music Day UK enables these wider connections to emerge that have impact beyond the annual event itself.</p>
<p><b>Key Quotes</b></p>	<ul style="list-style-type: none"> <li>● Speaking about organising the event: <i>I’ve got quite a lot of amateur musician contacts and we put out a call for volunteer musicians... and we set-up a little rota of volunteers who were prepared to go to care homes... We initial had 3-4 care homes involved and now we have 8-9 involved.</i></li> <li>● Reflections on how to get more people involved: <i>It would be nice if it was a national holiday!... That would help because amateur musicians would be off work. In the absence of that, if we ever get back to performing live to real audience, then maybe some ideas about what you might do [for Make Music Day] and encouragement. Amateurs musicians need to be made more aware of it and earlier on in the season, and encouraged to make it is a date in their diary. [It should be felt that] to be a credible amateur music organisation you should be putting something on for Make Music Day. Currently it’s not as big as it is in France... everybody knows about it and does something, but here it is not such a big event.</i></li> <li>● Comments on motivations for getting involved: <i>We’re almost all amateur musicians and most of the people involved are very active in amateur music. They’ve found that their opportunities to perform have been virtually nil. The wonderful thing is that this has given us the opportunity to perform and also to fulfil a very definite social need. It’s an opportunity to perform and also to be appreciated – and do something good. People refer to it as bringing smiles to people’s faces and I think that, that is true.</i></li> <li>● Audience feedback: <i>Our Care Home residents were very enthusiastic about the event. It brought lots of music to people who have been very isolated during the coronavirus pandemic.</i></li> </ul>

## Case Study: Make Music Oxfordshire

<b>Overview</b>	Make Music Oxfordshire was a day-long event of live streamed concerts, sessions and more organised by Make Music Abingdon. The line-up contained a variety of music genres including acapella, acoustic, blues, folk, jazz, pop and rock. The event was streamed on Facebook and YouTube.
<b>Format</b>	Online Event
<b>Location</b>	Oxfordshire, England
<b>Statistics</b>	<ul style="list-style-type: none"> <li>● 4,500 views across social media channels</li> <li>● 44 performers involved in the event</li> <li>● 24 performances took place as part of the event</li> </ul>
<b>Key Reflections</b>	<p><b>Digital skills development:</b> The organisers have vastly developed their digital skills in terms of live streaming, video production and use of social media/online platforms as part of hosting this event. They felt that the workshops run by Make Music Day UK and additional technical support provided by the team were really valuable. However, the toolkits (i.e. running an event) were seen as being too generic.</p> <p><b>Audience development:</b> The organisers felt that the event had enabled them to develop their audience base. Although they already had a loyal local audience, the different performers involved into the event also brought their own audience and this has enhanced Make Music Abingdon's reach. Furthermore, the online nature of the event meant that people from outside of Abingdon/Oxfordshire were able to attend. Due to this, the organisers are now looking at incorporating live-streaming into their usual offline events in order to maintain and build on the audience they have developed through Make Music Day. A point of concern that was raised was that simulcasting across different channels (i.e. Facebook and YouTube) meant that the audience was 'split' in terms of where they were engaging/participating. This limited interaction and connection, although it meant reaching more people.</p> <p><b>Income generation:</b> The organisers have found that a sponsorship model is the most effective for them. They receive donations from local businesses to support the music events that they put on. They find this less time-consuming and difficult than applying for and monitoring grants. They use this income to pay the musicians (even if it is a nominal fee) or to pay for a celebration post-event (i.e. pizza and drinks), as they feel this is important to show musicians that their contributions are valued.</p>

	<p><b>Motivations for getting involved:</b> The organisers had previously run events for Make Music Day and their original motivation for this and setting-up 'Make Music Abingdon' was that they are musicians themselves and they wanted to play music with friends. However, now their motivation is also rooted in building and enhancing a music community in Abingdon by bringing different forms of live music events to the area and also encouraging local people to make music. This year the organisers attended one of the local area network meetings and they feel that such meet-ups have a positive impact on connecting people, and creating new partnerships that can lead to more music events happening locally. It was felt that this aspect of the Make Music Day UK support offer could be enhanced further and more similar activities facilitated – either online or offline.</p>
<p><b>Key Quotes</b></p>	<ul style="list-style-type: none"> <li>● Reflecting on audience development: <i>We did Make Music Day last year and since then we have done monthly showcases of music in Abingdon so we've had a build-up of people coming to these showcases and being very appreciative of it. [This year] there were some loyal listeners [to the stream] and some had come from these showcases and some hadn't but they were there on the day as they probably knew one of the performers and kept interacting. At the end of the day, they were asking 'how can I get involved?'</i></li> <li>● Discussing their motivation for get involved: <i>I think initially from a musician's point of view, I thought it would be nice to organise something... it was nice to be able to decide who should play and things like that, and being able to play music with other people. And then it sort of turned into thinking about how we can get more original music to Abingdon and try to create something locally. What made us choose to do this via Make Music Day rather than set-up any festival, was the idea behind it – the encouragement to make music and get people involved in making music by being active themselves. That whole aspect is what appeals to me.</i></li> <li>● Speaking about the support workshops and local network meetings: <i>Also, the fact that people get to see each other, and help each other... in general, I think that using each other's ideas and experiences especially in the lead-up is really useful.</i></li> </ul>

## PROGRAMME STRANDS



The programme for Make Music Day UK 2020 had three distinct strands – Perform, Create and Watch.

- **Perform:** this strand provided opportunities for music-makers up and down the UK to perform any music via streaming, pre-records and some socially distanced events. All participants were invited to list their event on the Make Music Day UK website.
- **Create:** this strand delivered a series of participatory projects in the build-up to and during Make Music Day, allowing everyone to get involved and demonstrate their creativity.
- **Watch:** this strand delivered a 13+ hour curated online broadcast of 23 different music programmes/events from collaborators across the UK and beyond, as well as encouraging audiences to watch events organised in the Perform strand.

This section of the evaluation report looks at each individual strand in more detail, dipping into the events and audience of each element and exploring what the key learnings are.

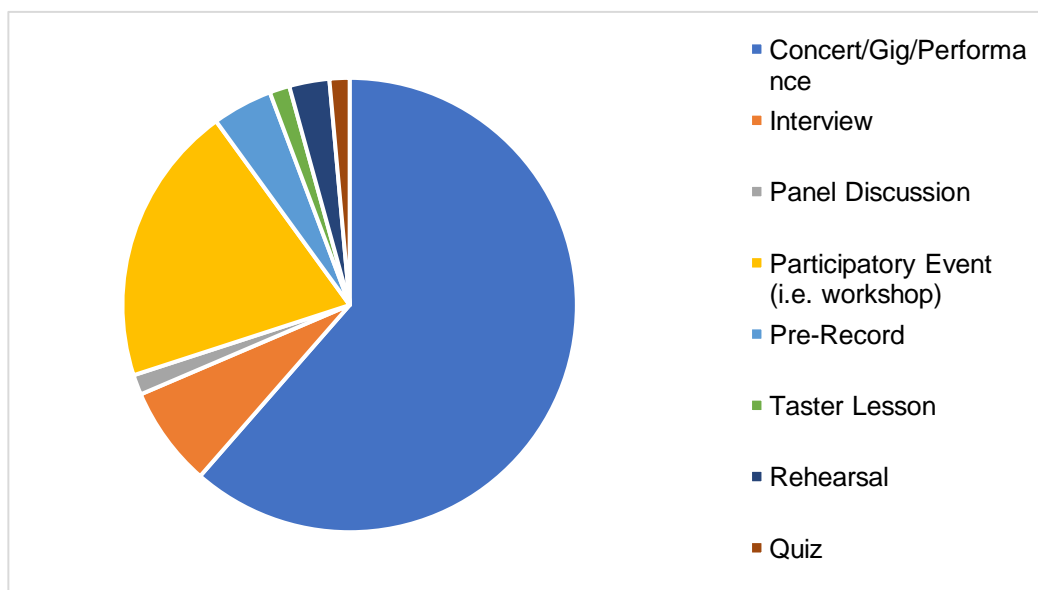
### Perform

Through combining the individual events registered via the Make Music Day UK website and events located on social media via #MakeMusicDayUK there were a total of 255 events that took place under the Perform strand. Given the spontaneity that underpins the ethos of Make Music Day and that absolutely anyone can get involved by performing and making music in any way, we know that many more micro events and performances would have taken place on 21 June in addition to those captured in this figure.

#### *Types of Events*

There were a range of events that contributed to this part of the programme. Most of the events fell into the Concert/Gig/Performance category (61.5%), whilst 20% were classified as a Participatory Event and 7% were Interview based events. The remainder were Pre-Records (4%), Rehearsals (3%), Taster Lessons (1.5%), Quizzes (1.5%), and Panel Discussions (1.5%).

### Types of Events



### Music Genres

These events represent the diversity of music genres that Make Music Day provides a platform for. The most popular genres were Acoustic (10.3%), Pop (9.5%), Folk (8.5%), Easy Listening (8%), Choral/Gospel (6%) and Classical (6%). Other genres include:

- Electronic (4.5%)
- Swing/Jazz (4.5%)
- Rock (4.5%)
- Experimental (3.5%)
- Funk (3.5%)
- Blues (3%)
- Country (3%)
- Uptempo (3%)
- R&B/Soul (2.5%)
- World/Ethnic (2.5%)
- Avant-Garde (2.5%)
- Downtempo (2%)
- Jam Session (2%)
- Brass (2%)
- Hip-Hop/Urban (1.5%)
- Reggae/Ska/Dub (1.2%)
- Songwriting (1.2%)
- Band (1.2%)
- Comedy (1.2%)
- Punk (1.2%)
- Samba (1.2%)





### *Perform: At A Glance*

To provide you with a flavour of the Perform strand, here are some brief snapshots of a few of the events that contributed to this strand of Make Music Day UK 2020.

In the weeks leading up to Make Music Day 2020, **ABRSM** worked with over 700 musicians – from primary school children to people who have retired across 19 different countries – to create a virtual ensemble performance of the Disney song – ‘How Far I’ll Go’. The video premiered on 21 June and has garnered over 21,000 views on Facebook alone. Talking about their experiences of being involved, Chief Executive of ABRSM stated that:

*The variety of ages, from four-years-old to over 70, is equally impressive. It just seems that the idea has really caught people’s imagination and provided a timely reminder of the power of music and music learning in bringing communities together.*

Moving onto the day itself, the **Indigo Lockdown Sessions** of acoustic, acapella and choral/gospel performances were a real success. The sessions achieved an audience of 1,100 and involved 32 different performers across 14 performances as part of the online concert. Reflecting on the event, the organisers felt it helped them garner “new audiences and extend [their] reach”. Due to the interest from BBC Hereford & Worcester who helped with the promotions and with the team now having more knowledge of running online events, they are keen to run more online concerts in the future.

Elsewhere, the **Beyond 6 Strings** event involved one performer playing a range of instruments that have more than six strings, combining a mixture of original music and reworked arrangements of popular songs. An audience of 4,000 people tuned in to enjoy the music. The **Isolation Chamber** – a project that emerged during lockdown – organised a special event for Make Music Day UK 2020 that saw them bring together an array of live streams, videos, original music, cover versions, interviews and chat from different artists and musos as part of a 12-hour event. They attracted an audience of over 2000 people and involved 25 different acts.

More so, the organisers behind the **#DiscoverUnsigned** event have been involved in Make Music Day before, and this year they didn’t disappoint with a 12-hour live stream that involved 11 different performances and attracted an audience of 500 people. Reflecting on their experience, they felt the event enabled them to get more connections “and support for each other’s projects”. They’d like Make Music Day UK to give further help in facilitating these connections as they could lead to new collaborations.

**Severn Arts** launched a call for people from across Worcestershire to submit short videos of themselves performing music. This **#MusicAtHome** project was the organisation’s first activity for Make Music Day and they received 85 videos. They didn’t set a criterion for the submissions and had a range of performances from proficient choirs to individuals who were just starting to play music. For the day itself, the team scheduled these videos that contained 400 performers to appear at six minutes intervals throughout the day on their Facebook page. Although the

organisation has not done something similar before and were very much ‘real world’ music event organisers, guidance from West Midlands Music provided them with the blueprint to run a successful event. It was a “steep learning curve” but has made them see how digital can enable them to reach new audiences and also be more inclusive. In total, the videos had 470 views. Beyond this however, the event organisers reflected on what the activity meant for the community in which they are based. Given that people were in lockdown when they were producing the video clips, the organisers spoke about how when they saw one of a street performing together that they “got a bit emotional” seeing the “community spirit” on display.

Another first-time event organiser for Make Music Day UK was [Egham Choral](#). Their Tenor and Musical Director delivered a live, open rehearsal of choral singing. In memory of Dame Vera Lynn, who was President of Egham & District Choral Society, they included a sing through of ‘We’ll Meet Again.’ This event had an online audience of 779 people. This experimentation with online technologies for holding rehearsal has meant that they are now going to restart their own rehearsals online. Speaking about this skills development, the organiser acknowledges that without the impetus of Make Music Day UK they “wouldn’t have got to grips with that”. More so, they found the resources and support provided by the team to be “very useful”. In the future, they would like to see Make Music Day UK putting event organisers in contact with other local music projects and groups, to build a network of connections based on geographies.

This year, Team London Bridge joined forces with Musicity to bring us [Musicity at Home](#). With over 6-hours of live Q&As and performances from an array of artists, this programme was a musical and architectural journey across South London and was part of the London Festival of Architecture. The variety of music and contributors to this programme, including Angèle David-Guillou, Chihiro Ono, Clémentine March, Frog Morris & Daren Callow, Laima, Lossy, Neue Grafik, Suitman Jungle and Thomas Stone, represent the diversity and vibrancy of Make Music Day UK.

A long-term advocate and organiser of Make Music Day UK – Nick Feldman – pulled together on the [Renegade Picnic Festival Live Stream](#) as part of this year’s online events. The stream has so far reached 6,800 via the main listing, as well as 2,500 views on Facebook and 134 views on YouTube. This stream included a range of music genres from acoustic to electronic, blues to folk, hip-hop to funk. Following the live stream, they deliver an after-party DJ set that had 3,600 views on the main link, with 732 views on Facebook and 33 views on YouTube. Reflecting on the event, Feldman said that both audience and performers gave good feedback, but found it difficult himself to see its true success with it being online and didn’t feel it wholly represented what the offline festival would have been.

