

Summary Report and Outcomes

A Pilot Programme for Musicians to Optimise Musical Performance

Introduced by Professor Emeritus
Julian Lloyd Webber OBE



The impact on health and wellbeing for musicians by entwining Intelligent Behaviour Analytics® with specialist music techniques to optimise musical performance

2019/2020 & 2021



ROYAL
BIRMINGHAM
CONSERVATOIRE

Katharine Lam, Senior Lecturer in Piano, Royal Birmingham Conservatoire
Professor Adam Crizzle, Faculty of Health, Education and Life Sciences, Birmingham City University



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1 Introduction

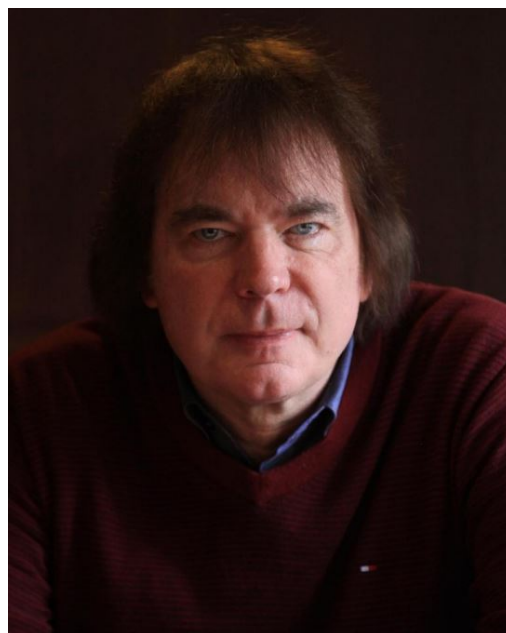
At Royal Birmingham Conservatoire, our focus is on helping students achieve the extraordinary, and supporting each and every student to become the very best they can be.

During my time as Principal, I was very keen to support the IBA® Health and Well-being Pilot Programme as an initiative that aims to help students understand themselves better and by so doing, assists them in finding balance in their lives and achieving their best performance on stage.

In 2019, when the Pilot Programme was first proposed, I was drawn to the idea of entwining health and well-being content being developed in the Faculty of Health, Education and Life Sciences at Birmingham City University, with tailored techniques for musicians to help address performance anxiety challenges.

With two years having now passed since that proposal, I am pleased to write the introduction to this report, which covers the initial findings of the pilot programme.

As you read the results, you will get a feel of the impact this teaching has had for our students and with future plans afoot, I watch with interest as this project grows and for the wider differences this can make to students in the performing arts.



**Professor Emeritus
Julian Lloyd Webber OBE**

A handwritten signature in black ink that reads "Julian Lloyd Webber". The signature is written in a cursive style and is underlined with two parallel lines.



The road to sustaining a long, successful career as a professional performer is fraught with obstacles, including those that affect health and wellbeing. On the one hand there is the very real and obvious risk of developing physical injury while, on the other, there is the need to grapple with the mental challenges of delivering a 'perfect' performance to an audience.

In 2018-19 at Royal Birmingham Conservatoire we formed a Working Group designed to explore, consolidate and enhance our provision for Music students in the area of Health and Wellbeing. We had been pursuing a number of initiatives for some time, but there was scope not only to approach things in a more joined-up way but also to explore what else we might add to our portfolio of activities to strengthen this aspect of our students' training.



Dr Shirley Thompson
Interim Principal (2020-present)
Royal Birmingham Conservatoire

I am very grateful that my RBC colleague, Katharine Lam, volunteered to be part of that Working Group and that she subsequently introduced me to Professor Adam Crizzle. Together they proposed to run a pilot programme based on the Intelligent Behaviour Analytics® (IBA®) framework as part of our 'new look' Health and Wellbeing provision in 2019-20.

Professional performers need to be resilient, and to learn strategies for coping with the nerves that many experience while in front of an audience, which can be debilitating. Certainly, 'Musical Performance Anxiety' is a fact of life for many student performers, and learning how to deal with it is an important part of their training. The IBA® programme fits the bill perfectly.

Both how it has run and how it has been received by RBC students over the last two years is fully documented in the report that follows. Suffice it to say that I am extremely proud that this work has unfolded at RBC, and I am delighted that its impact on those students who have engaged with the pilot has been so profound. Their feedback, reproduced here, speaks for itself.

I look forward with great interest to seeing how this training develops, not just within RBC but also amongst musicians further afield, as the benefits it brings – evidently life-changing for some – become more widely known and shared.

Shirley Thompson



Finding one's voice as a musician and having solid levels of confidence to draw upon in order to go out on stage and communicate with an audience through the medium of music is not a simple task nor is it developed in a straightforward, linear fashion. Yet it is crucial for a true artist, if our performances are to be powerful, moving and to go beyond the realms of mere pastime and entertainment.

These were my thoughts when I initiated this pilot programme in 2019. By collaborating with the Faculty of Health, Education and Life Sciences, we found a way of entwining the contents from a leadership MSc module with bespoke techniques to help upcoming musicians maximise their talent.

The students who attended this RBC pilot programme, no doubt with some level of curiosity, approached this work and development with openness, enthusiasm and positivity. It has been hugely inspiring to see the many, unique and individual differences the programme has made to each of them.

