



WIRED4MUSIC

OUR STORY
10TH ANNIVERSARY
2010 - 2020





The first time I attended a Wired4Music get together was in 2014. I'd just got the job as Programme Coordinator and visited Sound Connections HQ to get a sense of how things worked and to meet a few of the members. I was struck by the warmth, humility, openness and supportive nature of the group. This was a really varied mix of people - similar in age and all living in London - but with different musical interests, goals, backgrounds and ideas. Yet the willingness with which they took turns to listen to each different opinion, to encourage one another's ideas and to really appreciate their peers was striking. Six years later, with a big programme of projects, events, sessions - and quadruple the members!- this foundation of support and encouragement for each member by each member remains. No matter who comes through our doors, what the mix of interest in the room is, the warmth and love of our members is palpable. For me, this is the magic, and the power, of Wired4Music.



JESSICA LOVELESS
PROGRAMME MANAGER



INTRODUCTION

If you ask our members – Wired4Music is much more than a network for 16-25's in music, as it's currently described on our website. Wired4Music is a community, it's a family, we are artists, we are professionals, we are mentors and mentees, we are growing, we are achieving new heights, we make good memories together and the one thing that unifies us is MUSIC.

I've been fortunate enough to be involved in W4M activities since 2012 – and it's been such a special journey. I've met hundreds of musicians since then through W4M and now working as Wired4Music Programme Producer, it's shown me that London has an incredible plethora of talented, versatile and skilled musicians.

Now more than ever we need to protect and nurture our musicians, and provide them with stability, sustainability and safe environments to create in and that support is always here at Wired4Music.

I'll talk about my journey as a W4M member. I got involved by seeing a W4M stall in a fair held at Rich Mix - they offered me some leaflets and a t-shirt, and I joined their choir programme in 2012. There I met youth leaders Lawrence Becko and Amy Schumacher. I instantly felt a sense of community and inclusion and was involved in many activities that year and the year after, including the Music Manifesto. We had loads of meetings in unusual places; Gourmet Burger Kitchen, Wired HQ, Premises Studios, Spotlight, Roundhouse and much more.

But it was the fact that we were trusted to shape, create and lead the activities we were taking part in that was so special. We were ambassadors at our 'Would Like to Meet' event, and welcomed many professionals, as well as networking with them. Performing at RBS's Black History Month, showcasing at Cecil Sharp House and coming up with the content for W4M's funding applications were unforgettable moments.

So many of us got help with gaining admin skills and training on the job, and live event production experience. We often went to fairs, representing Wired4Music with our stalls to sign people up as well. There were co-facilitation activities we got involved in such as Musical Journeys and our Arts Council Workshops as well, and the major project that so many of our members have been involved in is Generate - which began as the Leadership programme. Many of our members got experience and skills in writing for or representing W4M for our blog - and so many members have taken over Twitter and Instagram.

The Wired ethos is everyone can eat with us (often pizza or nandos!), and everyone is included, whether it's your first session with us, or you're a core or even alumni member. We're such a strong network and we're only getting more connected. Our members have connections both in and out of W4M, which is fantastic, and everyday doing this job makes me so proud to support and nurture this next generation of musicians.

JASMINE KAMBI
WIRED4MUSIC PROGRAMME PRODUCER
PREVIOUS WIRED4MUSIC MEMBER

WIRED4MUSIC

OUR STORY

2010

Young
Londoner's Music
Council becomes
Wired4Music

Worked with 55
young people

2011

First W4M produced
event: Talent =
Fame? at Rich Mix.

Worked
with 139
young
people

2012

Sound
Connections' 10th
birthday at
Shoreditch House
and W4M
members stole the
show

Worked
with 314
young
people

2013

Launched the
Manifesto for
Music
Education at
City Hall

First youth-
led
symposium
held at
Roundhouse,
Rising Futures

Worked
with 454
young
people

2014

Launched
Wired4Music
Leadership
Programme



WIRED4MUSIC

OUR STORY

2014

Worked with
521 young
people

2015

Rich Mix
Takeover
for W4M's
5th
birthday

Worked
with 637
young
people

2016

Rising
Futures at
Roundhouse

Worked
with 620
young
people

2017

Wired4Music
Trustee
programme
launched

Worked
with 890
young
people

2018

Launched
Generate

London City
Takeover @
Tate Britain

2019

Worked
with 1104
young
people

London
City
Takeover
at Tate
Britain

Worked
with 1227
young
people

2020

W4M
Presents...
at
Battersea
Arts Centre

Worked
with 6961
young
people
so far!

WIRED4MUSIC

CASE STUDY

JASMINE PADDA

THE ROLE THAT WIRED4MUSIC HAS PLAYED WITHIN NOT JUST MY MUSICAL JOURNEY BUT ALSO MY LIFE OVER THE PAST 3 YEARS IS TRULY REMARKABLE.

I joined W4M very shortly after deciding to pursue a career in the music industry. At the time, I had few connections or familiar faces on the music scene and was hoping to become more involved in the opportunities that London has to offer.