### Case Study: W7Edge

<b>Overview</b>	A socially distanced set of gigs held on a driveway in West Ealing and Hanwell, London that involved musicians performing live in the street as well as being live streamed to an online audience. Music genres included acoustic, blues, country, easy listening, folk, jazz, pop and rock.
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<b>Location</b>	Greater London, England
<b>Format</b>	Online and Offline Event
<b>Statistics</b>	<ul style="list-style-type: none"> <li>● Combined online and offline audience of 736 people</li> <li>● 12 performers took part in the event</li> <li>● 8 sets/performances took place as part of the event</li> </ul>
<b>Key Reflections</b>	<p><b>Finding out about Make Music Day:</b> The event organiser found out about Make Music Day via a local network event meeting held in Camden. They came across this via Eventbrite and this is the first time they had heard of Make Music Day. They enjoyed the event and it motivated them to try to get others involved in the annual celebration. At the event, they realised that in 2019 there were fewer events in their area than in other parts of London and therefore following the Camden meeting they began to lobby local pubs to programme live music events for the 21 June. The pandemic forced these plans to change.</p> <p><b>Motivations for getting involved:</b> The event organiser is already involved in their local music scene by organising open mic/live music events in pubs. They are retired and were looking for something new to get involved in. Their original plan – of engaging the local pubs – was to get recognition for these spaces as key players in providing live music in community settings. When it became apparent that the pandemic was going to mean their original plan would not be achievable, they decided to host an event on their driveway. This was because they had personally missed hearing live music and knew a lot of the musicians who were missing performing. Echoing this, one of the performers who got involved also stated that they had missed performing. The performer also said that they were keen to be part of an event that was connected to a bigger, global celebration. The performer would like to see more opportunities to connect at national and international levels, and from being involved in this year's event they are keen to volunteer for Make Music Day UK in the future.</p> <p><b>Ideas for the future:</b> The event organiser didn't really have live streaming experience and in hindsight they should have practiced this before the event. However, they now have greater skills in this area. In terms of support in organising future Make Music Day events, the event organiser would like access to printed posters and other physical promotional items such as bunting. This would help reduce their costs as they don't have access to colour printing and funding to produce their own. They liked the t-shirts provided but needed additional sizes. Furthermore, they felt that support with public liability insurance would help more grassroots event organisers to get involved. Commenting on the stream, one of the performers felt that it would be good for the website to show 'what's happening now' on the front page or present the streamed</p>

	<p>events in a way that makes them easier to find. In terms of promoting Make Music Day, the performer felt that linking into local events that already happen, and encourage them to tailor their activities for inclusion in Make Music Day would be a good development idea.</p>
<p><b>Key Quotes</b></p>	<ul style="list-style-type: none"> <li>● Speaking about going digital: <i>If you see our video you can see on the actual day that none of us knew how to make the video work... reflecting back we should have worked out the IT issues earlier... so we did get it going but I'd call it a rough and ready production. All the performers loved it – they thought it was really good fun!</i></li> <li>● Audience and performer feedback: <i>We were quite overwhelmed with how many people wanted to get involved. Some of them said they hadn't had the chance to rehearse together... but we said let's just go for it! What I remember from the day is the smile of people's faces. The smiles of the cars that drove past.</i></li> <li>● Reflections on the event from the organiser: <i>It was fantastic to see smiles on everyone's face. Live music has been so deprived in lockdown... The streaming does not catch the real atmosphere of excitement, harmony and joy of all who drove past, walked past and those to stayed and watched. We were asked if we would do it every week!</i></li> </ul>

## Create

Create aimed to encourage people to engage in music-making activities and projects in the build-up to and on the 21 June. This strand of the programme sought to reduce barriers to music-making and encourage people – including those with no or limited engagement with music-making – to get creative. As part of this programme of work, 367 people participated in different music-making activities. The individual elements of this strand that Make Music Day UK orchestrated are detailed below.

### *Bring Me Sunshine Virtual Choir and Ensemble*

Since 2017, in partnership with Hal Leonard Europe, Bring Me Sunshine has been the adopted official song of Make Music Day UK. This year, Making Music launched the *Bring Me Sunshine Virtual Choir and Ensemble* digital project. Making Music is the UK's membership organisation for leisure-time music and a major partner of Make Music Day UK. The project encouraged musicians of any Making Music member group to submit a recording of them singing or playing an instrument in-line with a specially commissioned arrangement of the anthem for inclusion in edited video. The video was premiered on 21 June as part of the 'Watch' strand of the programme. A core aim of this activity was to enable anyone to join in regardless of music discipline or ability level.

In total, 199 submissions were received, involving 199 individual performers. 76% of submissions were from England, 21% from Scotland and 3% from Northern Ireland. In-line with other findings in this report, it suggests the development work outside of England – particularly in Wales and Northern Ireland – would help enhance the



community of musicians” and that this was of particular benefit to them during lockdown. More so, another person noted how the supporting resources for this activity were “good” and that they “helped people to take part”. This individual really enjoyed being part of the project. What this suggests is that whilst there is value in working with organisations and event organisers to programme activities similar to their usual output for Make Music Day, we should not overlook or avoid ‘audience stretching’ activities like the Bring Me Sunshine Virtual Choir and Ensemble digital project. Providing that these ‘new’ activities are well-supported, these new experiences can be of particular value to the people involved.

### *Bring Me Sunshine Competition*

In the build-up to Make Music Day 2020, the Bring Me Sunshine competition was launched to find the best cover version of the Morecambe and Wise classic. In partnership with Hal Leonard Europe, Make Music Day UK asked people to post their cover version of ‘Bring Me Sunshine’ (in whatever the style, genre or arrangement) on 21 June using the hashtags #MakeMusicDayUK and #MySunshine to Facebook, Twitter or Instagram. The submissions were then reviewed by a judging panel and a winner allocated (the panel included representatives from Hal Leonard Europe, Making Music, Apollo5, Together TV and Make Music Day UK). To promote the competition, Make Music Day UK ambassadors – Apollo5 – produced their own cover version that was released on social media as an impetus prior to 21 June.

In total, the competition received 33 submissions from people across the UK. The winning entry was awarded to Totally Sound – an Edinburgh based Digital Media Youth Project for 12-19 year olds – as it best reflected the spirit of Make Music Day. As one of the judging panel, Tom Farncombe, the Strategic Partnerships Director at Hal Leonard Europe, explained:

*Totally Sound emerged as our winner because their submission captures so much of what Make Music Day is all about: people getting together to play and sing for the sheer joy of it. We thought the arrangement was vibrant and inventive, energetically performed, and a great group effort in performance.*

As this annual event grows and spreads further across the UK, it is important that this core raison d'être – promoting the joy of making music and opening up access to everyone – is at the core of the celebration's development.

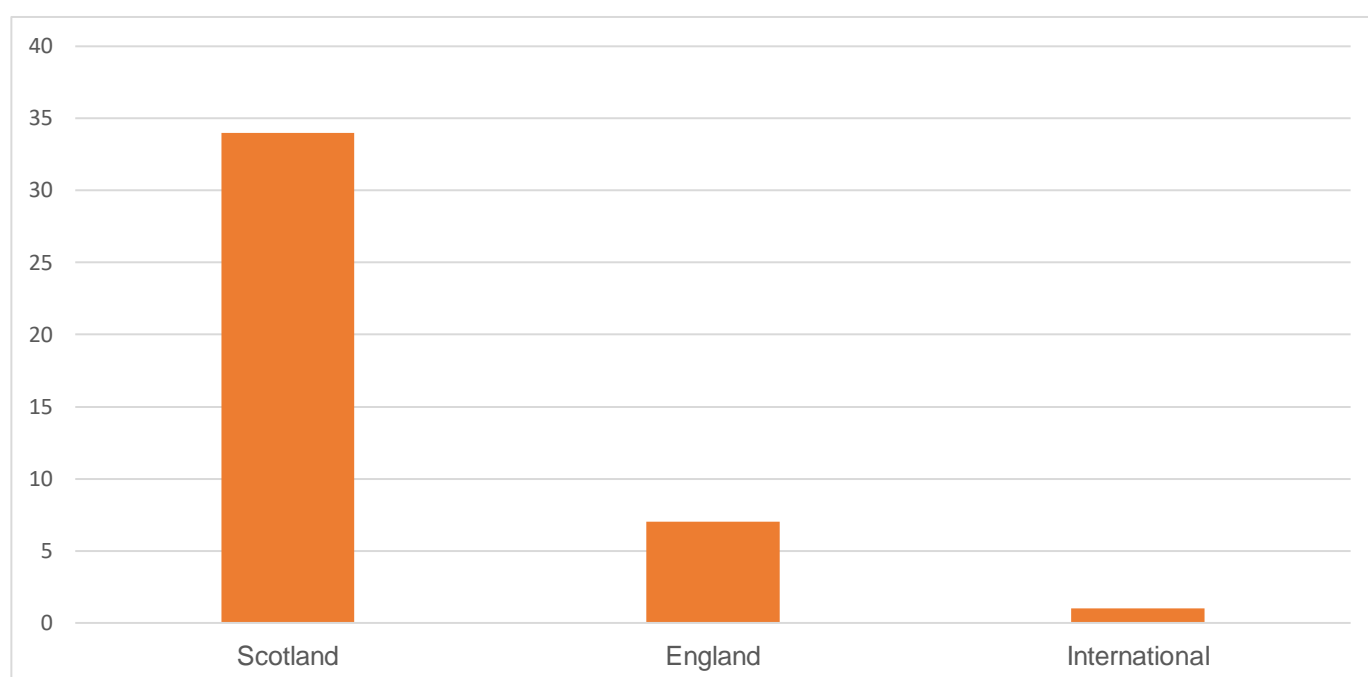
### *Auld Lang Syne Digital Project*

Delivered with funding from Creative Scotland, this element is similar in format to the *Bring Me Sunshine Virtual Choir and Ensemble* digital project, but with a distinctly Scottish twist. Prior to the 21 June 2020, a call was put out to music-makers – singers and players – of all abilities to film themselves performing ‘Auld Lang Syne’ in-line with a special arrangement by Hamish Napier and Cat Myers. Again, these submissions were stitched together into a music video collage and the final result was premiered on the Make Music Day UK 2020 Official Broadcast as part of the ‘Watch’ strand. The call for submissions specifically targeted people who don't usually play music or sing, encouraging participants to use homemade instruments. Equally, people were invited to sing and perform along to the final video at home as part of the Official Broadcast. Although not restricted to participants from Scotland,

this participation project was specifically targeted at Make Music Day Scotland audiences and supports the annual event's development in this specific nation. The final [video edit can be viewed here](#).

In total, there were 42 submissions to the call and 111 individual performers involved. Similarly, to the *Bring Me Sunshine Virtual Choir and Ensemble* digital project, the age range of participants was diverse, ranging from children to people aged 75+. Location-wise, as the table below details, the majority of the submissions were from participants in Scotland (34 submissions), with the remaining submissions being from England (7 submissions) and Dubai (1 submission). It is worth noting, that the submission from Dubai was a 'follower' of one of the composers involved in the project and heard about it through them and thus has a connection to Scotland.

*Location of Submissions*



Reflecting on this element of the 'Create' strand, the organisers were slightly disappointed with the participation numbers as they had envisaged a larger number of submissions. They felt that due to the membership of Making Music – through which the call was promoted (as well as other channels) – the number of people getting involved had the potential to be higher. It was noted in the post-event reflective interviews that Making Music members tend "not to be as responsive" to things when they are branded under the Make Music Day UK banner. However, the slightly disappointing response could also be due to the reasons suggested in the previous reflections on the *Bring Me Sunshine Virtual Choir and Ensemble* digital project: membership of Making Music being for groups rather than individuals, and therefore given lockdown restrictions, meeting to perform as a group would have not been permissible.

However, despite this slight critique of the quantity of engagement, the organisers did feel that the quality of engagement was particularly high. For example, one of the submissions was from an older lady with dementia, who played along with her

granddaughter. In enabling individuals who are the most marginalised and excluded from music-making to take part, this project really did open-up access to participation for people with all levels of music-making ability. As one participant explained, they enjoyed this activity as it gave them an opportunity to “play [music] with so many other people” via digital means and also make some “musical connections” with other people who were involved. To be able to keep production values high AND accept submissions of every level of musical quality, it was paramount that professional digital producers were engaged on the project. In this role, they oversaw the editing of the submissions into one video. This was seen as a key learning point by the organisers who acknowledged that it is sometimes necessary to bring in additional skills rather than try to do everything in-house. Therefore, in some circumstances, ‘digital’ is not always an easier or more cost-effective option.

### *Lockdown Sound Challenge*

The Lockdown Sound Challenge was launched late May 2020 and it asked musicians, sound creators and noise makers in the UK and beyond to record and share short sound recordings (i.e. 30 seconds or under). These could be musical instruments or other, everyday noises such as raindrops or cars. The short recordings were then used as ‘samples’ and chopped up, spliced together, looped and manipulated into short musical pieces by the Lockdown Sound Challenge producers. Throughout ‘lockdown’, a group of producers have been organising similar challenges to keep people engaged in making and sharing music. Lockdown Sound Challenge ran a special challenge for Make Music Day, the results of which were streamed as part of the Official Broadcast in the ‘Watch’ strand.

In total, there were 30 submissions from 23 different music-makers and the sounds recorded included drumming, purring, a kitchen tap, playing the saxophone, a bin closing and a whip. The low-entry threshold of this activity meant that people only needed the means of recording a sound – i.e. a smartphone, laptop etc. – and to upload the recording to Dropbox; they didn’t require any musical ability in order to participate. This again provided an opportunity for non music-makers to get involved in Make Music Day.

Reflecting on the experience of organising this activity, the organisers commented on how this event – due to the links to Make Music Day UK – generated the biggest interest to-date from the Lockdown Sound Challenge producers. Usually, these sound challenges engage 6-7 producers, but for the Make Music Day UK 2020 call, 13 producers got involved. More so, as part of this specific Make Music Day UK 2020 challenge a WhatsApp group was formed that has since become a peer support group for the producers where they can share their work, get feedback, find out about other opportunities and other similar functions. This has helped to galvanise a sense of community and connectedness around the activities, even within a period dominated by isolation and social distancing.

### *Taster Lessons*

In a bid to widen access to music-making to people who may not be involved in such activities, Make Music Day UK launched a call for music teachers to register to deliver free taster lessons on the 21 June via Make Music Day UK’s website. This offer was promoted as an event and the idea was that interested pupils could then get in contact with the teachers directly to arrange an online lesson on the day.



This element of the 'Create' strand did not achieve its ambitions. Only one music teacher delivered a taster session (a 1 x 30-minute violin lesson to a 4 ½ year old). Whilst this individual lesson was successful in terms of providing a child with an opportunity to make music, the lack of engagement from others to take-up the opportunity suggests that this particular element did not connect well with audiences. When reflecting on their experience of offering the taster lesson, the teacher in question suggested that the biggest "barrier for other people accessing taster online lessons was that people need an instrument in the first place" and that in their experience, "people try lessons first then invest" in buying an instrument. Therefore, the format – an online lesson rather than a physical lesson where an individual could have borrowed an instrument from the teacher – is likely to have played a factor in dissuading people from getting involved. Furthermore, the teacher also stated that "enquiries all came through my own Facebook page" as a result of "a lot of work on social media for the 6 weeks run-up". They felt that the bigger Make Music Day UK events over-shadowed smaller offerings like the online lessons and found it difficult to compete with the promotion of larger events in the week before 21 June. They were unsure of the effectiveness of the Make Music Day UK website listings in supporting the promotion of events like these.