Appreciating and celebrating our uniqueness, whilst also recognising how and why we may share certain behaviours and emotions with others, has been at the core of this programme. Each human being that is alive now, or has lived in the past, is unique. Not only do we all have talents, interests, characters and personalities that are our own, but also we have lived experiences that will never be identical to another person.

This time-honoured quest for self-understanding can be seen as far back as Ancient Greece. Pausanias (circa second century AD), in his famous *Description of Greece*, describes an inscription situated at Apollo's temple at Delphi. Carved into the stone was the Ancient Greek aphorism, Know Thyself.

γνώθι σεαυτόν

Embodying these two words, has, in short, enabled our students to develop core self-understanding and in so doing, raised levels of confidence and resilience. With this newfound knowledge, and being encouraged to strengthen and grow their own personal voice and conviction, they will no doubt be more likely, to thrive and flourish as they achieve personal satisfaction in their lives and music careers.



Katharine Lam
Senior Tutor in Piano
Royal Birmingham Conservatoire

2 Background

In 2019 Katharine Lam, Senior Lecturer in Piano at the Royal Birmingham Conservatoire (RBC) approached Professor Adam Crizzle, Faculty of Health, Education and Life Sciences at Birmingham City University (BCU), with the view of collaborating to design a bespoke health and well-being programme for RBC students. The proposed programme would be a new and unique offering centred around the innovative Intelligent Behaviour Analytics (IBA®) framework. Whilst IBA® has been used successfully in a number of settings, this would be the first time it was specifically tailored and offered in a music conservatoire.

The primary aim of the programme was to address levels of confidence and resilience amongst student musicians. This was done by entwining key elements of the IBA® framework with specialist knowledge of a musician's professional life to address students' common concerns and challenges. The programme was designed with a core focus on students' health and wellbeing, combined with techniques to help each student perform at their best and maximise their potential.

3 Musicial Performance Anxiety (MPA)

Ask any musician about the highs and lows of performance and you will likely hear unique and personal stories covering a range of experiences. Perhaps, encountering magical moments when artistic aims, personal expression and technical finesse are communicated effortlessly and there is a palpable, almost tangible exchange with the audience. Yet also, those times when the weight of pressure and nerves result in a performance that may simply struggle to hang together, or causes a plethora of uncomfortable physical sensations and symptoms, and certainly never quite gets beyond the realm of endless self-scrutiny and internal negative judgement.

Musical Performance Anxiety has been defined as:

“the experience of persisting, distressful apprehension about and/or actual impairment of performance skills in a public context, to a degree unwarranted given the individual's musical aptitude, training and level of preparation” (Salmon, 1990, p. 3)

Performance anxiety can then be “manifested through combinations of affective, cognitive, somatic and behavioural symptoms.” (Kenny, 2010. p.12)

A range of studies have found varying percentages of musicians who report suffering from MPA:

- 96% of musicians reported experiencing stress related to performance (Bartel and Thompson, 1994)
- Between 15% and 50% of musicians suffer from music performance anxiety (Kenny, 2011)
- 73% of adolescent musicians viewed their anxiety as a negative performance factor. (Fehm and Schmidt, 2006)

Given that MPA “affects musicians across the lifespan” (Kenny, 2010) it seems prudent and fitting to help students address these issues when they are developing not only their technical and musical ability but also, crucially, gaining valuable performing experience whilst studying at a Conservatoire.

4 Intelligent Behaviour Analytics® (IBA®)

Intelligent Behaviour Analytics® (IBA®) is a sophisticated framework which is a unique offering from Birmingham City University.

IBA® uses key components from the itse® framework as well as drawing upon the latest research for understanding and managing behaviours of self, teams and organisations.

IBA® focuses on individual strengths and provides knowledge and skills for each individual to realise their goals. It is designed to achieve sustainable outcomes for both individuals and teams in a manner that is compassionate and at the same time determined, real, practical and sustainable.

Incorporating elements of Eastern & Western and ancient and modern thinking, IBA® includes the work of Confucius, Albert Ellis, William Moulton Marston, Marcus Aurelius and Sun Tzu to name just a few; it has been used successfully with individuals and teams in a range of environments, including education, healthcare, military and business.

Following a BCU IBA® pilot programme in 2018, Bablake Junior School was shortlisted in the 2019 category of 'Wellbeing Initiative of the Year' by the Times Educational Supplement (TES) Independent School Awards (Palios and Crizzle, 2018).

IBA® is embedded as a core MSc module - Understanding and managing behaviours of Self, Teams and Organisations within the MSc Leading and Transforming in Healthcare at the Faculty of Health, Education and Life Sciences.

5 The Challenge

For musicians to give their best in performance and to maintain high levels of intrinsic health and well-being, it is both necessary and essential to find effective ways to sustain levels of personal confidence and resilience. In preparing for the rigours of a musician's professional life, it is understandable that a proportion of students may experience:

- anxiety (general and/or performance based)
- challenges with motivation and practice
- a reduction in confidence levels

All performers are well versed in the different experiences found when giving a live music performance compared with working in the practice room. Naturally, for some, the exhilaration and excitement of live performance adds a welcome edge, immediacy and frisson to their playing; for a significant number of others, the added pressure, fear of failure and judgement can have a seriously detrimental impact on their performance. There is a significant amount of help and advice available with a growing body of work into performance anxiety techniques for musicians. Whilst these various practical, physiological and cognitive techniques and approaches are of invaluable help, it can often be daunting for students to navigate and understand:

- the possible sources of their own personal challenges
- which techniques are best suited for them as an individual to try and why

As this is undeniably a field where 'one size does not fit all,' the central aim of the RBC/IBA® programme was to give answers to these questions and equip students with the fundamental and crucial self-understanding to maximise their own unique potential, raise their confidence and perform at their best.