My first real engagement with Wired came when I was selected to co-curate 'Wired4Music Presents... 2019' in collaboration with Tate Britain. Alongside three others,

I curated a Female x Non-Binary-led Music Production Workshop. It was incredible to see how accessible our workshop was, with both young and older people eagerly engaging with the session. This level of accessibility is something we envisioned from the very beginning and Wired were incredibly supportive of this, allowing us to lead but also knowing when to step in and guide us. We faced numerous challenges along the way, such as hiring the right music equipment and sticking to our budget, but having the support of a co-curator (with whom I am still in close contact) and the whole W4M Team meant that I believed in my ability to step up to this challenge and my confidence grew tremendously in the process.

At the time, I did not have many strong connections within London and the support group and regular team meetings that came with the project really gave me a positive focus in a period of uncertainty.

WIRED4MUSIC

CASE STUDY

CONTINUED...

Since then, I have become increasingly engaged with W4M, attending their drop-ins (which have always felt like a safe space) and consistently putting myself forwards for opportunities Wired have offered, confident in the knowledge that when working in association with Wired, I will always be treated fairly and with respect. Towards the end of 2019, I assisted in interviewing for a new Programme Assistant at Sound Connections, throughout which I felt that the opinions I voiced were heard and taken into real consideration during the decision-making process. I was also eager to represent Wired4Music at a University Open Day, due to the positive impacts that W4M have had on my life and my belief that more people need to know about it!

Of all the opportunities Wired have provided, my recent journey on the Generate Programme has had the greatest impact personally. Thanks to their financial support, and the emotional support of the entire W4M team, my Generate Mentor in particular, I was able to organise and host a Launch Party for my Debut EP. Generate gave me a structure, and the extra motivation to finish my EP from the production to the mixing and mastering) by a certain date, put my music out into the world and ultimately bring people together, raising awareness for mental health in the name of art. Thanks to Wired, I was able to provide six other artists with paid performance opportunities alongside myself at this sold-out event. It was incredible to see so many people contribute to a night of music, spoken word and dance and it was humbling to realise that I was responsible. My confidence has grown absolutely miles during this process; I never thought I could sell out my first headline event, but this project provided me with the proof that I am capable of achieving anything I set my mind to.



WE ARE
W4M

"It has been a safe and nurturing space for me to grow as an artist"

W4M ALUMNI

WE ARE **W4M** **STATISTICS**

1000

OVER 10 YEARS WE
HAVE PUT ON 100
EVENTS, AND OFFERED
1000S OF PAID
OPPORTUNITIES

31

WE HAVE
MEMBERSHIP FROM
ALL 31 LONDON
BOROUGHS

6961

TO DATE WE
HAVE WORKED
WITH 6961 YOUNG
PEOPLE AND
COUNTING

60%

WE ARE REPRESENTATIVE OF
THE DIVERSITY OF LONDON
WITH OVER 60% OF OUR
MEMBERSHIP COMING FROM
ETHNICALLY AND SOCIO-
ECONOMICALLY DIVERSE
BACKGROUNDS



THE JOURNEY OF... WIRED4MUSIC

PRE-2010

The need to hear directly from young people already existed when I joined Sound Connections in 2005. As a development organisation, tasked with supporting the sector, we needed to help raise the profile and impact of those already doing great work. But if our mission was about making significant and authentic change, then it was obvious that we needed to rethink how we connected directly with young Londoners.

As with such big ideas, the subject was picked up and put down repeatedly over time – we learnt more about ‘youth voice’ from the youth sector, we imagined a future vision in our planning sessions (and more elaborately in the pub after work) – gradually a plan emerged and we were able to test the water.

I clearly remember our first Coordinator, Indra, bringing together the first group of young people at the British Music Experience at the O2 – they explored the collection and enjoyed the interactive experiences before talking about their musical journeys and what might be done differently. This was the first ever meeting of the Young Londoners Music Council which would eventually evolve to become Wired4Music.

NICKY DEWAR
PREVIOUS PROGRAMME MANAGER

THE JOURNEY OF... WIRED4MUSIC

2010

I was fortunate to be at the launch event of Wired4Music in March 2010. I had been interviewed for, and accepted, the position of Director of Sound Connections and was due to start the role in May of that year. The Chair of Trustees, Katrina Duncan, invited me to the launch at City Hall and it was truly one of the best events I attended that year.

Originally named as the Young Londoners' Music Council, the aim of the Council was to increase young people's voices on music-making and policy and put them at the heart of Sound Connections' work. It was vital to consult with young people from the very start and so Dare London were commissioned to run several focus groups and create an online survey. From that it was clear that there were seven key areas that young people felt strongly about, and wanted to be involved in.

1. Running workshops to discuss things that were important to them
2. Having the opportunity to debate key points with key decision-makers
3. Challenge providers to improve what they offer young people
4. Act as consultants to evaluate music provision and music projects, and to make recommendations
5. Host performances and events, and organise showcases
6. For Sound Connections to provide advice and guidance to young people about starting or developing their music education
7. To be part of decision-making processes when awarding contracts and grants

The event at City Hall brought together the original cohort of young people who were, and still are, passionate about making a difference and, 10 years on, Wired4Music still holds true to these original hopes and aspirations. For me, it was about seeing the passion and commitment of the young people who took part that evening. That is something I will never forget.