### Case Study: Scotland's Make Music Day

<b>Overview</b>	Scotland's Make Music Day was an element of the official broadcast as part of the 'Watch' strand that showcased the results of a Make Music Day UK led participation activity – the Auld Lang Syne Digital Project – as well as an independent music-making activity orchestrated by the Music Education Partnership Group (MEPG) in collaboration with Tinderbox. This independent project – Orchestra of a Thousand – brought together teachers and children to perform a version of The Beatles' classic 'Hey Jude' as part of an online, streamed workshop involving high profile Scottish musicians including Nicola Benedetti, Sir James MacMillan and Hamish Napier.
<b>Location</b>	Midlothian, Scotland
<b>Format</b>	Online Event
<b>Statistics</b>	<ul style="list-style-type: none"> <li>● 42 submissions and 111 individual performances involved in Auld Lang Syne digital project</li> <li>● 12,938 online views of all elements, across all platforms</li> <li>● 100 teachers performing on the MEPG guide track and 416 participants performed in the workshop</li> </ul>
<b>Key Reflections</b>	<b>Motivations for getting involved:</b> One of the teachers involved in the Orchestra of a Thousand project outlined how they were motivated to take part due to isolation. Being involved in the event was more of a social event than anything else, and they got involved in order to connect with people through the activity and play music with others. Similar sentiments were echoed by many

	<p>of the participants of the Auld Lang Syne project, with participants stating they got involved to show that we are not alone, to bring people together and to improve their own and others' wellbeing. Many others also stated they sent in a submission to this call simply because of the joy of making music.</p> <p><b>Learning how to go digital:</b> A key organiser involved in the Auld Lang Syne project felt that it was a steep learning curve. In delivering the activity, it was felt that engaging with audiences in a digital environment was much harder to do than engaging people via naturally occurring footfall in public spaces. A key learning point was the understanding that social media and online marketing plans had to be much more strategic in order to cultivate audiences and participation. In particular, the main organiser learned about the impact that paid for social media advertising could have in terms of reach and engagement. The organiser would have liked further support and toolkits in how to build audiences in digital environments. In terms of the Auld Lang Syne project, the organiser felt that bringing on-board experienced digital producers to bring the project together was a key decision rather than to do it in-house. What this reiterates is that digital is not necessarily always less time consuming, easier or cheaper than real world activities and that it requires the same level of planning, strategy and expertise. Reflecting on their experiences on the Orchestra of a Thousand project, a teacher describes how they learned so many digital skills through participating in it and that these skills will be essential for her in the new term when she has to start teaching music online. She describes specifically how Tinderbox made the participation accessible by sending handouts in advance as PDFs and posting instructions in the chat on Zoom so people can see them when they are playing along.</p> <p><b>Quality participation and inclusive practice:</b> Reflecting on these two participatory projects, organisers and participants highlighted how the success of them should not just be judged on the numbers of the people involved or audience numbers, but rather on the quality of participation. For example, the level of musical ability required to be able to take part was deliberately set very low for these projects in order to ensure accessibility. This removed barriers to engagement and opened-up access to people who may not have otherwise got involved (i.e. people with dementia, children with little musical training etc.). More so, many people involved in both projects commented on how the act of playing music, connecting with others and being part of something bigger than themselves was beneficial for their own and others' wellbeing.</p>
<b>Key Quotes</b>	<ul style="list-style-type: none"> <li>● Reflection from a participant of the Auld Lang Syne digital project: <i>I love making music. I've been making music my whole life and I find it really fun and exciting to make music with other</i></li> </ul>

	<p><i>people. Everyone loves music, going to music festivals, gigs, concerts and it's something that brings everyone together. Music's really important for people's wellbeing. I've decided to take part in this project because of the song, Auld Lang Syne. It's all about friendship and bringing people together. At the minute, we can't be together because of lockdown and all our restrictions. Making music virtually is something we can do for people to watch and keep their spirits high so this is why I've decided to take part as well.</i></p> <ul style="list-style-type: none"> <li>● <i>Reflection from a participant of the Auld Lang Syne digital project: I love making music because it lets me exist in the moment. My mind stops analysing and takes a back seat and I enjoy the feeling of playing music that come forward. Music is also a language that everyone can speak so taking part in this project is an incredible way to connect with other people. Even if I never get to meet the other people who play this song today, I know we'll all be doing it together, which is an amazing feeling.</i></li> <li>● <i>Reflections on perceptions of digital events from the organiser: The media and general public are still not good at responding to a digital event as an event, and perhaps this year will change that.</i></li> <li>● <i>Reflection of Auld Lang Syne project from organiser: What worked well about the Auld Lang Syne project was that blending of highest quality professional ethics and skills, and the more open, free and participative thinking. As long as people played in time and the same key as the backing track...then we can edit that in. I think that was really powerful.</i></li> <li>● <i>Orchestra of a Thousand project participant feedback: It was an enjoyable experience – I'll be honest with you, I can't stand the tune – I'm not a Beatles lover, I can't stand 'Hey Jude' but it was the whole experience that I enjoyed. It was nice to be involved in something with other people and with some people whose names I recognised and it was nice to play along with them and also my colleagues.</i></li> </ul>
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## Watch

In collaboration with key music-makers, Make Music Day UK ambassadors and partners across England, Wales, Scotland and Northern Ireland, the Make Music Day UK team curated a 13+hour online broadcast that portrayed the breadth of music-making that the UK has to offer. It involved 2,248 performers and 98 individual performances, and included a mixture of singing and music-making workshops, DJ sets, and performances across a range of genres including classical acoustic, folk, traditional Indian music, pop, R&B, electronic and avant-garde, interviews with musicians and creatives, interviews of music-related films and much more. The broadcast went out live on Make Music Day UK's [Facebook page](#) and [YouTube account](#) on the 21 June and following the big day, the broadcast has been given a permanent home on [the Make Music Day UK website](#). Some elements had

additional simulcasting to partners' social media platforms (i.e. Global Song Circle's Facebook Page, Beyond Skin's Facebook Page and Leeuwarden-Fryslân 2028's Facebook page) to extend audience reach and engagement further. The total audience on 21 June – 21 July 2020 inclusive was 44,007.

To produce the Official Broadcast, Make Music Day UK recruited two Digital Producers who oversaw the technical production of the individual events and supported the core team and event organisers with curation. StreamYard was used to deliver the 'live stream' elements and premiere features on both Facebook and YouTube were used to broadcast any fully pre-recorded elements. Collaborating with new event organisers and longer-term partners was key to the success of this element of the programme. Established partnerships with [Team London Bridge](#), [NYMAZ](#), [Make Music Abingdon](#) and the [English Folk Dance and Song Society](#) were key to bringing about the programming of events such as the [Musicity at Home](#) features, the [National Youth Folk Orchestra Presents...](#) section and [Rural Fest](#) segments. More so, new collaborations with [Beyond Skin](#) and [Sofa Singers](#) added more richness and variety to the broadcast, as well as helping engage audiences in Wales and Northern Ireland respectively.

The table below provides a summary of the 22 individual events/programmes that contributed to the Make Music Day UK 2020 Official Broadcast.

<b>Event/Programme</b>	<b>Description</b>	<b>Audience</b>	<b>Performers</b>	<b>Performances</b>
Make Music Day Mega Mix	Music-makers from across the UK submitted a range of pre-recorded performances undertaken in lockdown to create this mega mix of music.	1,252 views	192	11
NYMAZ Rural Fest: 'A Walk in the Wild Wood' early years musical story	NYMAZ Ambassador Sophie created a musical adventure through the Wild Wood that was inspired by her favourite characters from the classic 'Wind in the Willows'.	320 views	1	1
Welcome to Make Music Day	Alison Porter from Make Music Day UK introduced the broadcast programme, reflecting on performances from the past and premiering London Philharmonic Choir's virtual choir performance of Awen and ABRSM's 'How Far I'll Go' virtual performance.	1,129 views	791	4
Elin Manahan Thomas Singing Lesson and Singalongathon	Welsh soprano and Make Music Day UK ambassador Elin Manahan Thomas delivered a singing lesson and #singalongathon challenge that everyone could participate in.	300 views	1	1

Make Music Day Sofa Singers Special	James Sills from the Sofa Singers led a participatory workshop teaching the Commodores' 'Easy', written by Lionel Richie.	488 views	700	1
Rebels with a Cause - World Premiere	'Rebels with a Cause' is a cross-border online project from Amateo, that united dozens of young film makers and musicians from Lithuania, the Netherlands, Slovenia, Belgium, Slovakia, Greece and the United Kingdom to create a collaborative short film for international Make Music Day 2020. This programme premiered the film and talked to some of the people involved in the project.	11,813 views	70	1
Making Music In (Or Out Of) Lockdown	Hosted by Barbara Eifler, Chair of Make Music Day UK and Chief Executive of Making Music, this session featured a catch-up with organisers of Make Music Days across the world, a chat with musicians from the Making Music network and the premiere of the 'Bring Me Sunshine' virtual choir and ensemble digital project.	2,426 views	292	4
An introduction to Indian Takeaway: Rāg and Tāl basics	An introduction to Indian Takeaway: Rāg and Tāl basics, is a practical online resource from the ISM Trust, created by Yogesh Dattani, Indian music expert and Head of Ealing Music Service. This programme showcased some of this participatory, learning material.	571 views	1	3
NYMAZ Rural Fest – Small Screen	Small Screen are a folk, indie and country influenced band who perform covers and original songs. This programme featured a set of specially recorded performances.	235 views	3	1
Musicity - Clementine March	As part of the London Festival of Architecture and Make Music Day, Musicity (in collaboration with Team London Bridge) took audiences on a musical and architectural journey across South London. This featured multi-instrumentalist, singer and wanderer Clémentine March	179 views	1	1

	performing from Nunhead Cemetery in South London.			
Scotland's Make Music Day	This programme featured specially recorded performances from Hamish Napier and Su-a Lee, the premiere of the Auld Lang Syne participation project and a massed virtual performance of 'Hey Jude' led by the Music Education Partnership Group and Tinderbox.	6,538 views <sup>8</sup>	2	3
Glasgow UNESCO City of Music	A curated series of performances to mark Glasgow's status as a UNESCO City of Music and to celebrate the rich seam of new music from the city. Featuring performances by and interviews with Georgia Cécile and Fraser Urquhart, Herschel 36 and Kinnaris Quintet.	1,902 views	8	3
National Youth Folk Ensemble Presents...	A special feature hosted by Martin Parker and Phoebe Harty (former and current members) of the National Youth Folk Ensemble, who discussed their experiences of learning to play folk music and shared a short film made on a recent online music making course. It also included sets from The Wilswood Buoys, De Fuego and Make Music Day UK ambassador Sam Sweeney.	1,997 views	24	4
The Rebirth of Zamrock	<i>We Intend To Cause Havoc</i> is a documentary that follows the formation of Zambia's most popular 1970s rock band, WITCH. This programme was a Q&A with the film's director - Gio Arlotta - led by interviewer, Jack Suddaby.	247 views	0	0
Musicity - Neue Grafik (feat. Brother Portrait)	As part of the London Festival of Architecture and Make Music Day, Musicity (in collaboration with Team London Bridge) took audiences on a musical and architectural journey across South London. This programme featured Neue Grafik (with Brother Portrait)	356 views	2	1

<sup>8</sup> In addition to this, a separate stream of just the 'Hey Jude' performance received 6400 views on the Music Education Partnership Group's Facebook page.

	performing from the Albany Theatre in Deptford.			
Beyond Skin: Make Music Day Special	Beyond Skin is an organisation that deals with social cohesion and peace building community relations through the arts. This magazine-style programme saw Beyond Skin and their partners share the brightest talents from Northern Ireland and exciting collaborations with their friends worldwide.	4,913 views	52	17
Global Song Circle	This Global Song Circle live stream, hosted by Emma McGann with special guests Jane Hanson, Jeremy Haneman and Sabelo Mthembu, explored the power of song and singing together. It included a Q&A and a workshop that taught viewers how to sing Global Song Circle's June song - Thina Singumlilo Ovuthayo. There was also a special pre-recorded performance by The King's Singers musicians in South Africa.	718 views	12	3
Renegade Picnic Festival celebrates Make Music Day	Renegade Picnic is an independent, DIY culture infused, crowd-funded, volunteer run free music festival. They gathered some of the original line-up to create a special pre-recorded video edit for Make Music Day UK.	2,849 views	29	6
Plugged Live Stream	Plugged is a place for music makers to share ideas and collaborate via a range of events in and around Waltham Forest. During the COVID-19 pandemic, Plugged had been streaming music performances to online audiences. For Make Music Day 2020 they produced a compilation of these performances.	1,296 views	54	21
Lockdown Sound Challenge	This programme premiered the tracks created as part of the Lockdown Sound Challenge participatory project and introduced audiences to the producers behind them.	545 views	10	1
Emma McGann	Pop songwriter, topliner & live-streamer Emma McGann,	151 views	1	1

	extended her Virtual Tour Experience especially for Make Music Day UK, performing tracks from her forthcoming EP 'Monsters' alongside other fan favourites.			
Arielle Free DJ Set	She's graced the decks for Radio 1, Ministry of Sound, Bestival, Glastonbury and more. For Make Music Day UK 2020, Arielle supplied the final hour of sounds of our broadcast – from slinky disco to soulful house.	636 views	1	1
<b>Totals</b>		<b>40,861 views</b>	<b>2248</b>	<b>98</b>

On top of the above audience figures, the main archive page on the Make Music Day UK website (i.e. the page that contains all of the above events) also garnered an additional 446 views during the same period. More so, elements from [Glasgow UNESCO City of Music](#), [Beyond Skin](#) and [Renegade Picnic festival celebrates Make Music Day](#) were featured in the Make Music Alliance global stream, which garnered 2,700 views on 21 June. This international stream featured events from 13 countries and 17 US states.

### *Reflections*

In general, across all formats of evaluation, the Official Broadcast and the 'Watch' strand of the Make Music Day UK 2020 programme were considered to be a key success. Reflecting on their experiences of the broadcast, the collaborators behind the [Global Song Circle](#) event commented that they were "hugely impressed by the organisation of the event and live stream by Make Music Day UK". Next year, one of the collaborators - Sabelo Mthembu from South Africa – is keen to be involved as his choir will be in London in June, further enhancing the international feel of the annual celebration. Echoing these sentiments, the team behind the [Beyond Skin](#) element of the broadcast commented on how it was "a great success under very challenging circumstances" and that their audience were "still talking about it and watching on demand" weeks after the event itself. More so, [Sam Sweeney](#) also noted that the audience for his stream was continuing to grow following the event itself and despite being "nervous about his Facebook premiere" on the day, that it "all went really well". The event has provided him with knowledge about how this feature works for future online gigs. Many of the contributors to the official broadcast were motivated to get involved either to promote what they do further and enhance their audience or because of the national and international nature of the 2020 event. What this suggests is that enhancing reach, both in terms of audience numbers and engaging new people beyond geographies, is a key motivator for people get involved in Make Music Day UK programming and should remain a key part of Make Music Day UK's offer in the future.

When reflecting on the official broadcast, the Make Music Day UK team themselves also noted how it had many positive elements. Team members commented on how it was "high quality content" and the elements that were produced via the StreamYard



platform such as Making Music In (or out of) Lockdown and Scotland's Make Music Day were the most engaging as they "felt like mini TV programmes". Although these were the most "labour intensive" to create, the effort and resource paid off in the end product. More so, the team – and collaborators – felt that the broadcast's programme was "super varied" and focused on "both amateur and professional musicians". As these programmes were streamed and then archived on the social platforms used and on Make Music Day UK's website it has created "collateral for future years" that can be used for communications and marketing purposes in a range of ways to demonstrate Make Music Day UK to different audiences, potential collaborators and funders/sponsors. Furthermore, the 'look' of the archive on the Make Music Day UK website was also commented on in terms of it being easy to navigate and visually appealing.

Despite the evidenced success of the Watch strand and the official broadcast – both in terms of the audience reached and contributors' perceptions, there were two elements of critical feedback. Firstly, although it was felt that the programming was diverse in many ways – including types of programmes and the music genres represented – further work could be done on enhancing the "diversity of participants and performers" further, specifically in terms of the inclusion of more BAME communities. This could have been done during the broadcast itself by having shorter performance slots (i.e. 15 minutes) that would have enabled more talent to be showcased. Looking to the future, enhancing the diversity of the annual event can be achieved through continuing to develop and nurture partnerships with groups and organisations who can act as conduits into specific target groups. This would be an extension of the model that has already been used successfully with NYMAZ and the National Youth Folk Ensemble who have enabled Make Music Day UK to reach and engage rural communities and young people, and the world of folk.