6 The Approach

Student demographic

All RBC music students, across all disciplines, were eligible to apply to join one of the pilot programmes held in 2019/20 and 2021.

The aim was to keep class sizes relatively small to allow for:

- individual student contribution and discussion
- physical room space to try-out practical techniques
- student participation in small group activities

Allowing for an initial fluctuation in numbers, from initial application to regular attendance over the six sessions, the final class size for the two pilot programmes was as follows:

- 2019-20: 13 students
- 2020-21: 11 students

Across the two pilot programmes, students attended from the following RBC courses and departments:

- BMus(Hons)
- PGDip
- MMus
- Advanced Postgraduate Diploma
- Piano, vocal, woodwind, brass, guitar and jazz.

7 Programme Design, Structure & Content

Programme Design

In order to address the challenges and aims outlined above, the programme was designed using the following core and fundamental 'strands' which were ultimately intertwined and informed all teaching, activities and practical suggestions:

1. Two key components of the IBA® framework. These provide:
 - an understanding and knowledge of individual behavioural needs and emotional responses;
 - the varying ways in which we each prefer to interact with the world around us and process our experiences.
2. Using the following ancient Indian proverb, upon which the IBA® framework is built, the programme explored the importance of balance in both the musicians' everyday lives and their approach to music.

**Everyone is a house with four rooms, a physical, a mental, an emotional and a spiritual.
Most of us tend to live in one room most of the time but, unless we go into every room every day,
even if only to keep it aired, we are not a complete person.**

Programme Structure

2019/2020

- Six 3-hour sessions running between November 2019 and February 2020
- Sunday afternoons, in-person at RBC
- One individual session was offered to all participants at the end of the programme
- A concluding concert in Workshop 1 at RBC.

2021 (COVID-19 pandemic required some adaptations to the way the programme was delivered)

- One extra 'welcome' meeting held online in March 2021. Designed to introduce the programme and set out its aims.
- Six 90-minute sessions running between April and May 2021.
- Sessions 1-3 were held online, using TEAMS. Sessions 3-6 were held in-person at RBC.
- One individual session was offered to all participants upon completion of the programme.

Programme Content

The IBA® report

- All students are required to answer an IBA® questionnaire prior to the programme beginning.
- As the sessions commence, all students receive a personalised IBA® report. Designed to increase self-understanding, the IBA® report provides information, insights and knowledge of an individual's emotional and behavioural needs and the unique make-up of their strengths and limitations.

Six sessions follow where:

- The IBA® report contents are expanded upon through the classroom teaching, which enables the participants to gain greater insight into human behaviour and emotional responses.
- Components unique to the IBA® framework are used. These are drawn from the contents of the Birmingham City University, MSc Module, Understanding and Managing Behaviours of Self, Teams and Organisations. Examples include:
(4 Rooms, 4Fs, HICO, WORLDS, 4Cs.). Refer to Section 11, Website Links.
- All IBA® content is linked to and intertwined with music performance-enhancing approaches in discussion and practical activities.

Development and re-design of 2019/20 content

Following the first pilot programme (2019/20) and resultant student feedback, some significant developments, re-design and additions were made to the 2021 programme content.

- Class length: Three-hour sessions were felt to be too long. In addition, COVID necessitated a reduction in class length due to the delay in the programme starting and the initial requirement (owing to restrictions) for the classes to be delivered online.
- Links between IBA® content and music-specific knowledge: re-development work was carried out to make this link stronger throughout all sessions, in order to facilitate students' in-depth understanding and relevance for their studies, current difficulties and future work.

2021 programme: an example and overview of main topics



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Faculty of Health, Education
and Life Sciences

MAIN THEMES

Topics

Practice

- Motivation
- Setting Goals

Performance

- Being prepared in the run-up
- Focus during performance

Building Confidence

- Power Poses
- Visualisation
- Perfectionism and Fear of Failure
- Impact of the Past
- Focus on You
- Clear values concerning music

Health and Well-being

Dealing with anxieties/worries and reaction to stress

- The 4 Rooms
- Decision making – The 4Cs, Circle of Concern/Influence, Triage
- Impact of COVID and re-entering 'normal' life.
- Inner dialogue – reframing negative thoughts
- 4Fs

Self-understanding and understanding others

- IBA® Level 1
- WORLDS (outputs, inputs, accelerators and brakes)

2019/2020

Overall feedback received was very positive with some significant confidence and resilience breakthroughs achieved for individuals. Selected feedback below.

Two aspects I have loved throughout the pilot programme are the IBA® report and the coping/supporting methods for anxiety and negative thoughts. The IBA® report has given me a new understanding towards myself, which ultimately gave me a new window to work on my mental health and healing.