PHILIP FLOOD
DIRECTOR



THE JOURNEY OF... WIRED4MUSIC

2011

2011 was in many ways a transition year as we set about building the membership and figuring out our mission in more detail. I joined the team as coordinator and began working closely with the core group that had formed during the launch year. Our quarterly council meetings, held at Nando's provided an inclusive and relaxed atmosphere to collaborate and bond as a team. These were the early days of us figuring out what the Ladder of Participation really meant in practice - we were all part of the experiment and Wired4Music members were central to defining what they needed and wanted the council to achieve. We worked towards our first independently produced event, Talent=Fame?, at Sound Connections' home venue and our base camp, Rich Mix. The night saw performances from then-emerging artist Lil Simz and Wired4Music's own homegrown talent - Infekta, Half Nelson and Shimzie.

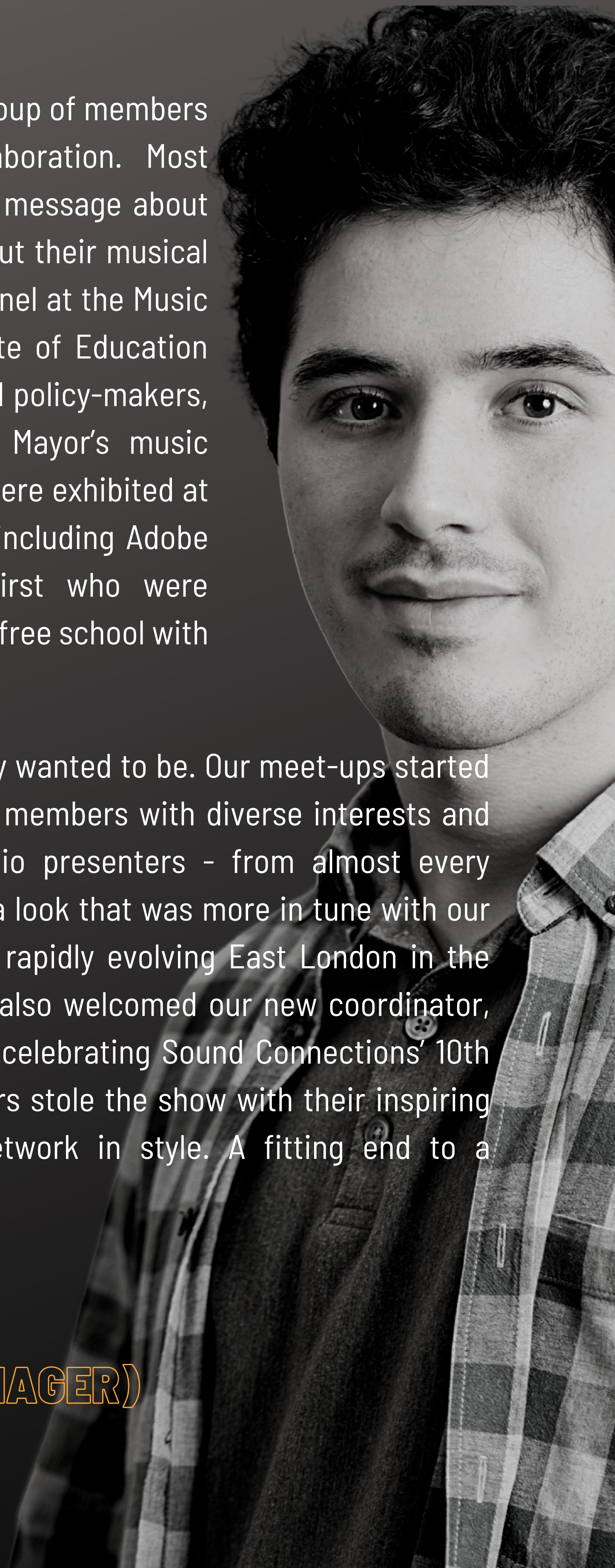
THE JOURNEY OF... WIRED4MUSIC

2012

We began the year with an expanding core group of members and a new sense of purpose and collaboration. Most promisingly, people were taking note of our message about consulting and listening to young people about their musical experiences: we were invited to present a panel at the Music Learning Live conference at the the Institute of Education which went down a storm with educators and policy-makers, and we were the lead evaluators of the Mayor's music education programme, the results of which were exhibited at City Hall. We teamed up with new partners including Adobe Youth Voices, Roundhouse, and Teach First who were incubating the new East London Arts & Music free school with superstar DJs Chase and Status.

It's also the year we worked out who we really wanted to be. Our meet-ups started to get busier and busier. We welcomed new members with diverse interests and talents - music students, film-makers, radio presenters - from almost every borough in London and rebranded to create a look that was more in tune with our members' aesthetics and our positioning in rapidly evolving East London in the year of the 2012 Olympics. That autumn we also welcomed our new coordinator, Amy Schumacher, and rounded off the year celebrating Sound Connections' 10th birthday at Shoreditch House. Wired members stole the show with their inspiring speeches and taught everyone how to network in style. A fitting end to a breakthrough year.