Secondly, reflections on the Watch strand also highlighted how the 'look' of the official broadcast across the social media platforms used and the website could be enhanced. For example, the team behind the [Plugged](#) broadcast stated that "it would have been good if the live stream would have somehow have been continuous". This was echoed by some members of the Make Music Day UK team, with one person suggesting that there "was something not quite working for me about the broadcast - it wasn't continuous like the Global livestream, so it was quite difficult for people to find". Despite the acknowledgement that streaming on different platforms probably widened the audience for the different elements of the 'Watch' strand, the [Lockdown Sound Challenge](#) and [Beyond Skin](#) event organisers also wondered whether simulcasting across platforms split audience conversation and comradery (i.e. people commenting on one stream couldn't see the dialogue occurring on other platforms). When we look at these reflections in-line with some of the audience feedback, we can see that communications about where/how to watch the official broadcast on the 21 June 2020 could also have been better.

Based on this, the areas for improvement within this strand can be summarised as being:

- communication of the programme: clearer communications about the programme of the official broadcast and more direct signposting (i.e. direct links) or where to watch in the build-up communications to the day

- format of the broadcast on 21 June: better organisation of live streams on Make Music Day UK's website to create an easy to access central destination
- diversity: enhancing the diversity of performers and event organisers/leaders particularly in terms of BAME communities

If Make Music Day UK 2021 returns to its usual form – predominantly live, real world events – there are some elements of the 'Watch' strand that the team could consider integrating.

- Connecting people beyond geographies: Live-streaming and tools such as StreamYard could be used to create 'programmes' that connect different activities happening across the UK (and beyond) as part of the annual celebration. This can help foster and promote the sense of the event being national and international, which is one of the key motivators for event organisers getting involved.
- Showcasing music-making activities outside of 21 June: Pre-recorded footage of music-making that happens throughout the year could be programmed into 'live' broadcasts or premiered as a live stream on the 21 June. This could help those who cannot participate on the 21 June (i.e. if the day lands on a weekday when many have work commitments) to be involved in the annual event.
- Creating an archive/reusable material: Live-streaming events is a cost-effective way of collating video material that can be used for communications activities in the build-up to next year's event to build up buzz, support and engagement, and also viewed by audiences live outside of the events' location or after the 21 June in order to widen access and engagement.

Continuing to incorporate elements of live-streaming in 2021 and beyond would build on the online audience development that has occurred in 2020, increase accessibility to events for audiences who are unable to attend in-person due to issues such as disability and transport poverty, and cultivate an enhanced sense of connectedness between event organisers and performers across different national and international geographies.

### Case Study: Beyond Skin

<b>Overview</b>	Beyond Skin is an organisation that deals with social cohesion and peace building community relations through the arts. Over the years Beyond Skin has developed projects with many organisations and artists from all over the world. Due to the pandemic, never before has the power of music been so important to so many. As part of the Make Music Day UK 2020 Official Broadcast, Beyond Skin and their partners curated a series of pre-recorded performances from the brightest talents from Northern Ireland and exciting multicultural collaborations with their friends worldwide into an hour-long programme of musical diversity, hosted by two presenters.
<b>Location</b>	Belfast, County Antrim, Northern Ireland.

<b>Format</b>	Online Event
<b>Statistics</b>	<ul style="list-style-type: none"> <li>● 52 individual performers took part in the broadcast via 5 individual performances and 11 collaborations</li> <li>● Contributions from musicians from 37 different countries</li> <li>● 4,913 views across online platforms</li> </ul>
<b>Key Reflections</b>	<p><b>The raison d'être of Make Music Day UK:</b> The organisers were particularly enthusiastic about their involvement in Make Music Day UK. Specifically, they connected with the core vision of the annual event – to encourage people to make music. They felt that this should remain the same, even as the event itself grows. The organisers appreciated that they didn't feel under pressure to produce something that fitted someone else's agenda, but were rather free to lead the creative agenda themselves. They felt that there were no egos involved from the Make Music Day UK team and that at its core, Make Music Day UK exists to facilitate others to get involved, helping people to make music and engaging audiences in different musical experiences. They felt that the balance between supporting people of all abilities to take part in the event and simultaneously producing a quality output was very well struck by Make Music Day UK.</p> <p><b>New connections and collaborations:</b> The Beyond Skin team felt that their involvement in Make Music Day 2020 and in creating the broadcast had opened up a range of opportunities for them. Firstly, they have gained more volunteers and people wanting to be involved in their activities on the back of Make Music Day. This is beneficial for them as an organisation but also in increasing the awareness of Make Music Day in Northern Ireland that the organisers anticipate will be much higher next year. Secondly, one of Beyond Skin's partners in Japan saw the Make Music Day UK 2020 programme and has been inspired to create their own version later in the year. This organisation has over 1 million members of their peace-building initiative and they are collaborating with Beyond Skin to deliver this event. Finally, the broadcast has initiated interest in future collaborations between the different performers and creatives involved. It has also enabled relationships between partners and artists to build as part of the process. Specifically, after hearing the cover of his song 'My Belfast Love' as part of the broadcast, Finbar MaGee contacted Beyond Skin to say he'd "loved it". Since then they have been in contact and Beyond Skin are now planning a future event with the musician.</p> <p><b>Skills and audience development:</b> The Beyond Skin team involved in the broadcast programme felt that as an organisation they had developed valuable digital skills during the process, most notably in terms of live streaming. They felt that this opened up lots of new possibilities for them, not just in terms of</p>

	<p>communication but how some digital tools can support their core work in community building and music making. More so, the quality of the final product has really impressed audiences and helped to engage more people in what Beyond Skin does on a wider scale.</p>
<p><b>Key Quotes</b></p>	<ul style="list-style-type: none"> <li>● Reflections on working with the Make Music Day UK team: <i>You guys made it easy for us. You were happy to support us in whatever we wanted to do. That's really important as Make Music Day is about people making music and not being dictated to. It's not a private festival... Hats off for that feeling coming through. There was no sense of anyone trying to position us, or direct us or anything like that.</i></li> <li>● Comments about the future: <i>I hope next year we get back to real venues, but for all those people who can't get to real venues I hope we still have streaming opportunities and that's really exciting.</i></li> <li>● Reflections on the growth of Make Music Day UK: <i>The people behind it should carry on this very tolerant position of understanding that their job is for them to create the platform and facilitate music to be made. That is very powerful. I do think it will be a lot bigger next year – especially from our side. There a big consortium called Belfast Music and they were very impressed, and that will open up the door for more people being involved... but it is important to keep that spirit of its roots. It's not just for the celebrities to sell their album but it's about getting everyone involved no matter what level they are at... It will be important to encourage professionals to work with amateurs as well.</i></li> </ul>

## COMMUNICATIONS



### Social Media

2020 saw healthy growth on Facebook, Twitter and Instagram, despite challenges brought with the unexpected change of direction caused by COVID-19 in March 2020. The main social media objective changed from promoting a 'normal' Make Music Day UK as we have seen in previous years, to repositioning Make Music Day UK as an almost entirely online music festival. As part of this, social media was used to support participants to create their own and take part in others' online events, take part in musical projects, and encourage audiences to watch all of the events across the different strands of the programme that were happening online. Based on data provided via KeyHole<sup>9</sup>, on 21 June there were 1,000 social media posts from 900 different users that used #MakeMusicDayUK. This achieved a total reach of 1.4 million. In addition to Make Music Day UK's own social media, opting for a simulcasting model that streamed elements of the official broadcast to other partners' social media outlets also helped to enhance audiences. For example, in addition to the views garnered on Make Music Day UK's outlets, the **Rebels With A Cause** premiere achieved 11,285 views from partners' channels.

#### *Instagram*

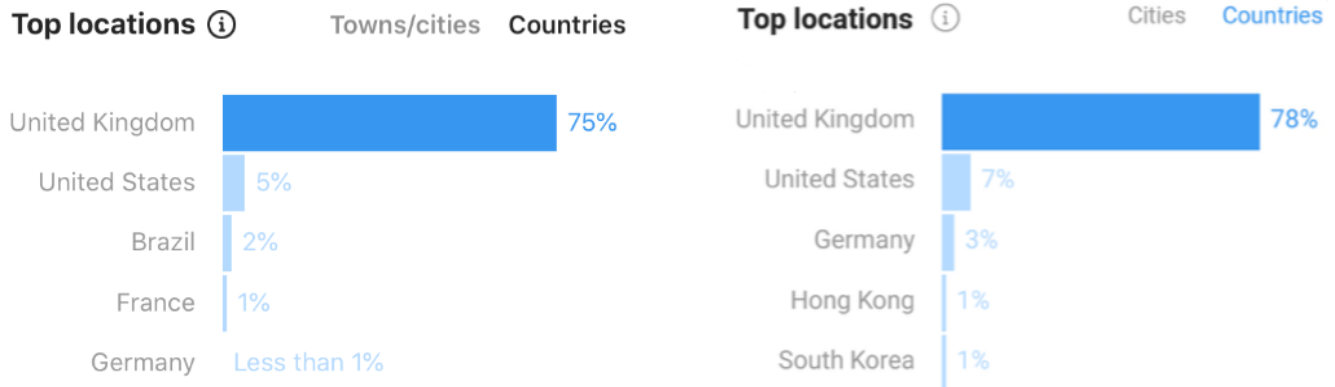
There was a healthy increase in follower numbers but a small increase in reach and decrease in engagement on Instagram in 2020. In 2019, there was a primary focus on Instagram as a lead social media platform but this direction changed in 2020 and therefore there was limited time to spend on engagement and community building. A consequence of this was that there was insufficient time to run Stories campaigns. However, Make Music Day UK did create their first IGTVs with Live Streaming Support videos which provides the potential to develop IGTV further at later stage. In June 2020, the best performing posts ranged from 236-530 people reached.

The demographic on the platform remained similar to 2019 with a slight increase in users outside the UK. More so, within the UK we saw a slight increase in users outside London.

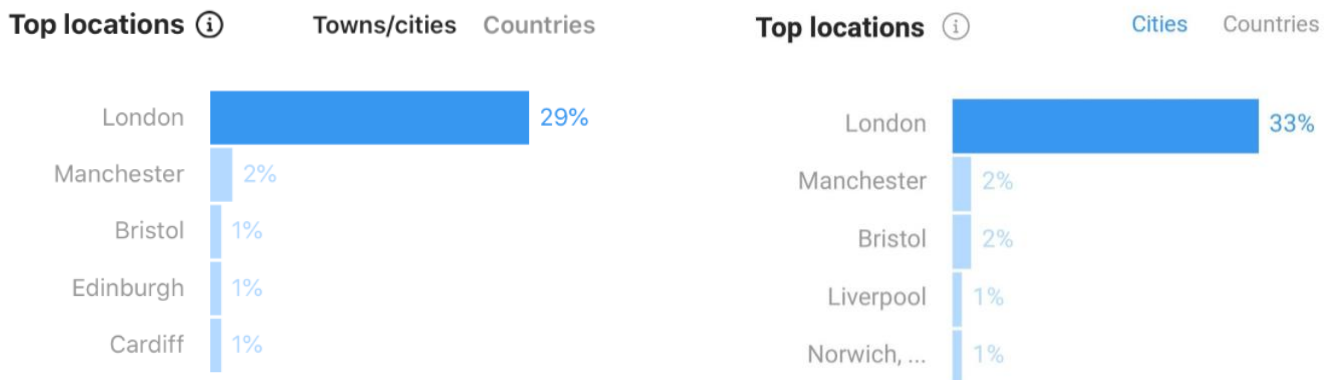
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<sup>9</sup> KeyHole is a real-time hashtag tracker tool that tracks the reach of hashtags across Twitter, Instagram and Facebook.

### Country Demographics 2020 and 2019



### City Demographics 2020 and 2019



Age range remained similar, with users aged 25-44 being the largest demographic: 63% in both 2019 and 2020. Gender remained similar also with 64% of users being women in 2020, compared to 62% in 2019.

#### Facebook

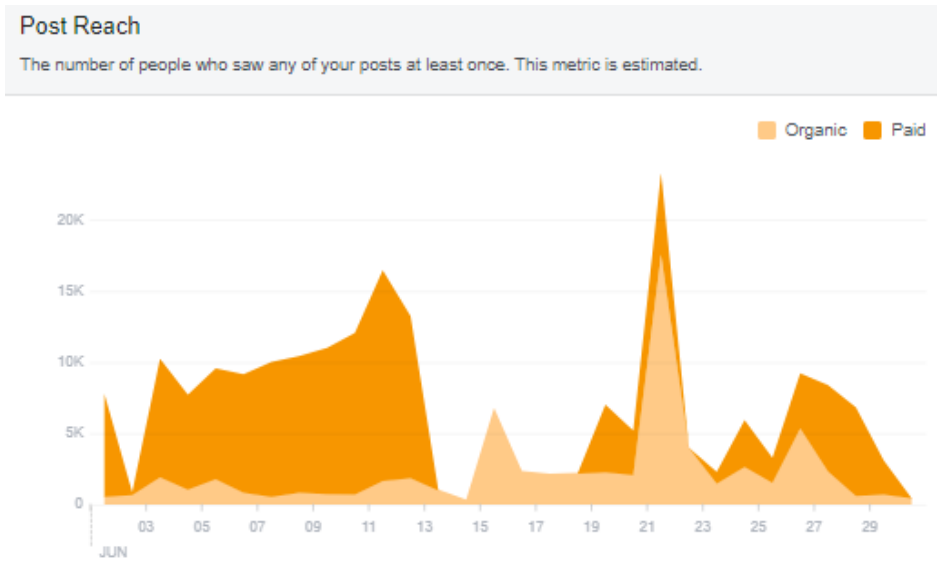
There was a good rise in reach, engagement and follower numbers compared to 2019. The two key reasons for this were (1) the Facebook ads campaign supported organic engagement and (2) the fact that Facebook was used as one of the platforms for the Official Live Stream Broadcast and therefore saw a much higher than usual number of posts on 21 June.

Across June 2020, the Facebook page saw:

- 3,806 views
- 285 new likes
- a reach of 107,943 people
- 11,865 engagements
- video views of 31,036

As the graph below depicts, organic reach was particularly high in the build-up to and on the 21 June.

### Post Reach in June

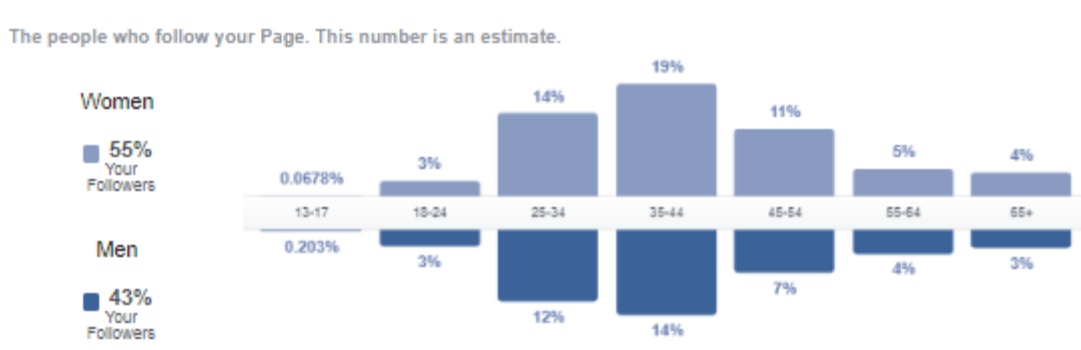


The best performing post in June was the announcement of the Official Broadcast (see Appendix Item 1). This reached 13,845 people, received 875 engagements and 275 reactions, comments or shares. On 21 June, the best performing post was the first post of the day and took the format of a general announcement that it was Make Music Day and contained a short video (see Appendix Item 2). This reached 4,165 people, had 147 engagements and 31 reactions, shares and comments.