I think we as musicians tend to be perfectionists, however I have become more confident now that I have understood the beauty of imperfection

It helped me understand that we are all so different. And we should respect each other just how we are. We may not feel comfortable with others, but that is just how they are. The same way others may not feel comfortable with us.

It reinforced the real reason why I do music. And it is to transmit, to communicate, to feel. And having that in mind helps me with my confidence when I perform, because I STOP thinking about technique, or having to be too "perfect"

I feel like I've gained more confidence performing and with dealing with the public audience. I also have gained some introspective skills and I'm more philosophical as a result

It really gave me a lot of tools to build up my confidence, and not only for now but for the future as well.

I am now enjoying more of the music rather than thinking how many mistakes I have made.

I have gained a lot of useful strategies and tips in dealing with performance anxiety. I have also had a chance to understand myself better – my needs as well as my personality...

This programme has given me many useful things that I can take into the future. Each session has been full of content that I can practically use.

I have started to comprehend my weaknesses and use them as strengths. Things that would cause me social anxiety before I can use to my advantage, which has drastically raised my confidence levels.

2021

- With the points learnt from the 2019/20 programme and the enhancement incorporated in the 2021 programme; overall feedback was extremely positive and exceeded previous expectations.
- An enhanced, online feedback questionnaire allowed for greater detail and length of response to be gathered (for complete feedback see appendix 1). Selected feedback below.

This program helped me understand what I want for myself in life. Before starting it, I was very confused and scared by the future. I didn't know what to do and how...[It] helped me clear my mind, rebuild my destroyed confidence, and understand my natural self and adapted self.

I have benefited enormously from this pilot program both professionally and personally, here is a list of the most important benefits but by no means exhaustive as the benefits compound each other and multiply in an exponential manner as time goes on, as one learns more about themselves and the framework.

- i) Allowed me to realise I wasn't performing in my natural self, consciously change this, and be forever changed as a performer on stage which was noted by tutors and peers with overwhelming positive feedback.*
- ii) Increased resilience and an objective process for dealing with critique and comment from peers, avoiding conflict and bad feeling.*
- iii) Allowed me to reframe many personal roundabouts from the past and understand why they were roundabouts and how to process them. Understanding why a life event was a roundabout is essential for "putting it to bed" and moving forward.*
- iv) Solidified my motivations and reasons for being a musician, which can be drawn upon as a great wealth of inspiration when tackling stressful periods professionally. Having a concrete "why" provides a resilient mental foundation on which to grow and develop.*

The benefits from this course were more than I'd even hoped for when I heard of the course. Of course, there were many helpful discussions and suggestions for managing performance anxiety and this was my main interest initially, but I was surprised at how the in depth focus on self-understanding more generally was linked to this. I now feel that I understand the roots of my performance anxiety and the reasons why I experience it as I do in the context of my IBA report, and therefore in the context of the rest of my personality and life. This has allowed me to gain a more objective point of view which has helped me to see solutions and new approaches. My self-confidence increased...I have also found that mentally I have gained objectivity. I am more able to reflect on my feelings, in light of my IBA report and ask myself, "why am I feeling this way about this situation?" and so feel less controlled my feelings and reactions to situations.

It is clear the programme has made a significant, positive impact on students involved:

- The original aims and beliefs have been explored and trialled with success through the two pilots.
- 100% of 2021 students:
 - Agreed the programme helped them to increase their confidence and resilience levels.
 - Agreed they have greater self-understanding having attended the programme.
 - Would recommend the programme to other students.
 - Believe the programme should be offered to all RBC students in the future.

Over the two pilot programmes, the following themes and outcomes have emerged:

- Students report increased levels of confidence and resilience.
- Students would overwhelmingly recommend the programme to other students.
- Self-understanding levels have increased.
- Students feel more equipped with useful and relevant tools to enhance their musical performance.
- Students were able to make better-informed choices over which approaches were needed in their individual cases.
- Students report greater understanding of others, thereby improving both work and personal relationships.
- The one-to-one individual session offered to each student provided an additional and highly valued highlight.
- The personalised session allowed the students to receive tailored suggestions and more in-depth advice on any issues they wanted to discuss further.
- The programme was seen as an important, whilst at the same time, fun and enjoyable addition to their established course content.

For a detailed breakdown of feedback please refer to appendix 1 and 2.

Additional Outcomes

All individuals are influenced and affected to a greater or lesser degree, by past life experiences and interactions with others. These experiences, depending on their impact, can affect the ability to perform, to reach one's potential and for some, can affect well-being in everyday life. A significant number of students used their newfound self-knowledge and the space provided, to reflect on past events and experiences with greater clarity and understand the impact they may have had on their lives.

In exceptional cases, the programme allowed students to discuss on-going challenges.

Over the two programmes, three students were offered further individual one-to-one sessions with Prof. Adam Crizzle in his Executive and Life Coaching role. The sessions were offered on the basis the student became a private client, on a pro-bono basis. All three students accepted. Whilst there have been significant positive outcomes for the three students, these outcomes are beyond the scope of this pilot programme summary report.