LAWRENCE BECKO
ASSOCIATE CONSULTANT
(PREVIOUS PROGRAMME MANAGER)



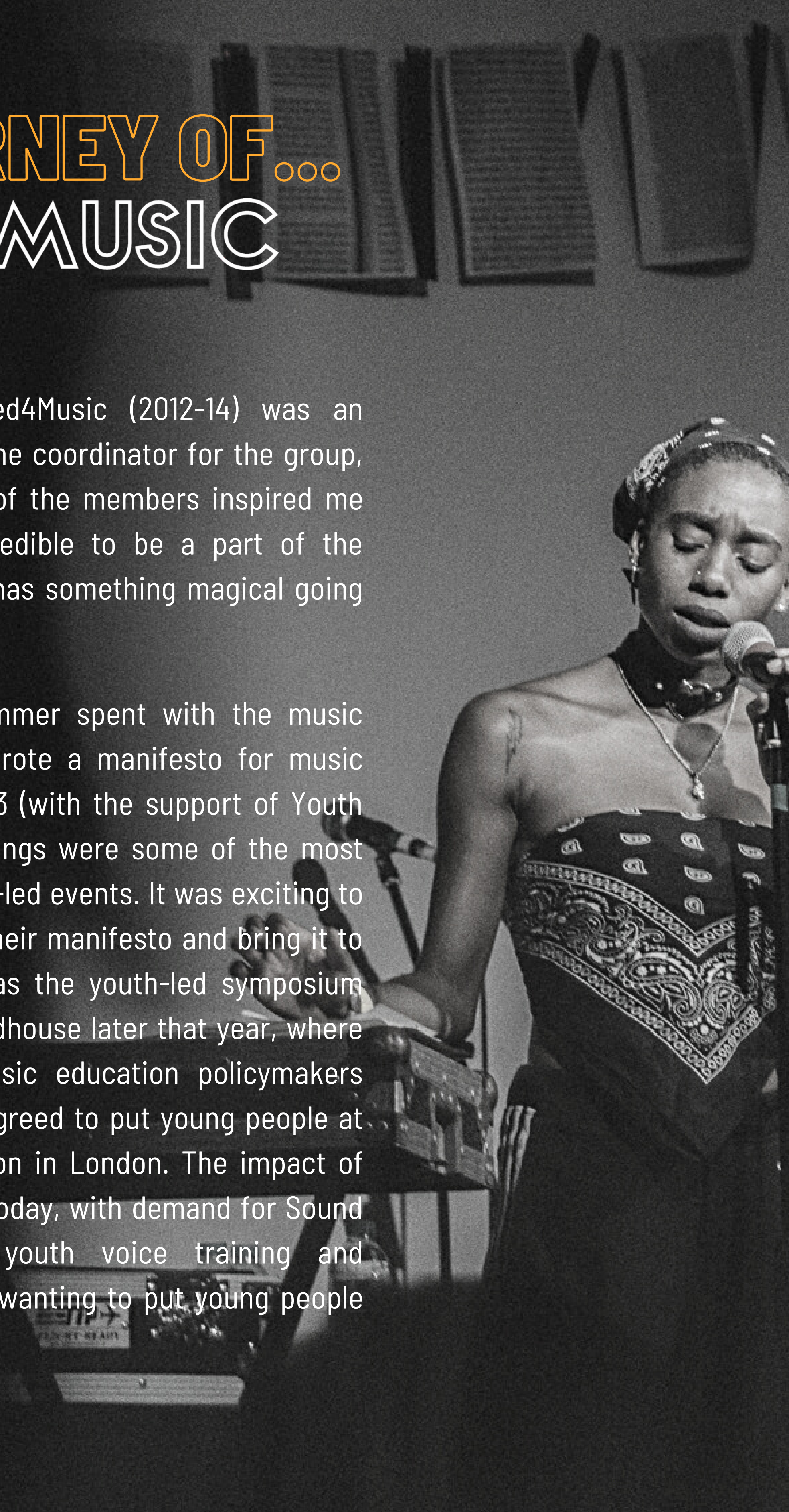
THE JOURNEY OF... WIRED4MUSIC

2013

My time spent with Wired4Music (2012-14) was an outstanding two years. As the coordinator for the group, the passion and creativity of the members inspired me beyond words. It was incredible to be a part of the journey; Wired4Music truly has something magical going on.

I will never forget the summer spent with the music education council as we wrote a manifesto for music education in London in 2013 (with the support of Youth Music). These council meetings were some of the most creative and inspiring youth-led events. It was exciting to see the members dig into their manifesto and bring it to life. Even more exciting was the youth-led symposium members delivered at Roundhouse later that year, where arts organisations and music education policymakers signed the manifesto and agreed to put young people at the heart of music education in London. The impact of this work can still be seen today, with demand for Sound Connections' outstanding youth voice training and materials for organisations wanting to put young people in the lead.

CONTINUED...





THE JOURNEY OF... WIRED4MUSIC

In 2014, Sound Connections also launched the Wired4Music Leadership Programme (with the support of RBS Inspiring Enterprise) providing a select group of members with 1:1 mentoring and a £200 bursary to support their ideas. Critically, this programme enabled Sound Connections to dedicate staff time towards nurturing these incredible young leaders. As a part of this, I was lucky enough to be able to work 1:1 with members, helping them to bring their ideas to life. The returns on this programme can still be seen today; many of the leaders are continuing with the pathways that were supported during the programme. For instance, Khero is now a professional motivational speaker, Kaisle and Keiran support young musicians via their involvement with arts charities, and Alex is a professional radio presenter. It's incredible to see this journey, and know that the Wired4Music Leadership Programme was able to play a part.