Make Music Day UK also launched a ‘frame’ that people could add to their profile pictures. Despite there being no official data from Facebook on its uptake, visibly the team noted that uptake was low. To encourage the more use of the frame it would need more strategic promotion, possibly including ‘high profile’ accounts using the frame to encourage other users to do so.

In terms of demographics, 2020 saw a slight increase in women at 55%, compared to 52% in 2019. The demographic on this platform is largely older than Instagram, with around a third of Facebook users being aged 25-44.

### Demographic Information: Gender and Age



The geographic location of Make Music Day UK's Facebook audience remains largely UK-based (2,025 out of 2,560 followers). Similar to 2019, this remains heavily London-centric (872 followers), with the next most popular locations being Bristol (62 followers), Glasgow (54 followers) and Edinburgh (54 followers). This geographical data suggests that concerted efforts to build Facebook following in the north of England, in Wales and in Northern Ireland could be a worthwhile priority for future development.

### *Twitter*

On Twitter, there has been a good organic growth in reach, engagement and follower numbers. In June 2020, there were 284 tweets from the account and they generated 161,000 impressions. More so, during this month the profile had 2780 visits and attracted 211 new followers. Posts during June garnered an average retweet rate of 15 per day and an average like rate of 26 per day (see Appendix Item 3). Similar to Facebook, the best performing post was the announcement of the Official Broadcast line-up. This generated 22,920 impressions and 1606 engagements. The account was extremely active on 21 June with 224 tweets, and there was a steady flow of user tweets using #MakeMusicDayUK or tagging @MakeMusicDayUK.

Make Music Day UK also launched a 'Twibbon' that people could add to their profile pictures. Like the Facebook frame, uptake was low with only 16 accounts signing up to use it. Again, the main reason behind this was lack of strategic promotion which was largely due to time pressures on the team.

Twitter removed demographic information from their analytics functions in January 2020. There is therefore no demographic information available for the Twitter account.

### *Cross-Platform Data*

Unsurprisingly, the reach and engagement across all platforms increased from January to June 2020 as the table below depicts.

*Reach, Engagement and Followers January – June 2020*

	Jan	Feb	Mar	April	May	June
<b>Instagram</b>						
Reach (total)	2428	1927	2100	3028	3578	14223
Reach (paid)					1046	8285
Reach (organic)					2532	5938
Engagement	150	141	136	220	234	604
Followers	800	824	850	899	963	1090
<b>Facebook</b>						
Reach (total)	2099	2663	2792	3324	57951	212305



	Jan	Feb	Mar	April	May	June
Reach (paid)				-	48080	143525
Reach (organic)				-	9871	68780
Engagement	185	236	393	495	1557	11865
Followers	2666	2678	2694	2733	2798	2950
<b>Twitter</b>						
Impressions (K)	18	19.2	15.3	31.9	74.8	161
Engagement	154	138	171	385	594	1920
Followers	1682	1725	1734	1767	1831	2044
<b>Total</b>						
Reach (TW: Impressions)	22527	23790	20192	38252	136329	387528
Engagement	489	515	700	1100	2385	14389
Followers	5148	5227	5278	5399	5592	6084

There was a general trend of an increase in both reach and engagement across all platforms when compared to 2019's data. The anomaly here is Instagram, for reasons previously outlined.

*Reach, Engagement and Followers – 2020 and 2019 Comparison*

1 week data - 17-23 June				1 month data - JUNE		
	2020	2019	% incr 2019-2020	2020	2019	% incr 2019-2020
	17-23June	17-23June				
<b>Instagram</b>						
Impressions	6400	5951	8	14223	10363	37
Engagement	280	424	-34	604	737	-18
Followers	1087	641	70	1090	641	70
<b>Facebook</b>						
Reach	39096	15327	155	212305	30927	586
Engagement	6518	299	2080	11865	3617	228
Followers	3173	2590	23	2950	2590	14

1 week data - 17-23 June				1 month data - JUNE		
	2020		2020		2020	
	17-23June		17-23June		17-23June	
<b>Twitter</b>						

Impressions (K)	80	74	8	161	109	48
Engagement	1115	699	60	1920	1045	84
Followers	2046	1589	29	2044	1589	29
<b>Total</b>						
Impressions	125496	95278	32	387528	150290	158
Engagement	7913	1422	456	14389	5399	167

### *Facebook and Instagram Advertising*

The main goals of the paid for advertising strategies on Facebook and Instagram were:

- brand awareness: to build recognition of Make Music Day UK among new target audiences;
- increase engagement and sign-ups among existing audience;
- increase awareness of specific events and the official broadcast;
- increase reach of successful page posts.

With this in mind, specific posts were used for paid advertising with the following more specific objectives:

1. Reach new target audience with Make Music Day UK 2020 video. Video ads are a cost-effective way to reach new people and measure their interest.
2. Build new warm audience with those who engaged with the video.
3. Create Lookalike audiences from video audience and other warm audiences (e.g. Facebook fans, those who have engaged on Instagram).
4. Serve engagement ads to these new lookalike audiences, as well as 'interest-based' audiences
5. Serve engagement ads to existing audiences

With a total budget of £642, advertising spend on Facebook and Instagram generated the following:

- Reach: 111,563
- Impressions: 277,131
- Engagements: 58,561
- Link Clicks: 1,394

A particular success was the [Make Music Day UK video](#) which received 5,016 'ThruPlays'. A ThruPlay is counted when a user watches a video to completion or at least 15 seconds of it – whichever comes first. This is a good ThruPlay rate at a cost of £0.01 per ThruPlay.

Another success was the website 'click through' advertisement that contained a static image of a laptop with images of Make Music Day UK activities on it. This post was aimed at encouraging people to 'get involved' in the event and pushed users towards the website. Specifically, they promoted 'sign-ups' to run events, taking users to the event registration page. The post generated 740 clicks on the website link and a reach of 14,416 people. At a cost of £0.19 per click, this represents a good

cost per link click and had a very high click-through rate at over 4.3%. In general, 1% is considered good on a 'cold' audience.

### **Media and PR**

The escalating COVID-19 pandemic significantly reduced PR opportunities, and the event's timing became a barrier to building on 2019's momentum. Coverage this year was secured by concentrating on 'calls to action' and identifying specific local interest events. Specific activities included:

- online launch press release written, distributed, and sold in to press
- lockdown Sound Challenge press release written, distributed, and sold in to press
- MMD Perform, Create, Watch press release written, distributed, and sold in to press
- MMD Official Broadcast programme press release written, distributed, and sold in to press
- 30 registered performers/event organisers contacted for event details and to offer press support
- 8 regional activity round-up press releases formulated and targeted to specific regional press for sell in
- national press opportunities identified and sold in for both wider event concept and key specifics, these included national press profile opportunities for ambassadors and feature ideas
- liaised and negotiated coverage with media partners
- liaised with Make Music Day UK ambassadors and drafted social media copy for their use
- Engaged ambassadors Elin Manahan Thomas and Sam Sweeney as contributors for official broadcast as part of the watch strand
- submitted listings to all relevant bodies nationally
- drafted and edited stock copy documents
- wrap-up press release sent 2 July

In addition to this, 20 blog posts were written and published on the Make Music Day UK website, and 32 newsletters were written and disseminated via the Make Music Day UK mailing list. The blog garnered an audience of 7,912 and the newsletters were read by over 3,323 people. See Appendix Item 5 for full media coverage details.

#### *Ambassadors*

Contact was maintained with key ambassadors including Nicola Benedetti, Lord Bird, Sam Sweeney, Elin Manahan Thomas and Apollo5. Social media messaging was drafted and supplied to all.

Kevin Brennan was engaged as a new ambassador for 2020 and supplied a quote for use on the MMD website. He was initially keen to support 2020's online efforts with a performance, however following the physical recall of parliament, his contact lessened considerably.

Both Sam Sweeney and Elin Manahan Thomas were key contributors to the official broadcast. Sam Sweeney recorded a set specifically for Make Music Day UK as part

of the National Youth Folk Ensemble Presents... feature. Elin Manahan Thomas delivered a live singing workshop and pushed a 'singalongathon' challenge on the day itself.

Apollo5 helped promote the 'Bring me Sunshine' competition, and created their own cover version to launch the competition in May 2020.

### *Media Partners*

A relationship was maintained with Together TV, engaging them as judges for the Bring Me Sunshine competition and liaising with them regarding official Make Music Day broadcast footage. Together TV contributed 2 Facebook posts, 5 tweets and a blog post.

Contact was made with Scala radio regarding a 2020 media partnership. Following a meeting and the delivery of a top-line proposal there was initial promise, however the contact at Scala radio was furloughed. The contact's manager showed interest in a partnership but lack of staff at the station precluded any activity this year.

### *Coverage*

Although PR and media work was hindered by the pandemic there were still key achievements made in this area as the table below outlines.

## **Reflections**

In general – across audiences, event organisers/performers and staff feedback – the marketing of Make Music Day UK was seen as an area that had some development opportunities. This year, largely due to the pandemic, specific challenges were faced by the Make Music Day UK team that included:

- media outlets began operating skeleton staff looking chiefly for big headline opportunities to engage readerships. Key contacts were also furloughed
- entertainment and music coverage space itself was greatly diminished in both national and regional press
- musicians (including some of the world's highest profile performers) streaming their performances online became well established very quickly and was considered "old news" by journalists
- regional press, where significant inroads had been made in 2020, didn't feel the local 'buy in' angle for streamed events
- by 21 June press speculation (especially around the entertainment and event industry) was focussed on the easing of lockdown and social distancing measures

As has been mentioned elsewhere in this evaluation, social media played a key role in engaging audiences this year and this should be built on in the future. Key suggestions for this include:

- more strategic interaction with and use of the ambassadors, and their audiences

- use paid advertising to develop social media reach and engagement outside of London, and on Facebook specifically strengthen the community feel by focusing more on locally based groups/page
- if resources are limited, social media time should be focused on best performing platforms and this should be rooted in generating higher levels of engagement; equally, having a bigger push for user-generated content could save time on content creation and provide time for content sharing
- encourage more live broadcasts from performers/event organisers across all platforms
- Facebook development could be rooted in how all stakeholders interact and connect with each other. For example, the Make Music Day UK team could use the platform as a tool for performers and audiences to ask questions, share ideas, make connections and present online training. More so, performers could share their music here in the run-up to 21 June, practise going live etc.

From reflections from the Make Music Day UK core team and steering group, as well as event organiser and audience feedback it is clear that the approach to PR needs to be rethought. Specifically, it is felt that currently the PR is promoting Make Music Day UK in a similar fashion to that of a conventional festival with a pre-determined and centrally curated programme. Make Music Day UK (nor the wider Make Music Day vision) fits this profile and therefore alternative approaches to PR and wider marketing activities need to be sought. As the latter recommendation section details, inspiration and ideas from grassroots movements, activism and pop-up events could be utilised in revamping the national/general PR and marketing approach taken by Make Music Day UK. This should be rooted in the 'vision' and 'ethos' of the annual event and highlight its DIY and collaborative nature. None of the above should suggest that marketing across social media and media was ineffective – quite the opposite could be said to be true, specifically in terms of the social media reach and online audience development and engagement that has occurred this year. However, it was felt by all stakeholders that clearer and more streamlined messaging – including national promotion, local promotion and specific events listings – is needed and should be a priority for 2021.

## IMPACT



The evaluation of Make Music Day UK 2020 has unearthed a set of wider impacts that extend beyond performance numbers and audience figures as below.

- **Individual:** this layer of impact concerns how Make Music Day 2020 benefited individual people such as musicians, audience members and participants. This could include changing an individual's perceptions, people developing new skills, an individual having an opportunity they would not have usually had access to etc.
- **Organisational:** this layer of impact concerns how Make Music Day 2020 benefited organisations (including music-making groups). This could include an organisation changing the way they do things, opening up new audience engagement avenues, opening up new connections and collaborations etc.
- **Societal:** this layer of impact concerns how Make Music Day 2020 has benefited the wider society and music-making communities. This could include the impact of support provided to music-making communities, changes in perceptions and ways of doing things that go beyond individuals and individual organisations, creating networked connections etc.

These different types of impact are summarised in the table below.

### *The Impact of Make Music Day 2020*

Impact Level	Types of Impact	Evidence of Impact
Individual	Digital skills development	<ul style="list-style-type: none"> <li>● Performers have more confidence in running online events – “Now I know I can do an online gig, I think I'll be more relaxed for the next gig”.</li> <li>● Event organisers have developed streaming skills – 100% of the ‘Running Online Events’ workshop attendees now feel more confident in streaming and running online music events.</li> <li>● A teacher who participated in the Orchestra of a Thousand project described how the skills they</li> </ul>

		have developed will be useful when they begin teaching music online in the new school year.
	Providing career development opportunities	<ul style="list-style-type: none"> <li>• Career development opportunities for young people as part of Rural Fest – <i>“They also reported back that the Rural Fest experience had taught them more than their entire degree in production/event management... And I know that the confidence levels of each of the young people involved really soared. They reported back that the experience either changed or cemented their expectations and ideas about their future careers”</i>.</li> </ul>
	Widening access to cultural activities	<ul style="list-style-type: none"> <li>• Audience members reported that they had accessed new music experiences – <i>“I experienced a variety of music I might never have watched before”</i>.</li> <li>• The Create strand consciously lowered barriers to engagement to music-making – the Auld Lang Syne digital project specifically stated ‘home-made’ instruments could be used and the Lockdown Sound Challenge was open to any kind of sound being recorded.</li> <li>• Event organisers reported that online events were more accessible than in person events for specific audiences such as parents with young children.</li> </ul>
	Being a catalyst for future engagement with arts and culture	<ul style="list-style-type: none"> <li>• 68% of the audience members surveyed reported that they were more likely to engage in music-related activities as a result of Make Music Day.</li> </ul>
	Supporting wider wellbeing and social inclusion	<ul style="list-style-type: none"> <li>• Event organisers reported that their events had addressed issues around social isolation – <i>“Our Care Home residents were very enthusiastic about the event. It brought lots of music to people who have been very isolated during the coronavirus pandemic”</i>.</li> <li>• Event organisers reported that their event enhanced people’s happiness – <i>“It was fantastic to see smiles on everyone’s face. Live music has been so deprived in lockdown”</i>.</li> <li>• Audience members reported the joy the event had brought to them – <i>“We had fun making music as a family”</i>.</li> </ul>
Organisational	Creating audience development opportunities	<ul style="list-style-type: none"> <li>• Make Music Day UK’s audience has grown from 141,341 in 2019 to 531,726 in 2020<sup>10</sup>.</li> <li>• Make Music Day UK’s audience reach on Twitter, Facebook, YouTube and Instagram has grown in 2020.</li> </ul>

<sup>10</sup> As detailed before, this large increase can be attributed to the specific context of 2020. Whilst this overall audience may not necessarily be achieved in 2021, what it does at the very least for 2020 is a significant development of Make Music Day UK’s online audience.