Healthy Conservatoires Network

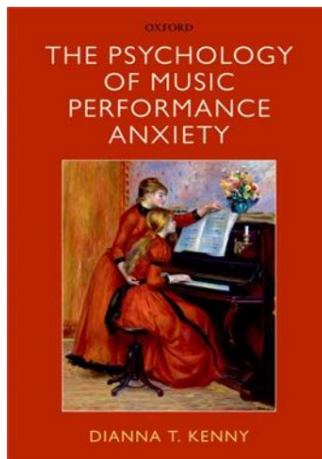
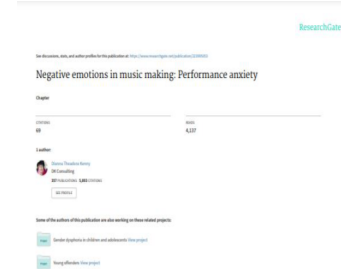
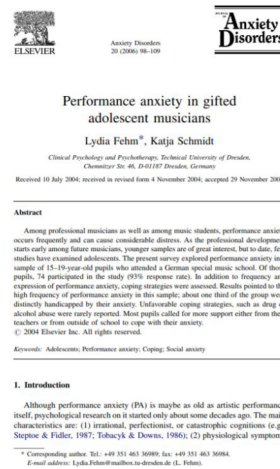
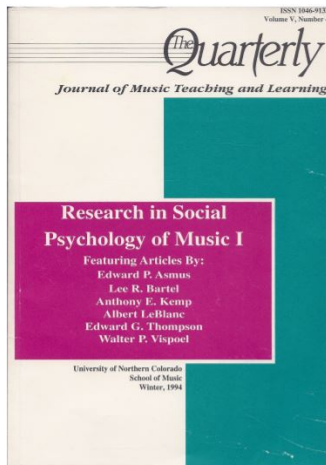
The RBC/IBA® Health and Well-being Programme has been accepted as a case study for the Healthy Conservatoires Network. Keen to promote and include innovative work being carried out in the pursuance of better health for performing arts students and within the profession, this programme and its outcomes will be updated and reviewed.

IBA® Global Leadership Conference 2021: The Road to Resilience in a Covid-19 World

- The inclusion of one RBC student video and one audio recording, covering the outcomes of the RBC/IBA® Health and Well-being Programme, from the student perspective.
- A 30min video interview and discussion with Katharine Lam and Prof. Adam Crizzle covering the programme's background, aims and student feedback received.
- The event concluded with a performance of Lensky's Aria from Eugene Onegin, for Flute & Piano by Zac Peachey, a second year RBC student accompanied by Katharine Lam, Senior Lecturer at RBC.

- Bartel, L. and Thompson, E. Coping with performance stress: a study of professional orchestral musicians in Canada. *The Quarterly Journal of Music Teaching and Learning*, 5(4), 70-78 . Available at: <http://www-usr.rider.edu/~vrme/v16n1/volume5/visions/winter6> [Accessed 12/09/2021]
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- Kenny, D. [2010] Negative emotions in music making: Performance anxiety. *Handbook of Music and Emotion: Theory, Research, Applications*. OUP, 425-52. Available at: https://www.researchgate.net/profile/Dianna-Kenny/publication/223995053_Negative_emotions_in_music_making_Performance_anxiety/links/5548107c0cf2e2031b385eec/Negative-emotions-in-music-making-Performance-anxiety.pdf [Accessed 12/09/2021]
- Kenny, D. (2011) *The Psychology of Music Performance Anxiety*. Oxford: Oxford University Press.
- Palios, K. and Crizzle, A. (2018) *A Pilot Programme Assessing Improvements in Stress management through Self-knowledge Using Intelligent Behaviour Analytics®: a Useful Addition to the Teacher's Toolbox*. Available at: <http://hillcrofthouse.co.uk/wp-content/uploads/2018/09/IBA-Bablake-Report-2018.pdf> [Accessed 12/09/2021]
- Salmon, P.G. (1990) A psychological perspective on musical performance anxiety: A review of the literature. *Medical Problems of Performing Artists*, 5(1), 2-11

Click on the images below to read some of the published works that have been used as references to produce this Royal Birmingham Conservatoire health & wellbeing pilot programme.



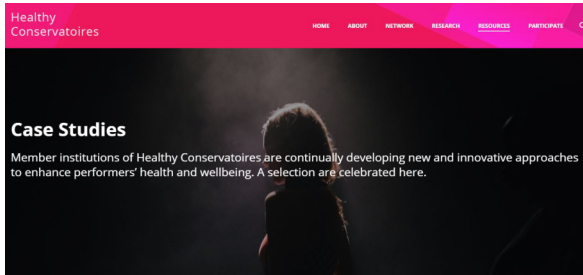
A Pilot Programme Assessing Improvements in Stress-management through Self-knowledge Using Intelligent Behaviour Analytics*: a Useful Addition to the Teacher's Toolbox



K. Paliou & Professor A. Crizile, 2018

11 Website Links

Click on the images below to watch the videos, audios and articles that have been drawn upon to produce this Royal Birmingham Conservatoire health & wellbeing pilot programme.



Healthy Conservatoires Network Case Study

By helping to develop musicians' self-understanding through the use of Intelligent Behaviour Analytics®, the Royal Birmingham Conservatoire is working to support their student's health and wellbeing.