AMY SCHUMACHER
PREVIOUS W4M COORDINATOR

THE JOURNEY OF... WIRED4MUSIC

2014

In 2014 I was completing my bachelor's degree in music at City University London and had been a member of Wired4Music for a little over a year. I'd been introduced to Wired4Music by a university friend and went along with her to one of their monthly meet-ups in Nando's. We all got a free meal, after which we had conversations about youth voice and our experiences of finding our way through music education as young people dipping our toes into the industry. Fast forward a year and Wired4Music had given me more than I'd ever expected... everything from work experience, career advice/support, creative opportunities... not forgetting the countless sharing of pizza and Nando's with a group of friends from a huge range of musical backgrounds.

2014 was a significant year for Wired4Music; we had launched our manifesto and presented it at 'Rising Futures: Participation Now!'; an event that us Wired4Music members curated and hosted at the Roundhouse. We spent the day exploring ways that young Londoners could be empowered in their own music-making and had conversations with adults working in the music sector about how they could implement these ideas into their own work with young people. I remember making a speech about how we needed to "level the playing field" between young people and the organisations they were working with - coming from a classical music background, I had never before felt that I had the power or means by which I could have any kind of a say in my own musical training and education. This all changed for me when I joined Wired4Music and I remember that giving this speech at an event that I had played a part in creating felt like the first time I was able to have my say and make a difference.

SIÂN DICKER
PREVIOUS W4M MEMBER AND
PROGRAMME ASSISTANT



THE JOURNEY OF... WIRED4MUSIC

2015

It was amazing to join the Sound Connections team in 2015, supporting Wired4Music in my first office job (yikes!).

It was an absolutely wild year for me personally/professionally, and support through Wired was absolutely life-changing. That year I got my first Arts Council grant for my band to headline Roundhouse with our immersive gig - which you needed to find a key to come to lol. I was only able to develop that project because of Wired4Music. I learned to write funding applications at Sound Connection's Get Business Ready. I also designed the digital/immersive part of the programme through mentorship on the Wired4Music leadership programme from Gawain Hewitt. Gawain's advice helped me shape the artistic ambitions of the project and linked me in with Music Hackspace who linked me with crucial collaborators. I'm so immensely proud of the work we did growing Wired4Music while I was there and for the opportunities to challenge myself and really take leadership of it.

When I reflect about where I'm at currently, spending half my week producing and artistically curating music projects at the Horniman and the other half at Arts Council. There is no question that the support and space to try out ideas catapulted me to where I am now.

CONTINUED...

THE JOURNEY OF... WIRED4MUSIC

The support through Wired and the role at Sound Connections introduced me to the sector and professionalised my practice. As a result, I was able to gather resources, build networks and meet the ambition of my ideas. Without the support at that crucial development stage, there's no way I'd be able to do what I'm doing now.

A lot has changed for me in only 5 years and I owe a huge thank you to Wired4Music (especially Jenn & Jess) for it.

ADEM HOLNESS
PREVIOUS WIRED4MUSIC MEMBER
AND W4M PRODUCER

2016 - 2017

As 2016 rolled in I had been working at Sound Connections for a little over a year. Jess and I started around the same time (at the end of 2014) and our first year was focused on building relationships with core members of Wired, listening and learning, and working with the group to create a strategy for the next phase of Wired. Our predecessors Lawrence and Amy were so respected and cherished by the Wired network that we had big shoes to fill!