		<ul style="list-style-type: none"> <li>• Rural Fest reported that the online nature of the event has enabled them to access a wider international audience (i.e. people from India, China, Croatia, Germany, France, Italy viewed their stream).</li> <li>• Make Music Abingdon reported that the event has enabled them to develop their audience based locally and in new geographies.</li> <li>• Many of the performers and event organisers involved reported that their motivation to take part was to further and enhance their audience or because of the national and international nature Make Music Day.</li> </ul>
	Increasing active participation and volunteering	<ul style="list-style-type: none"> <li>• Beyond Skin have gained more volunteers and people wanting to be involved in their activities on the back of Make Music Day.</li> <li>• Make Music Abingdon had audience members get in touch about getting more involved in the future – <i>“At the end of the day, they were asking ‘how can I get involved?’”</i></li> <li>• Make Music Day UK have had a performer from one of the ‘Perform’ events get in touch to ask about volunteering opportunities.</li> </ul>
	Digital skills development	<ul style="list-style-type: none"> <li>• The Make Music Day UK team reported learning digital skills (i.e. streaming techniques and production processes, online marketing/social media marketing strategies, running digital events etc.)</li> <li>• Severn Arts report that delivering a digital event was a “steep learning curve” but has made them see how digital can enable them to reach new audiences and be more inclusive.</li> <li>• Beyond Skin reported digital skills development for the team and how to transfer their expertise into online environments.</li> </ul>
	Influencing future activities	<ul style="list-style-type: none"> <li>• Rural Fest reported that the Young Ambassadors are going to use the skills from Make Music Day to run future events – <i>“The young people loved it so much that we are now going to running monthly gigs”</i>.</li> <li>• Egham Choral has stated that their event for Make Music Day has meant that they are now going to restart their own rehearsals online. The organiser acknowledges that without the impetus of Make Music Day they <i>“wouldn’t have got to grips with that”</i>. More so, they found the resources and support provided by the team to be <i>“very useful”</i>.</li> <li>• Make Music Abingdon are going to incorporate live streaming into their ‘real world’ gigs in the</li> </ul>



		<p>future based on the success of their Make Music Oxfordshire event.</p> <ul style="list-style-type: none"> <li>• Beyond Skin felt that their involvement in Make Music Day has opened up lots of new possibilities for them, not just in terms of communication but how some digital tools can support their core work in community building and music making.</li> </ul>
Societal	Enhancing community building and bringing people together	<ul style="list-style-type: none"> <li>• Audience members and participants reported how it made them feel part of a community – <i>“The event joined everybody together during lockdown giving us a common goal” / “It created a fantastic feeling of togetherness in these difficult times”</i>.</li> <li>• Event organisers reported how the event supported people coming together in a period dominated by isolation – ABRSM stated that their event brought a variety of ages together and <i>“the idea really caught people’s imagination and provided a timely reminder of the power of music and music learning in bringing communities together”</i>.</li> </ul>
	Creating new connections and collaborations	<ul style="list-style-type: none"> <li>• Beyond Skin are using their experience as part of the Official Broadcast to deliver a similar event with a Japanese partner organisation.</li> <li>• A panellist involved in Rural Fest made a connection with another music and wellbeing project through being a part of the event.</li> </ul>
	Awareness about Make Music Day has been raised	<ul style="list-style-type: none"> <li>• 69% of audience members surveyed reported that they did not know about Make Music Day prior to engaging with this year’s event.</li> <li>• Awareness of Make Music Day was raised amongst performers – Rural Fest reported that 70% of their performers had never heard of Make Music Day prior to participating in the festival</li> <li>• 87% participants of Make Music Day skills development workshops stated that they were now more likely to organise an event for Make Music Day than they were prior to the workshop.</li> </ul>

### Arts Council England Let’s Create Strategy

Let’s Create is Arts Council England’s (ACE) strategy for 2020 – 2030. The strategy is largely – and perhaps more so than previous strategies – supportive of socially-engaged artistic practice. It acknowledges that at the time of its launch, society was facing issues such as inequality of wealth and of opportunity, social isolation and mental ill-health, climate change, and that creativity has a particular role to play in responding to these challenges. More so, the strategy positions ACE as funder of creativity and culture that builds and sustains communities. It clearly outlines the role that “creativity and culture can play in supporting local economies and talent, health and wellbeing, and children and young people”. The Let’s Create strategy has three

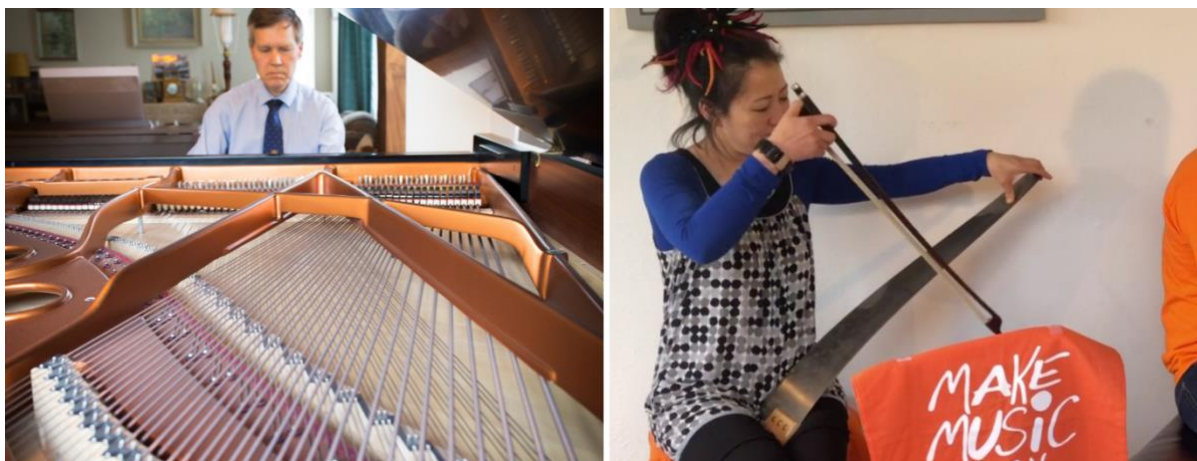
core, overarching outcomes and the table below maps the contributions that Make Music Day UK 2020 has made to them.

*Let's Create Strategy Outcomes and Make Music Day UK 2020*

Outcome	Description of Outcome	Make Music Day UK 2020 Contribution
<p><b>Creative People</b></p> <p>Everyone can develop and express creativity throughout their life</p>	<p>Promoting and funding opportunities for people to get involved in creative activities.</p> <p>There are barriers to becoming and staying involved in creative activities. ACE will encourage organisations to do more to provide and promote opportunities for creativity for everyone.</p>	<p>Make Music Day's nature and breadth exposes people to more and new kinds of music. It provides a platform for people to create music and perform. Specific examples in the Make Music Day UK 2020 programme include:</p> <ul style="list-style-type: none"> <li>● The Create strand of the programme had a wide diversity of participants involved – particularly in terms of age and musical ability.</li> <li>● Elements of the Watch strand encouraged participants including Elin Manahan Thomas' Singing Lesson and Singalongathon aimed at children and the Sofa Singer's workshop aimed predominantly at adults sought to actively engage people in music-making.</li> <li>● Independent events such as MEPG's Orchestra of a Thousand project engaged people in music-making.</li> <li>● Ilkey Care Serenades brought live music to older people who would have otherwise not had access to it during lockdown.</li> </ul>
<p><b>Cultural Communities</b></p> <p>Villages, towns and cities thrive through a collaborative approach to culture</p>	<p>Recognising the impact of culture and cultural experiences on places and people.</p> <p>ACE is making a commitment to removing the geographic, economic and social barriers that currently exist in access to culture. It is encouraging organisations to make better connections with local education providers to make sure that every child has high quality cultural opportunities and develop partnerships with the Department of</p>	<ul style="list-style-type: none"> <li>● Local area network meetings sought to foster new collaborations and connections at a local/regional level.</li> <li>● Ilkley Care Home Serenade opened up access to live music to digitally excluded and socially excluded audiences.</li> <li>● Partnership working with other cultural organisations (e.g. Beyond Skin – a peace-building organisation), local authorities (e.g. Glasgow Life – responsible for promoting culture in Glasgow)</li> </ul>

	<p>Health and Social Care, NHS England, social care providers and others to use culture and creativity to support wellbeing.</p>	<p>and charities (e.g. NYMAZ – a youth-focused music organisation) to support development of cultural engagement at local/regional levels and with specific demographics.</p>
<p><b>Creative and cultural country</b></p> <p>England’s cultural sector is innovative, collaborative and international</p>	<p>The cultural sector will only ever be as strong as the talent on which it is built. ACE has identified a lack of sustainable creative and cultural careers especially for people from lower socio-economic backgrounds, disabled people and people from Black and minority ethnic backgrounds. It is keen to see these opportunities increased.</p> <p>ACE is keen to see new technologies being used to focus both on developing new work and reimagining our cultural heritage for audiences. They are supportive of projects that foster collaboration between artists, with each other and with sectors like FE, HE, tech, the third sector and the private sector, as well as developing new international partnerships.</p>	<ul style="list-style-type: none"> <li>● Keeping events free ensures that people from lower socio-economic backgrounds can engage in music activities.</li> <li>● NYMAZ Rural Fest provided a great career development opportunity for young people.</li> <li>● Transforming a ‘real world’ event into an online festival in three months, opened up both Make Music Day UK, partners and collaborators to the possibilities of digital technologies for supporting music events and activities.</li> <li>● Strong international feel and global collaborations, particularly via working with Amateo on the ‘Rebels with a Cause’ project, collaborating with Global Days of Unity on the official broadcast and showcasing elements of the Make Music Day UK live stream on the global stream and via being a part of the international Make Music Alliance.</li> </ul>

## KEY LEARNINGS AND RECOMMENDATIONS



From the mixture of evaluation activities, a core set of key learnings and recommendations have emerged. The key learnings below are a synthesis of the main content of this evaluation report and the recommendations are areas of strategic development for Make Music Day UK to consider.

### Key Learnings

#### Events

- Event organisers appreciated the support and resources available and further workshops, trainings and mentoring would be beneficial to support skills development; such activities are key catalysts for people to create events on 21 June.
- The local area network meetings and engagement of key strategic partners have been instrumental in expanding the reach of Make Music Day UK and engaging new people in the annual event; these types of activities could be expanded further, specifically in Wales and Northern Ireland.
- Event organisers generally get involved in Make Music Day for altruistic aims and organisers (and performers) value being involved in an international event that is larger than their own event – this motivation shouldn't be underestimated and could provide a key message for marketing purposes. Further international collaborations could be explored.
- Make Music Day UK's role in the annual event should primarily be as a facilitator – supporting others (i.e. individuals, groups and organisations) to get involved and creating connections both within and beyond specific geographies to support new collaborations.
- Funding from Arts Council England and Creative Scotland has been instrumental with developing Make Music Day as a concept and an annual event in these nations. Similar funding in Wales and Northern Ireland would aid the on-going development in those geographies.

#### Audience

- In online contexts, strong publicity and headline events near the beginning of the day could be a way to engage audiences early on, and lead to them watching more events and attending more workshops throughout the day.

- It was felt that the communication, presentation and structure of the online programme was confusing and a clearer understanding of 'what was on' and 'where it could be accessed' is needed - this is particularly true of the signposting to online events.
- Make Music Day UK encourages people to get involved in music-making activities and is an impetus for further engagement with arts and culture.
- The impact of Make Music Day on audiences goes beyond music engagement and participation, and has supported people to develop new skills, feel more socially included and enhanced their overall wellbeing.

### Marketing and Communications

- There has been a healthy growth in social media audiences in 2020; key to this is having clear strategies for audience development on each platform and paid-for advertising.
- There is a need to refocus national level communications around the ethos and vision of Make Music Day as a concept, and to engage national media in capturing this spirit.
- To engage local press and media outlets in Make Music Day UK, the communications must have a local feel and the online nature of the events in 2020 did not necessarily capture that.
- Across all stakeholders it was felt that general awareness of what Make Music Day is could be stronger, and techniques associated with 'word-of-mouth' strategies could play a vital role in this.
- Messaging about the 'vision' or 'aims' of the overall event may have been lost in the promotion of individual events, and the promotion of larger events is sometimes of detriment to smaller events.
- The Make Music Day UK website has been identified as a key area for development as it is causing some barriers to engagement for event organisers and audiences alike.

### Digital

- Going digital presented a number of challenges both to event organisers and audiences, but with adequate training and support these can be overcome; the wider 'digital' upskilling across society that has occurred through necessity in 2020 opens up new opportunities for Make Music Day UK in future years.
- Pre-recording and online premiere options could open-up access for more people to be involved in Make Music Day UK, particularly when the annual events is positioned on a weekday.
- Online/digital delivery does not necessarily mean 'cheaper' or 'easier', and it is important that the relevant digital expertise and resources are included in the Make Music Day UK team.
- Designing events specifically for digital platforms and with digital audiences in-mind is key to ensuring the quality of artistic practice and audience participation and engagement.
- Online events open-up opportunities for collaborations across geographies (including global initiatives) and also access for certain audiences (although digital exclusion issues should not be overlooked).
- Digital assets from 2020 can be used in future to showcase Make Music Day and aid marketing and communications activities. Gathering this archive of

content via online event formats is something that could be replicated in future years.

## Key Recommendations

Make Music Day UK has been growing in prominence and reach since 2017. Given this growth and the current change in the social, economic and cultural climate, now seems to be an apt time to review and re-imagine its strategic vision. In addition to utilising the key learnings above, the following are key recommendations to consider as part of the annual event's on-going evolution.

1. Define Make Music Day UK's offer to its different stakeholders and beneficiaries: Identify the different types of stakeholders (including individuals, groups and organisations) who are and could be involved in Make Music Day, and articulate what Make Music Day UK can offer to them in order to facilitate their involvement in the annual festival. Use this information to inform the strategic direction (i.e. vision, development plans, structure) and operational activities (i.e. activities, communications and marketing) of Make Music Day UK.
2. Revise the evaluation strategy: Reassess the outcomes and outputs relevant to Make Music Day UK and devise with stakeholders and beneficiaries the key indicators of impact through which Make Music Day UK's activities will be measured and evaluated. Based on this, update the quantitative and qualitative data gathering methods that support the evidencing of these indicators.
3. Enhance Make Music Day UK's socially engaged arts practice: Use the experiences of 2020 and previous years, to explore options and opportunities with event organisers as to how Make Music Day UK activities can be more firmly aimed at addressing social challenges and in supporting wellbeing of individuals and communities. This could be linked to the COVID-19 recovery, as well as ACE's Let's Create strategy and ensures the event's relevance to the context in which it is operating at societal and cultural levels.
4. Refocus national communications on the raison d'être of Make Music Day: Use the uniqueness of the underpinning approach and vision for Make Music Day as a core part of national communications. Focus communications on the DIY, pop-up and inherent spontaneity of the event rather than on specific events. Local and regional marketing can be more focused on specific events and support to event organisers on how to achieve this should be provided by Make Music Day UK. It is recommended that alternative forms of marketing and communications could be adopted to cultivate interest in Make Music Day as a concept/vision. Ideas and techniques from activism and grassroots movements could be used or adapted in order to innovate in this arena.

In addition to these key recommendations, it is suggested that the future direction of Make Music Day UK should be linked to Arts Council England's Let's Create strategy. As identified in this evaluation report, many of Make Music Day UK's current activities are already contributing to the core outcomes of the Let's Create strategy. Future applications to Arts Council England should be strongly linked to their four core investment principles:

1. Ambition and Quality: cultural organisations are ambitious and committed to improving the quality of their work
2. Dynamism: cultural organisations are dynamic and able to respond to the challenges of the next decade
3. Environmental Responsibility: cultural organisations lead the way in their approach to environmental responsibility
4. Inclusivity and Relevance: England's diversity is fully reflected in the organisations and individuals that we support and in the culture they produce

Suggestions for how this can be achieved are detailed in the detail below.