Addressing Confidence and Resilience enabling musicians to achieve their best performance

Reflections on a bespoke and innovative IBA® health and wellbeing programme at the Royal Birmingham Conservatoire with Katharine Lam, Senior Lecturer in Piano, Royal Birmingham Conservatoire and Professor Adam Crizzle, Faculty of Health, Education and Life Sciences, Birmingham City University.



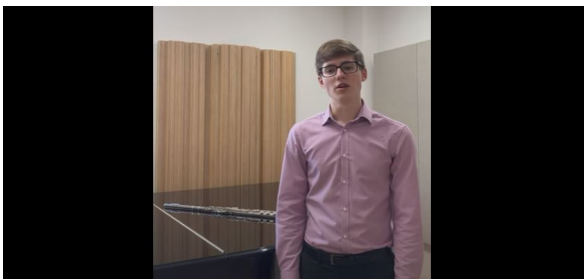
Birmingham City University, IBA® Global Leadership Conference: The road to resilience in a COVID-19 world.

Held at the Royal Birmingham Conservatoire, Bradshaw Hall on Wednesday 8th September 2021.



Birmingham City University, IBA® Global Leadership

Conference: Audio recording by Xizi Zhang, RBC student who attended the first RBC pilot programme.



Birmingham City University, IBA® Global Leadership

Conference: Video recording by Zac Peachey, RBC student who attended the second RBC pilot programme.



Intelligent Behaviour Analytics (IBA®)

IBA® is a unique offering from Birmingham City University. It is a sophisticated framework which enables individuals to explore their Concept of Self in a meaningful way which is unique to them. It is based on the idea that developing an enhanced level of self-understanding provides significant value for individuals both at and away from work, individually or within a team.



Birmingham City University, MSc Module, 20 Credits
Understanding and Managing Behaviours of Self, Teams and Organisations.



TEDx Talk

Help me! I'm only human... by Professor Adam Crizzle,
BirminghamCityUniversity



The Four Rooms

Everyone is a house with four rooms, a physical, a mental, an
emotional and a spiritual.

Most of us tend to live in one room most of the time but, unless we go
into every room every day,
even if only to keep it aired, we are not a complete person.



Royal College of Physicians of Edinburgh

Dr Addy McLeod and Dr Paul Coulter discuss the importance of
resilience training and mental wellbeing for a successful career. Dr
Coulter shares his experience of a holistic approach to building
resilience and confidence.



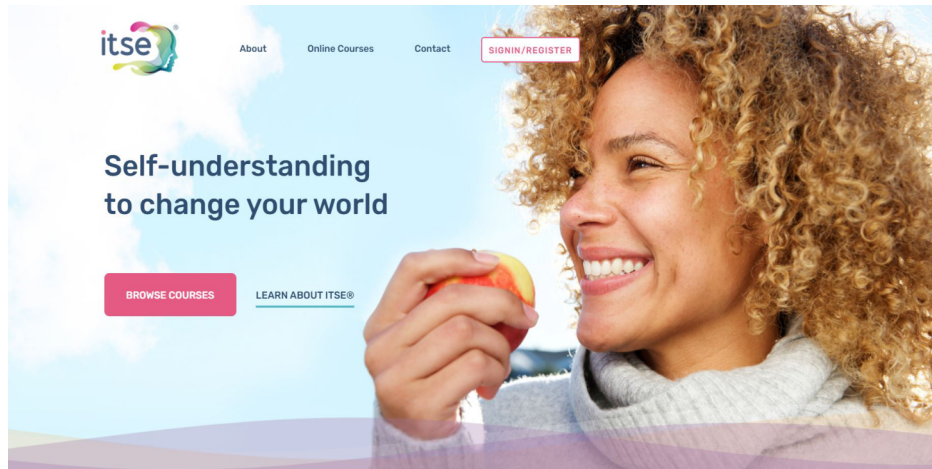
Birmingham City University, IBA® Education Conference. From Striving to Thriving: Nurturing Resilience in Education.

Held at the Faculty of Health, Education and Life Sciences on Friday
30 November 2018.



Bablake Junior School shortlisted in the category of 'Wellbeing Initiative of the Year' by the Times Educational Supplement (TES) Independent School Awards, thanks to the help of Intelligent Behaviour Analytics from Birmingham City University.