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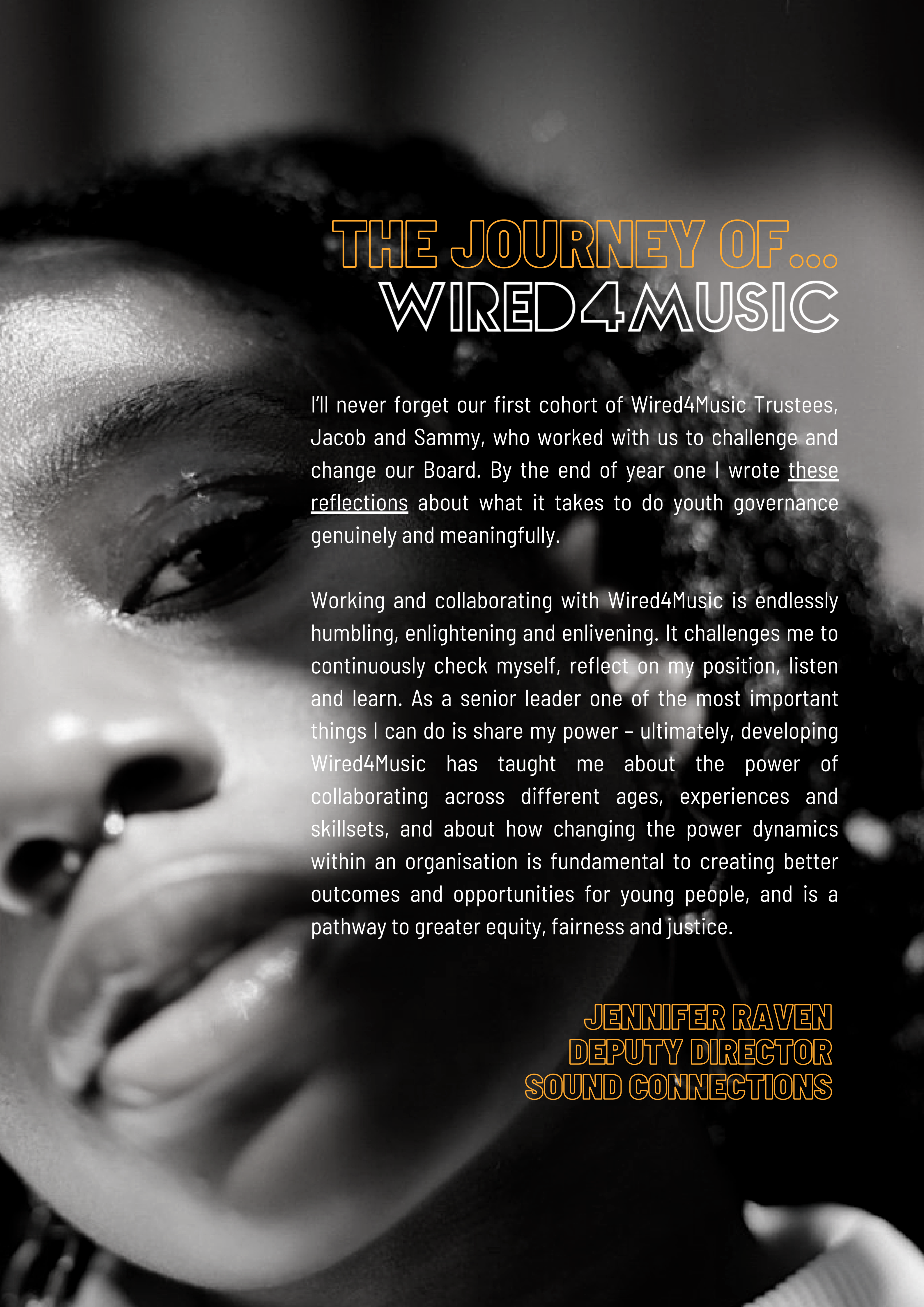
THE JOURNEY OF... WIRED4MUSIC

Having listened to the current needs and interests of Wired members, the theme of 2016 was co-production; supporting the Wired network to make their own projects and events. The big highlight of the year was our fourth Rising Futures at the Roundhouse bringing organisations and young people together to celebrate the very best in youth voice practice. We also explored new partnerships and hosted a masterclass with the Royal Albert Hall, a drop-in at Sonos, and performances at Boxpark Shoreditch.

Our youth voice training and consultancy was also taking off - I was regularly co-delivering training with Wired members who would share their first-hand experience of youth voice to help other organisations learn how it's done. We trained people across Barbican Guildhall, helping them set up a youth panel; a team of Wired members set off round the country consulting with young people on behalf of Arts Council England; and we helped Essex Music Education Hub hear from over 1000 young people through a county-wide youth consultation.

2017 was another turning point; we recruited our first ever Wired4Music Trustees to the Sound Connections Board. We had been on a long journey embedding youth voice in different ways, and a deeper commitment to youth governance was a crucial step.

CONTINUED...



THE JOURNEY OF... WIRED4MUSIC

I'll never forget our first cohort of Wired4Music Trustees, Jacob and Sammy, who worked with us to challenge and change our Board. By the end of year one I wrote these reflections about what it takes to do youth governance genuinely and meaningfully.

Working and collaborating with Wired4Music is endlessly humbling, enlightening and enlivening. It challenges me to continuously check myself, reflect on my position, listen and learn. As a senior leader one of the most important things I can do is share my power – ultimately, developing Wired4Music has taught me about the power of collaborating across different ages, experiences and skillsets, and about how changing the power dynamics within an organisation is fundamental to creating better outcomes and opportunities for young people, and is a pathway to greater equity, fairness and justice.

JENNIFER RAVEN
DEPUTY DIRECTOR
SOUND CONNECTIONS

THE JOURNEY OF... WIRED4MUSIC

2018

One of my favourite Wired4Music projects was a trio of events, created as part of the London City Takeover, that took place across two days in 2018 at Tate Britain and Young Vic.

We recruited four x Wired4Music members to take on curator roles and worked closely with them to bring to life a three-part brief: a video installation, a womxn of colour-focused music tech workshop, and a laid back panel talk with a focus on DIY radio. Planning and organising over the course of eight weeks, we watched each dedicated curator grow as, meeting by meeting, ideas and excitement blossomed.

Each event was a huge success; not simply measured by the number of people who attended (each sold out and then some), but how energised and inspired they were, making connections and discovering newfound networks of support and motivation.

CONTINUED...