*Arts Council England's Investment Principles and Make Music Day UK*

Investment Principle	Suggestions for Make Music Day UK Future Activities
Ambition and Quality	<ul style="list-style-type: none"> <li>● <u>Digital audience and offer development</u>: Use the learning from Make Music Day UK 2020 as a springboard as to how digital technologies and online events can be a key feature of the annual event, and not just as an 'added extra' of real world events. When thinking about the role of 'digital' in Make Music Day UK's future activities, thinking should go beyond simply live-streaming a real world event, and explore how music events can be enhanced by digital means and also designed specifically for online platforms and audiences. A specific focus of this work could be to connect people beyond geographies.</li> <li>● <u>Bridging the professional and non-professional divide</u>: Connect professional musicians with leisure-time/amateur music-makers to enhance skills, share knowledge and open-up development opportunities. This could have the additional benefit of supporting the wider communications and awareness about Make Music Day UK, as well as opening-up access to music-making opportunities for different audiences.</li> <li>● <u>Make Music Day Awareness</u>: Aim to widen the awareness of Make Music Day within the general public, leisure-time/amateur music-making communities and professional musicians so that it is positioned more clearly as a national, cultural celebration that goes beyond individual events. A key part of this, could be the adaptation of the Ambassadors' model to tap into key influencers (i.e. individuals, groups and organisations) at local, regional and national levels who will engage their networks (via word of mouth) in Make Music Day UK.</li> </ul>
Dynamism	<ul style="list-style-type: none"> <li>● <u>Governance</u>: Review the membership of and role of the Steering Group to ensure that it is reflective of the different types of stakeholders and beneficiaries of Make Music Day UK. It is important that the Steering Group has a diversity of expertise and perspectives needed to continue to innovate and tackle the challenges that have emerged, and will continue to emerge, due to the COVID-19 pandemic. An alternative (or complementary) approach could be to establish smaller 'advisory'</li> </ul>

	<p>groups made-up of different stakeholders who are focused on exploring specific issues or topics with the core Make Music Day UK team.</p>
<p>Environmental Responsibility</p>	<ul style="list-style-type: none"> <li>● <u>Remote collaboration tools</u>: Build on the successful adoption of online collaboration tools that was used in 2020 to support work across geographies both in terms of the core staff team and steering group, and connections with partners across the UK and beyond. This could include running networking events online, hosting meetings online and facilitating training workshops online in a bid to reduce the environmental impact of travel.</li> <li>● <u>Marketing materials</u>: Continue to use digital marketing tools where possible to reduce the environmental impact of physical, consumable materials. When using physical marketing materials (i.e. posters, t-shirts), look into more environmentally friendly options and also try to avoid single-use materials.</li> </ul>
<p>Inclusivity and Relevance</p>	<ul style="list-style-type: none"> <li>● <u>Partnership development</u>: Focus on strengthening and building new relationships with individuals, groups and organisations who can act as connectors to demographics who are under-represented in Make Music Day UK, and also arts and culture in general (i.e. BAME communities and communities in Wales and Northern Ireland). If additional resourcing is needed to support these activities, then joint or consortium funding applications could be an option. Furthermore, working closely with and/or learning from relevant NPO organisations could support this work further.</li> <li>● <u>Raison d'être</u>: Maintain the current Make Music Day global raison d'être of creating a free music-led event that is open to anyone to take part, perform, or create an event, regardless of age, ability, background by putting this at the centre of the development plans for Make Music Day UK. This will not only be key to supporting inclusivity, but also in ensuring the continued relevancy (i.e. via openness to new ideas) of the annual event.</li> </ul>



## APPENDIX

## Item 1: Full list of event for MMD UK 2020

#	Event Name	Location	Arts Council Region
1	Concert band performance	Aberdeenshire	Scotland
2	Perform Unregistered Event 43	Aberdeenshire	Scotland
3	Island Arts Centre Technicians	Antrim	Northern Ireland
4	Open Arts "Lockdown Gamelan" performance	Antrim	Northern Ireland
5	Ulster Youth Orchestra play Bring Me Sunshine	Antrim	Northern Ireland
6	Strand-ed at Home - Rebekah Fitch piano performance	Antrim	Northern Ireland
7	Strand-ed at Home - Kids instrument making workshops	Antrim	Northern Ireland
8	Strand-ed at Home - Rab Wishart	Antrim	Northern Ireland
9	Perform Unregistered Event 17	Antrim	Northern Ireland
10	Beyond Skin Make Music Day Special	Antrim	Northern Ireland
11	Perform Unregistered Event 80	Antrim	Northern Ireland
12	Perform Unregistered Event 98	Antrim	Northern Ireland
13	Caffe Cornetto	Armagh	Northern Ireland
14	South Hill Park # On your doorstep	Berkshire	South East
15	Perform Unregistered Event 48	Berkshire	South East
16	Perform Unregistered Event 1	Berkshire	South East
17	Perform Unregistered Event 39	Brighton	South West
18	Lockdown mini concert (2 pieces)	Bristol	South West
19	Bristol Samba Lockdown Video	Bristol	South West
20	Song Smith Bristol	Bristol	South West
21	Perform Unregistered Event 21	Bristol	South West
22	Ukulele duet	Cambridgeshire	South East
23	Perform Unregistered Event 72	Cambridgeshire	South East
24	Make Music Day - Celebrating our Musicians	Cardiff	Wales
25	Song	Cardiff	Wales
26	Music in Hospitals and Care - Welsh choirs and groups	Cardiff	Wales
27	Perform Unregistered Event 78	Cardiff	Wales
28	Perform Unregistered Event 95	Cardiff	Wales
29	Perform Unregistered Event 105	Cheshire	North
30	Inspiration from Isolation	Cheshire	North
31	Perform Unregistered Event 13	Cheshire	North
32	Make Music Day Celebrations	Edinburgh	Scotland
33	COSAMENTALE	Edinburgh	Scotland
34	Music in Hospitals and Care - Scottish choirs and groups	Edinburgh	Scotland
35	Perform Unregistered Event 18	Edinburgh	Scotland
36	Perform Unregistered Event 19	Edinburgh	Scotland
37	Perform Unregistered Event 20	Edinburgh	Scotland
38	Perform Unregistered Event 22	Edinburgh	Scotland
39	Perform Unregistered Event 41	Edinburgh	Scotland
40	Perform Unregistered Event 41	Edinburgh	Scotland
41	Perform Unregistered Event 47	Edinburgh	Scotland
42	Perform Unregistered Event 83	Edinburgh	Scotland

43	Perform Unregistered Event 88	Edinburgh	Scotland
43	Studio Live	Cornwall	South West
45	Southwest Showcase Live Stream	Cornwall	South West
46	Music From the Moor	Cornwall	South West
47	Make Music Day with Music in Hospitals and Care	Stirling	Scotland
48	Perform Unregistered Event 32	Cumbria	North
49	Carlisle Sonata, #MakeMusicDayUK	Cumbria	North
50	Singing Workshop	Cumbria	North
51	Merry Neet!	Cumbria	North
52	VBS event	Cumbria	North
53	Horn & Euphonium Duets	Devon	South West
54	Perform Unregistered Event 38	Devon	South West
55	Perform Unregistered Event 97	Devon	South West
56	Online Singalong	Dorset	South West
57	Sunday Sunshine	Dorset	South West
58	Perform Unregistered Event 103	Down	Northern Ireland
59	Perform Unregistered Event 81	Dundee	Scotland
60	Perform Unregistered Event 15	Durham	North
61	Perform Unregistered Event 30	Durham	North
62	Saying goodbye	Durham	North
63	Perform Unregistered Event 12	Durham	North
64	Perform Unregistered Event 27	Durham	North
65	Perform Unregistered Event 53	Durham	North
66	Perform Unregistered Event 73	Durham	North
67	KIRKINTILLOCH MALE VOICE CHOIR SINGALONG	East Dunbartonshire	Scotland
68	Home Alone 8	East Sussex	South East
69	'Beat Goes On - Body Percussion'	East Sussex	South East
70	Perform Unregistered Event 39	East Sussex	South East
71	MakingMusic 21June	Essex	South East
72	Maddie4Music sings Lean on Me for NSPCC	Essex	South East
73	Chelmsford Festival presents 'Make Music Day Chelmsford'	Essex	South East
74	Fete de la House-Musique	Essex	South East
75	Perform Unregistered Event 52	Essex	South East
76	Perform Unregistered Event 75	Essex	South East
77	The Scottish Primary School Virtual Glee Choir 2020 Premiere	Fife	Scotland
78	Perform Unregistered Event 28	Fife	Scotland
79	Perform Unregistered Event 68	Fife	Scotland
80	Perform Unregistered Event 108	Fife	Scotland
81	The Phoenix Choir of Wales bring you Sunshine!	Glamorgan	Wales
82	Isolation Chamber Grand Make Music Day Session 2020	Glasgow City	Scotland
83	Musical Zoom	Glasgow City	Scotland
84	Glasgow Unesco City of Music	Glasgow City	Scotland
85	Together at Home	Glasgow City	Scotland
86	Heart and Soul Community Choir Bring You Sunshine!	Glasgow City	Scotland
87	Blast Off! - with Paragon Music	Glasgow City	Scotland

88	After You've Gone	Glasgow City	Scotland
89	Dead City Radio	Glasgow City	Scotland
90	Perform Unregistered Event 14	Glasgow City	Scotland
91	Perform Unregistered Event 23	Glasgow City	Scotland
92	Music on a hill top	Gloucestershire	South West
93	Perform Unregistered Event 58	Gloucestershire	South West
94	Perform Unregistered Event 8	Hampshire	South West
95	Perform Unregistered Event 16	Hampshire	South West
96	Perform Unregistered Event 25	Hampshire	South West
97	Perform Unregistered Event 31	Hampshire	South West
98	Perform Unregistered Event 34	Hampshire	South West
99	Perform Unregistered Event 36	Hampshire	South West
100	Perform Unregistered Event 37	Hampshire	South West
101	Perform Unregistered Event 77	Hampshire	South West
102	Perform Unregistered Event 86	Hampshire	South West
103	Perform Unregistered Event 87	Hampshire	South West
104	Perform Unregistered Event 106	Hampshire	South West
105	Perform Unregistered Event 109	Hampshire	South West
106	Perform Unregistered Event 111	Hampshire	South West
107	Perform Unregistered Event 112	Hampshire	South West
108	Cassiobury Park Bandstand at Home - MMD UK 2020	Hertfordshire	South East
109	Bandstand at Home - MMD UK with Watford Brass Band	Hertfordshire	South East
110	Perform Unregistered Event 24	Hertfordshire	South East
111	Perform Unregistered Event 114	Hertfordshire	South East
112	Scottish Soul-stice Sounds - Make Music Day UK	Highland	Scotland
113	Perform Unregistered Event 7	Isle of Man	Isle of Man
114	Perform Unregistered Event 40	Isle of Wight	Isle of Wight
115	Music Theory Bites - Make Music Day 2020	Kent	South East
116	Piano Fingers - Warming up	Kent	South East
117	Musical Stories, Creation Station (@ home)	Kent	South East
118	Homemade Concert #17	Kent	South East
119	Press Play Live MMD Production	Kent	South East
120	Perform Unregistered Event 66	Kent	South East
121	Perform Unregistered Event 69	Kent	South East
122	Perform Unregistered Event 79	Kent	South East
123	Melancholy Oli: An Original Composition	Leicestershire	Midlands
124	Welcome to Make Music Day	London (Greater)	London
125	Making Music In (Or Out Of) Lockdown	London (Greater)	London
126	An introduction to Indian Takeaway: Rāg and Tāl basics	London (Greater)	London
127	Musicity - Clementine March	London (Greater)	London
128	National Youth Folk Ensemble Presents...	London (Greater)	London
129	The Rebirth of Zamrock	London (Greater)	London

130	Musicity - Neue Grafik (feat. Brother Portrait)	London (Greater)	London
131	Global Song Circle	London (Greater)	London
132	Renegade Picnic festival celebrates Make Music Day	London (Greater)	London
133	Plugged Live Stream	London (Greater)	London
134	Lockdown Sound Challenge	London (Greater)	London
135	Arielle Free DJ Set	London (Greater)	London
136	Make Music Day UK 2020 MegaMix	London (Greater)	London
137	Bring Me Sunshine (Choir and Ensemble)	London (Greater)	London
138	Bring Me Sunshine (Competition)	London (Greater)	London
139	Lockdown Sound Challenge (Participation)	London (Greater)	London
140	Music Documentary Film MAKANNA online - Cello Concerto	London (Greater)	London
141	Online Cello Master Classes via Zoom/Skype	London (Greater)	London
142	Renegade Picnic festival " online concert	London (Greater)	London
143	Gaby Ã la maison	London (Greater)	London
144	Sing Out South London Choirs Together	London (Greater)	London
145	Couch Chorus with Ben See	London (Greater)	London
146	ABRSM Virtual Ensemble	London (Greater)	London
147	Plugged Endless Jam	London (Greater)	London
148	Make Music Day UK LIVE!	London (Greater)	London
149	Angelina Luzi live stream gig for Make Music Day on 21st June	London (Greater)	London
150	W7edge does Make a Music Day - <a href="https://www.facebook.com/wsevenedge/">https://www.facebook.com/wsevenedge/</a>	London (Greater)	London
151	Musicity At Home	London (Greater)	London
152	Coffee for Cats	London (Greater)	London
153	Jeff Brown - Lovesongs and Lullabies	London (Greater)	London

154	Astrid Brook	London (Greater)	London
155	BOST's Great Get Together 'On Air'	London (Greater)	London
156	Bash The Trash Instrument-Making Party	London (Greater)	London
157	London's Transport Choir - Make Music Day 2020 - FREE workshop	London (Greater)	London
158	#MusicHeals: #Rita's Renditions on Sunday 21st June 2020 at 11am	London (Greater)	London
159	OsCiLlAtioNs - Summer Solstice Music Festival	London (Greater)	London
160	London Borough of Havering Celebration of Music	London (Greater)	London
161	Playing with the Foundling Museum	London (Greater)	London
162	The Great BBM Set	London (Greater)	London
163	School Assembly (Online)	London (Greater)	London
164	The Best of Harp - Instagram Livestream	London (Greater)	London
165	IntOne Youth Group Bring You Sunshine	London (Greater)	London
166	Father's Day Song	London (Greater)	London
167	London Philharmonic Choir	London (Greater)	London
168	Emma McGann	London (Greater)	London
169	Rebels with a Cause - World Premiere	London (Greater)	London
170	Perform Unregistered Event 10	London (Greater)	London
171	Perform Unregistered Event 51	London (Greater)	London
172	Perform Unregistered Event 55	London (Greater)	London
173	Perform Unregistered Event 56	London (Greater)	London
174	Perform Unregistered Event 61	London (Greater)	London
175	Perform Unregistered Event 85	London (Greater)	London
176	Perform Unregistered Event 89	London (Greater)	London
177	Perform Unregistered Event 91	London (Greater)	London
178	Perform Unregistered Event 93	London (Greater)	London