itse® Self-Understanding to Change your World

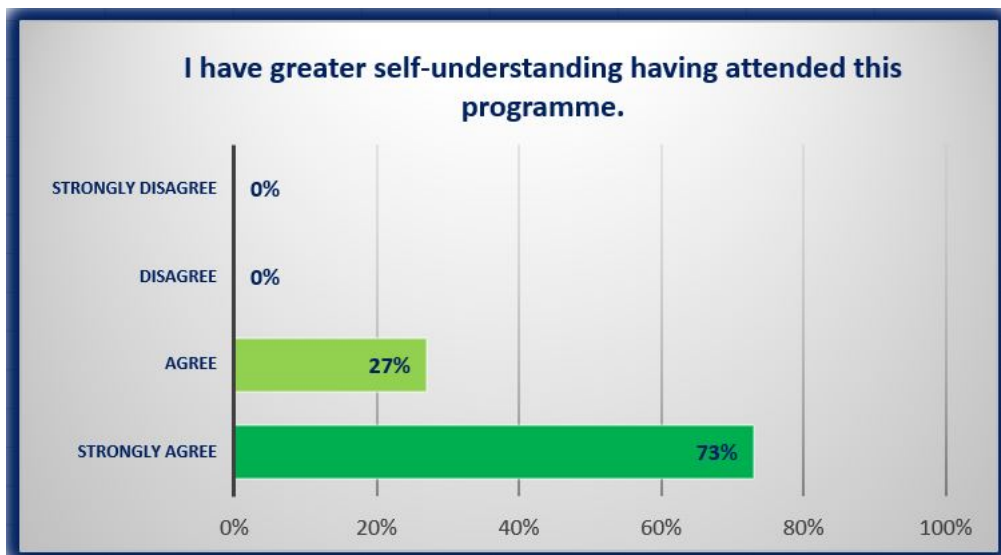
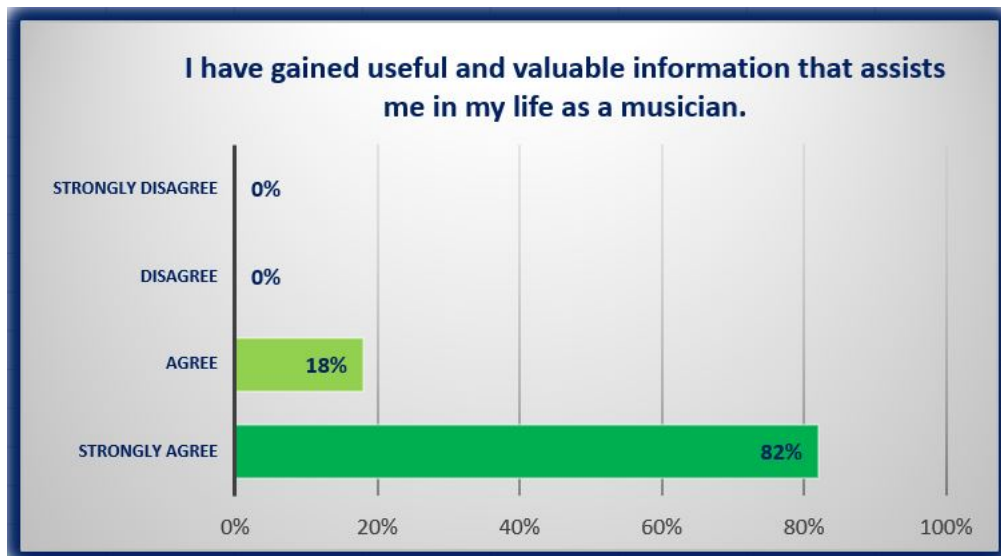
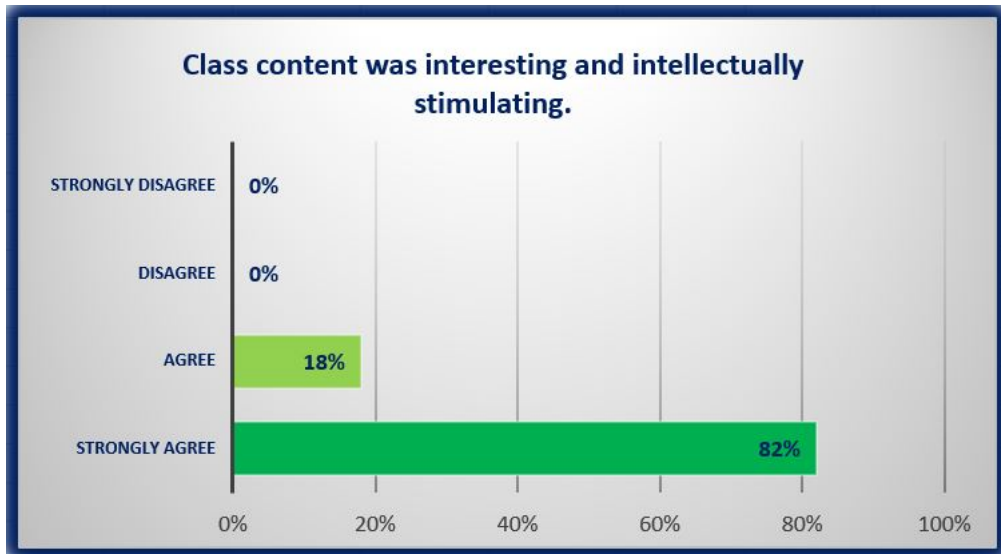


The IBA® Behaviours and Emotions Report used for the Royal Birmingham Conservatoire (RBC) Pilot Programme is a static report which necessitates classroom or one-to-one teaching. This is so the student fully understands the content and does not misinterpret any of the meaning.