THE JOURNEY OF... WIRED4MUSIC

When we sat down at Wagamama (other restaurants are available!) to debrief with the team over katsus and ramens, the feedback was genuinely heartwarming. We asked the team about their knowledge; they reported how much it had developed; we asked about confidence, they showed us how it had grown; and when we asked about their wellbeing, if and how the project had supported this, they told us how great it was to be heard, how nice it was to feel supported and encouraged - by each other as much as by us - and how happy they had felt over the course of the project and beyond.

For all the glory of working with iconic London venues, seeing 'Wired4Music Presents...' plastered on Tate Britain posters, the real glory can be found in the journeys of our members and the inspo of our audiences. (Wired4Music Presents... was co-curated with Sherwyn, Jasmine, Lila, Carli)

JESSICA LOVELESS
PROGRAMME MANAGER

THE JOURNEY OF... WIRED4MUSIC

2019

It was such a pleasure to work alongside so many wonderful, thoughtful and talented people at Wired4Music and Sound Connections. I have so many great memories of working there, it's hard to pick just a few! I really enjoyed the drop-in sessions, where I was able to help and comfort other young creatives navigating London and the music sphere. Every session felt like a real heart-to-heart and I really miss them!

I also felt so privileged to be part of the London City Takeover in 2019, where Wired helped to inspire and help so many other young musicians. I had the best team in Jess and Jasmine, who are extremely passionate and inspirational to me. I get so excited to see new events and opportunities coming through from Wired every week even today.

One of my other favourite memories was sharing music in the Slack chat every week, to this day songs still come up on my Spotify shuffle and remind me of Philip, Jenn or Abi.

I feel extremely grateful to have stumbled into such an amazing and positive workplace after finishing uni and I wish Sound Connections and Wired all the best in their amazing endeavours. You have touched so many people!

HALI BROWN-ONIGBANJO
PREVIOUS W4M ASSISTANT AND MEMBER

2020 & THE FUTURE

WIRED4MUSIC

2020

2020 has been a really strong year for Sound connections and Wired4Music despite the pandemic. At the start of this year I was the Senior Producer for Wired4Music's annual event: Wired4Music Presents... in collaboration with Battersea Arts Centre. That was our last in person event before we moved to digital events which has included a series of webinars on careers in music, Instagram lives and Youth Voice Week for the cultural sector. And in terms of my role as a Trustee, that went virtual too and I renewed my role for another year.

The highlight of 2020 for me has to be how much resilience the Sound Connections and Wired4Music team have shown. It's been a difficult and unpredictable last couple of months for the world but the team have shown courage, compassion and have been able to quickly adapt to new ways of working, communicating, hosting events and connecting with our community. Youth Voice Week has to be the standout moment in my time with Sound Connections and Wired4Music as we pulled off our first virtual and global conference on Youth Voice & Participation within a matter of weeks. We experimented with a completely new format and collaborated with the young people connected to our organisation, as well as other professionals not only within music but the arts sector more broadly across the UK, America and Australia.

CONTINUED...



2020 & THE FUTURE

WIRED4MUSIC

2020

It was fantastic to be part of and host such a monumental and one of a kind event that was truly diverse, accessible and inclusive from its conception to the final output.

Wired4Music has a very special place in my life because I started out as a member and progressed into a role as a Co-Producer, Trustee, Senior Producer and now an Associate at Sound Connections. Being involved with the team and community gave me real career progression opportunities and taught me skills that have been imperative for my development. I'm really proud of my journey, and I'm really proud of the team who show up day in, day out as excellent role models within our sector.