179	Perform Unregistered Event 94	London (Greater)	London
180	Perform Unregistered Event 100	London (Greater)	London
181	Perform Unregistered Event 113	London (Greater)	London
182	Perform Unregistered Event 82	London (Greater)	London
183	Perform Unregistered Event 3	London (Greater)	London
184	Perform Unregistered Event 44	London (Greater)	London
185	Perform Unregistered Event 57	London (Greater)	London
186	Perform Unregistered Event 60	London (Greater)	London
187	Perform Unregistered Event 92	London (Greater)	London
188	Perform Unregistered Event 99	London (Greater)	London
189	Perform Unregistered Event 104	London (Greater)	London
190	Perform Unregistered Event 107	London (Greater)	London
191	Perform Unregistered Event 59	Manchester (Greater)	North
192	Perform Unregistered Event 90	Manchester (Greater)	North
193	Make Music Day Community concert	Manchester (Greater)	North
194	Virtual Concert by Mrs Madden and friends	Manchester (Greater)	North
195	Manchester Virtual Youth Choir Launch	Manchester (Greater)	North
196	Make Music Day with Music in Hospitals and Care - Sing-a-long	Manchester (Greater)	North
197	Perform Unregistered Event 50	Merseyside	North
198	Garden Gig	Merseyside	North
199	Zoom rehearsal	Merseyside	North
200	Perform Unregistered Event 26	Merseyside	North
201	Scotland's Make Music Day	Midlothian	Scotland
202	Bring Me Sunshine	Midlothian	Scotland
203	Gig	Norfolk	South East
204	S64 8DD	Norfolk	South East
205	High Hopes launch from Norfolk Music Service Teachers	Norfolk	South East
206	Virtual Big Sing 2020	Norfolk	South East
207	Largs Community Choir - Woza Nomthwalo Wokha	North Ayrshire	Scotland
208	Online taster lessons	North Yorkshire	North
209	Ivories & Strings Make Music Day 2020	North Yorkshire	North

210	Flash Company Arts Sunrise sing	North Yorkshire	North
211	MOSH Whitby strings socially distanced play together	North Yorkshire	North
212	Rural Fest	North Yorkshire	North
213	Perform Unregistered Event 74	North Yorkshire	North
214	Auld Lang Syne (Participation)	Not specific	Scotland
215	Retford Make Music Day	Nottinghamshire	Midlands
216	Make Music Oxfordshire	Oxfordshire	South East
217	Raise Your Voice Family Choirs presents Bring Me Sunshine!	Oxfordshire	South East
218	Perform Unregistered Event 54	Oxfordshire	South East
219	Perform Unregistered Event 2	Oxfordshire	South East
220	Perform Unregistered Event 45	Oxfordshire	South East
221	Perform Unregistered Event 71	Oxfordshire	South East
222	Big Sing	Somerset	South West
223	Virtual Lunchtime Concert	Somerset	South West
224	Perform Unregistered Event 6	Somerset	South West
225	Perform Unregistered Event 9	Somerset	South West
226	Facebook Performance	South Yorkshire	North
227	Perform Unregistered Event 46	South Yorkshire	North
228	Perform Unregistered Event 49	South Yorkshire	North
229	Sundays at 4	South Yorkshire	North
230	CAVE: The R Value	Staffordshire	Midlands
231	Perform Unregistered Event 33	Staffordshire	Midlands
232	Perform Unregistered Event 84	Staffordshire	Midlands
233	Bach Bytes	Suffolk	South East
234	Funky Voices Online Choir	Suffolk	South East
235	Sing, sing a song - vocal workshop	Suffolk	South East
236	The Salts Acoustic Barn Sessions	Surrey	South East
237	Egham Festival of Music	Surrey	South East
238	Farnham Youth Choir - virtual choir	Surrey	South East
239	Screamin Music Babbel	Surrey	South East
240	Live From the Drive in Staines with the Walker Band	Surrey	South East
241	Music in Hospitals and Care Bea Hubble children's session.	Surrey	South East
242	Egham Choral - Open rehearsal	Surrey	South East
243	Music on a pill box	Surrey	South East
244	Music in Hospitals & Care - choirs from supporting English choirs and groups	Surrey	South East
245	Perform Unregistered Event 62	Surrey	South East
246	Perform Unregistered Event 110	Unspecified	Midlands
247	Perform Unregistered Event 64	Unspecified	North
248	A Choir of a Thousand Voices	Unspecified	Scotland
249	Perform Unregistered Event 5	Unspecified	Scotland
250	Perform Unregistered Event 63	Unspecified	Scotland
251	Perform Unregistered Event 76	Unspecified	South East
252	Perform Unregistered Event 96	Unspecified	South West
253	Perform Unregistered Event 102	Unspecified	Wales

254	Elin Manahan Thomas Singing Lesson and Singalongathon	Unspecified	Wales
255	Perform Unregistered Event 35	Unspecified	Wales
256	Beyond 6 Strings	West Berkshire	South East
257	#DiscoverUnsigned Radio #MakeMusicDayUK 2020	West Berkshire	South East
258	Bring Me Sunshine (feat. Gregor Borland)	West Lothian	Scotland
259	Bathgate Youth Band - Look Back	West Lothian	Scotland
260	SAMBA - Sounding and Making Musical Beats Altogether!	West Yorkshire	North
261	Ilkley Care Homes Serenade	West Yorkshire	North
262	Lockdown home recording of self written songs	West Yorkshire	North
263	Bring Me Sunshine	West Yorkshire	North
264	Leeds Music Day 2020	West Yorkshire	North
265	Perform Unregistered Event 70	West Yorkshire	North
266	Perform Unregistered Event 4	West Yorkshire	North
267	Perform Unregistered Event 11	West Yorkshire	North
268	"Bring Me Sunshine" - MMD with Wiltshire Music Centre	Wiltshire	South West
269	Severn Arts Make Music Day #MusicAtHome	Worcestershire	Midlands
270	Manu's Online Concert – Facebook	Worcestershire	Midlands
271	Indigo Lockdown Sessions	Worcestershire	Midlands
272	Make Music Day	Worcestershire	Midlands
273	Perform Unregistered Event 65	Worcestershire	Midlands
274	Perform Unregistered Event 67	Worcestershire	Midlands
275	Make Music Day Sofa Singers Special	Wrexham	Wales
276	NYMAZ Rural Fest – Small Screen	York	North
277	Perform Unregistered Event 101	York	North

## Item 2: Best performing Facebook post (June 2020)

**Make Music Day UK**  
Published by Kam-Mel Chak 191 · June 12 at 8:05 PM · 🌐

DRUM ROLL PLEASE! 🥁🥁🥁  
We are very excited to announce the line-up for our official broadcast for Make Music Day 2020, bringing you brilliant music performances, workshops and talks from 10am to 10pm on Sunday 21 June 🎉🎉🎉 You can tune in here on Facebook or over on our YouTube channel. More details here: <https://makemusicday.co.uk/event/make-music-day-uk-live/> Please share with all your music-loving friends 😊... See More

**Make Music Day Official Broadcast LINEUP**

10:00 NYMAZ Rural Fest - *Early Years Music Singers*

10:15 Introduction to MMD today's programme

10:30 Elin Manahan Thomas Singing Lesson & Singalongathon

11:00 Sofa Singers - *Make Music Day Special*

12:00 Rebels with a Cause - *World Premiera*

12:15 Making Music in (Or Out Of) Lockdown

13:00 An introduction to Indian Telegraphy: *100 year 100 years*

13:30 NYMAZ Rural Fest - *Small Screen performance*

14:00 Musicity - *Chloé's March*

14:30 Scotland's Make Music Day

14:45 Glasgow Unesco City of Music

15:30 National Youth Folk Ensemble Presents...

15:45 The Willswood Buoys

16:00 MMD Abingdon - *De Fuego*

**Make Music Day Official Broadcast LINEUP**

16:30 Sam Sweeney - *Folk Tales*

17:00 The Rebirth of Zamrock

17:30 Musicity - *Neus Grati Ensemble*

18:00 Beyond Skin - *Make Music Day Special*

19:00 Global Song Circle

19:30 Renegade Picnic festival celebrates Make Music Day

20:00 Plugged Live Stream

20:30 Lockdown Sound Challenge

21:00 Emma McGann *live set*

21:30 Arielle Free *D.I Set*

Official broadcast on our YouTube channel and Facebook page: [Make Music Day UK](#) 10am-10pm 21 June

👍 Get More Likes, Comments and Shares  
When you boost this post, you'll show it to more people.

13,845 People Reached      875 Engagements      [Boost Post](#)

**Performance for Your Post**

13,845 People Reached

274 Reactions, Comments & Shares 🗨️

175 Like	34 On Post	141 On Shares
17 Love	3 On Post	14 On Shares
1 Haha	1 On Post	0 On Shares
3 Wow	0 On Post	3 On Shares
13 Comments	5 On Post	8 On Shares
65 Shares	63 On Post	2 On Shares

601 Post Clicks

281 Photo Views	33 Link Clicks 🗨️	287 Other Clicks 🗨️
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**NEGATIVE FEEDBACK**

3 Hide Post	2 Hide All Posts
0 Report as Spam	0 Unlike Page

Reported stats may be delayed from what appears on posts





Format	Details
Printed Press	<ul style="list-style-type: none"> <li>● 05 June - Daily Record – Auld Lang Syne Snip</li> <li>● 18 June Farnham Herald – Preview</li> <li>● 19 June - i Newspaper – Preview</li> <li>● June Issue – Local Women Magazine – Kerry Anderson Interview</li> </ul>
Online Press	<ul style="list-style-type: none"> <li>● Abingdon Blog - <a href="https://abingdonblog.co.uk/?p=25531">https://abingdonblog.co.uk/?p=25531</a></li> <li>● Blackpool Gazette - <a href="https://www.blackpoolgazette.co.uk/read-this/how-take-part-years-make-music-day-uk-2880342">https://www.blackpoolgazette.co.uk/read-this/how-take-part-years-make-music-day-uk-2880342</a></li> <li>● Cumbria Crack - <a href="https://www.cumbriacrack.com/2020/07/06/cumbria-music-hub-invites-families-and-young-people-to-enjoy-musical-comedy-cabaret/">https://www.cumbriacrack.com/2020/07/06/cumbria-music-hub-invites-families-and-young-people-to-enjoy-musical-comedy-cabaret/</a></li> <li>● Hartlepool Mail - <a href="https://www.hartlepoolmail.co.uk/read-this/how-take-part-years-make-music-day-uk-2880342">https://www.hartlepoolmail.co.uk/read-this/how-take-part-years-make-music-day-uk-2880342</a></li> <li>● Ihouseu - <a href="https://ihouseu.com/join-the-lockdown-sound-challenge-as-part-of-this-years-make-music-day/">https://ihouseu.com/join-the-lockdown-sound-challenge-as-part-of-this-years-make-music-day/</a></li> <li>● Ilkley Gazette - <a href="https://www.ilkleygazette.co.uk/news/18544079.make-music-day-celebrated-ilkley/">https://www.ilkleygazette.co.uk/news/18544079.make-music-day-celebrated-ilkley/</a></li> <li>● London Standard ES (Musicity) - <a href="https://www.standard.co.uk/go/london/music/live-stream-gigs-this-weekend-cliff-richard-save-our-scottish-venues-love-record-stores-a4471541.html">https://www.standard.co.uk/go/london/music/live-stream-gigs-this-weekend-cliff-richard-save-our-scottish-venues-love-record-stores-a4471541.html</a></li> <li>● News &amp; Star (Cumberland) - <a href="https://www.newsandstar.co.uk/news/18523934.making-music-fine-way-stay-merry/">https://www.newsandstar.co.uk/news/18523934.making-music-fine-way-stay-merry/</a></li> <li>● Night Shift (Oxford) - Facebook preview</li> <li>● Oxford Mail - <a href="https://www.oxfordmail.co.uk/leisure/18525262.play-sing-just-make-noise-virtual-abingdon-make-music-day/">https://www.oxfordmail.co.uk/leisure/18525262.play-sing-just-make-noise-virtual-abingdon-make-music-day/</a></li> <li>● Social Distancing Festival - <a href="https://www.socialdistancingfestival.com/live-streams/music-make-music-day-uk-live-all-day">https://www.socialdistancingfestival.com/live-streams/music-make-music-day-uk-live-all-day</a></li> <li>● South Shields Gazette - <a href="https://www.shieldsgazette.com/read-this/how-take-part-years-make-music-day-uk-2880342#gsc.tab=0">https://www.shieldsgazette.com/read-this/how-take-part-years-make-music-day-uk-2880342#gsc.tab=0</a></li> <li>● Telegraph &amp; Argus - <a href="https://www.thetelegraphandargus.co.uk/news/ilkleynews/18544079.make-music-day-celebrated-ilkley/">https://www.thetelegraphandargus.co.uk/news/ilkleynews/18544079.make-music-day-celebrated-ilkley/</a></li> <li>● The Arts Desk - <a href="https://theartsdesk.com/new-music/new-music-lockdown-11-make-music-day-greenpeace-festival-tiny-changes-kasabian-and-more">https://theartsdesk.com/new-music/new-music-lockdown-11-make-music-day-greenpeace-festival-tiny-changes-kasabian-and-more</a></li> <li>● The Herald Series - <a href="https://www.heraldseries.co.uk/news/18525262.play-sing-just-make-noise-virtual-abingdon-make-music-day/">https://www.heraldseries.co.uk/news/18525262.play-sing-just-make-noise-virtual-abingdon-make-music-day/</a></li> <li>● The Ilkley Gazette - <a href="https://www.ilkleygazette.co.uk/news/18505549.musicians-needed-join-care-home-entertainment-scheme/">https://www.ilkleygazette.co.uk/news/18505549.musicians-needed-join-care-home-entertainment-scheme/</a></li> <li>● The Scotsman - <a href="https://www.scotsman.com/read-this/how-take-part-years-make-music-day-uk-2880342">https://www.scotsman.com/read-this/how-take-part-years-make-music-day-uk-2880342</a></li> <li>● Wharfedale Observer - <a href="https://www.wharfedaleobserver.co.uk/news/18544082.make-music-day-celebrated-ilkley/">https://www.wharfedaleobserver.co.uk/news/18544082.make-music-day-celebrated-ilkley/</a></li> <li>● Witney Gazette - <a href="https://www.witneygazette.co.uk/news/18525262.play-sing-just-make-noise-virtual-abingdon-make-music-day/">https://www.witneygazette.co.uk/news/18525262.play-sing-just-make-noise-virtual-abingdon-make-music-day/</a></li> <li>● Yorkshire Evening Post - <a href="https://www.yorkshireeveningpost.co.uk/read-this/how-take-part-years-make-music-day-uk-2880342">https://www.yorkshireeveningpost.co.uk/read-this/how-take-part-years-make-music-day-uk-2880342</a></li> </ul>
Broadcast Press	<ul style="list-style-type: none"> <li>● BBC Radio London – Nick Feldman Interview - <a href="https://www.bbc.co.uk/programmes/p08gfw8t">https://www.bbc.co.uk/programmes/p08gfw8t</a></li> </ul>

	<ul style="list-style-type: none"><li>● BBC Radio Ulster – Kerry Anderson Interview - <a href="https://www.bbc.co.uk/sounds/play/m000k2fc">https://www.bbc.co.uk/sounds/play/m000k2fc</a></li></ul>
Newsletters / Database Mailouts	<ul style="list-style-type: none"><li>● Ed Vaizey Newsletter</li><li>● British Black Music <a href="https://preview.mailerlite.com/o3j0d9">https://preview.mailerlite.com/o3j0d9</a></li><li>● Warwickshire Direct &amp; Library Service Blog</li></ul>

For more information or to get involved visit:  
[www.makemusicday.co.uk](http://www.makemusicday.co.uk)



The Music Sales Group



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