ESTHER BOKUMA LENDA
TRUSTEE & ASSOCIATE CONSULTANT

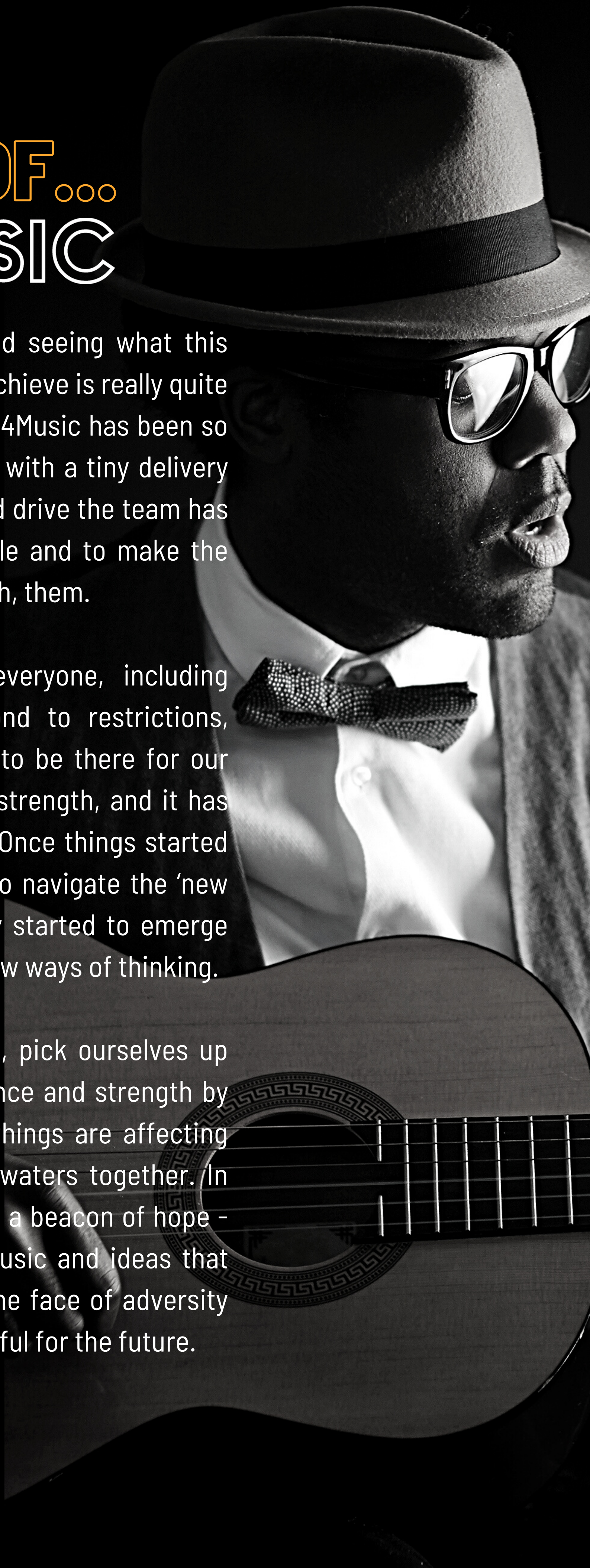
THE FUTURE OF... WIRED4MUSIC

Looking back over the past decade and seeing what this small but mighty team has managed to achieve is really quite something. I think the reason that Wired4Music has been so successful on a shoe-string budget and with a tiny delivery team is because of the care, passion and drive the team has to serve our community of young people and to make the world a more equitable place for, and with, them.

2020 has been a pivotal year for everyone, including Wired4Music. Having to quickly respond to restrictions, moving things online whilst continuing to be there for our community took a lot of creativity and strength, and it has been hard. But it has also been joyous. Once things started to settle, and we started to learn how to navigate the 'new normal' (zoom, anyone?) our community started to emerge with new ideas, new music, new work, new ways of thinking.

This year we've learnt, fast, how to fail, pick ourselves up and try again. We're building our resilience and strength by being open and vulnerable about how things are affecting us, and we're navigating these stormy waters together. In these dark times, Wired4Music has been a beacon of hope - the laughter, the talent, the amazing music and ideas that our community are coming up with in the face of adversity makes us feel incredibly proud, and hopeful for the future.

CONTINUED...



THE FUTURE OF... WIRED4MUSIC

The resilience, creativity and dedication is palpable and in a way we feel even more connected. Things don't have to be perfect or glossy here at W4M and Sound Connections. We are free to try things out, supported and encouraged to fail and learn from our mistakes and how to be better and truer versions of ourselves. That way of thinking, that equity of adults and young people work side by side, figuring things out together, learning and teaching one another is all part of the magic here at Wired4Music.

That said, there is no magic formula, or quick way to do this work - we have dedicated the past 10 years to working with young people in this way because it's what we believe in. Nothing for me, without me. The reflections from past and current members of W4M and staff shows that listening, supporting and working WITH young people can make change. For the better.

We have a hunch that how we have worked with our community, will be passed on in how they work in their communities. Listening, supporting and making change. Our young people reflect back to us the importance of our support in how they grow, fail and pick themselves up again and grow some more. And so we keep going.

So, what does the future hold? Who knows. But what we do know is that we'll continue to show up for our community, listen to them, make space and share our power with them so that together, we can build a future we both want to be part of.

LIZ COOMB
PROGRAMME MANAGER

ALUMNI SURVEY WIRED4MUSIC 2020

83% said W4M helped improve professional skills such as budgeting, project management, interview skills etc.

92% felt that Wired4Music has helped them to get to where they are now

100% said W4M connected them with other young people and get involved in London's music scene

83% said W4M empowered them to pursue creative and musical routes into further education, employment and training

85% said W4M helped increase their resilience, confidence and knowledge to lead on their own creative projects

83% felt able to raise their voice on issues that were important to you and/or speak in public, on panels or at large events

THANK YOU FROM... WIRED4MUSIC

Thanks to the past and present Sound Connections team: Philip Flood, Jennifer Raven, Jessica Loveless, Liz Coomb, Jasmine Kambi, Abi D'Amore, Camara Pinnock, Helen Evans, Emily Perryman, Nicky Dewar, Lawrence Becko, Adem Holness, Amy Schumacher, Siân Dicker, Hali Brown-Onigbanjo, Esther Bokuma Lenda and our Trustees.

THANK YOU TO OUR FUNDERS OVER THE PAST TEN YEARS:

ALDGATE & ALLHALLOWS FOUNDATION
ARTS COUNCIL ENGLAND
D'OYLY CARTE CHARITABLE TRUST
ERNEST COOK TRUST
FOYLE FOUNDATION
NATIONAL FOUNDATION FOR YOUTH MUSIC
SAMUEL GARDNER MEMORIAL TRUST
SANTANDER FOUNDATION
SISTERS OF THE HOLY CROSS
ROYAL BANK OF SCOTLAND

If you want to donate to the next generation of Wired4Music visit
www.sound-connections.org.uk/donate