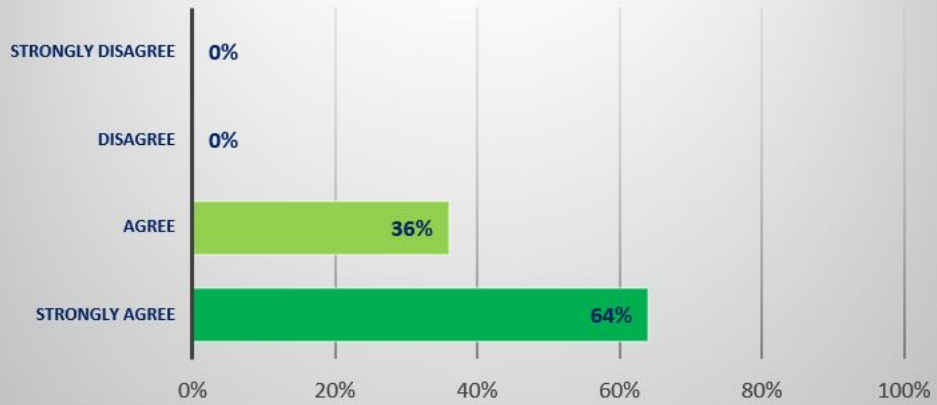
The **itse® Self-Understanding Online Course** is an interactive teaching software package, which includes a significantly more detailed and bespoke narrative coupled with immersive and fun activities designed to embed learning. The advanced nature of the product delivers a greater and richer user experience which can be enjoyed by the student at a time and at a pace to suit them. It has been designed as a standalone online product without the need for external support.

Future participants who attend IBA® Health & Wellbeing programmes will access the **itse® Self-Understanding Online Course**.

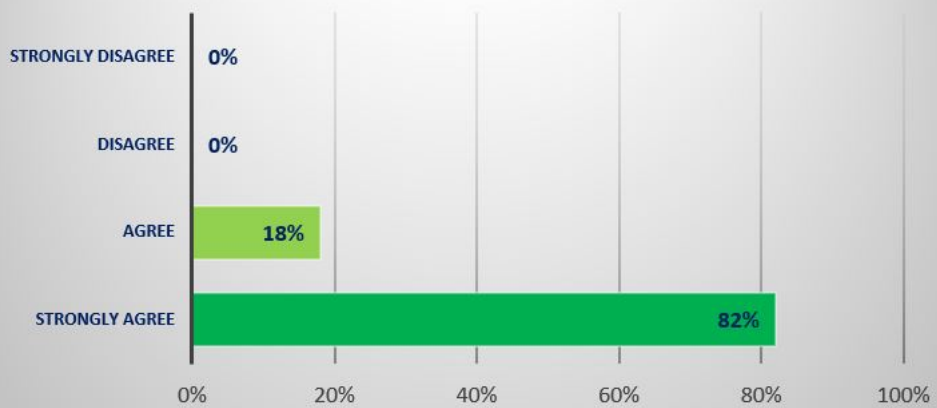
However, while future delivery of this RBC programme will utilise the **itse®** software, as a bespoke specialist programme designed for musicians, the programme will continue to be delivered in a small group classroom setting at the Royal Birmingham Conservatoire.



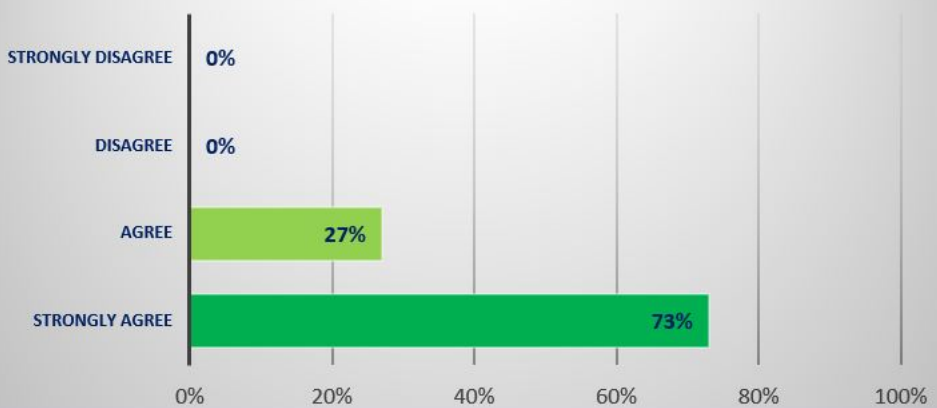
Class content has helped me to increase my confidence and resilience levels.



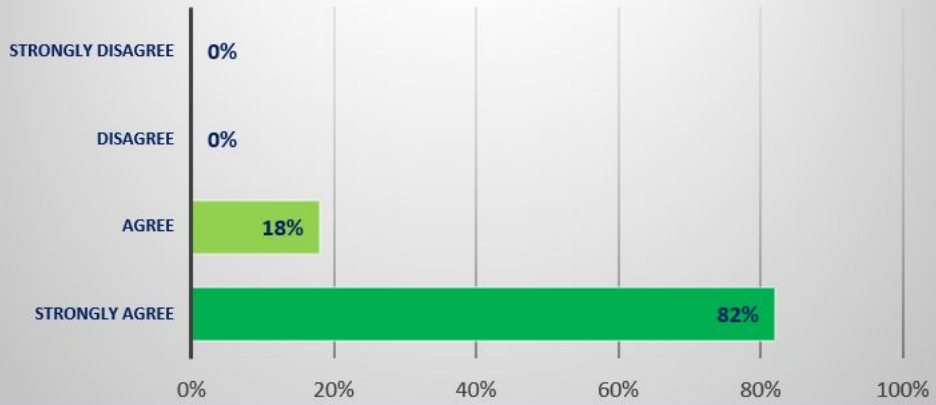
Class content was relevant to me as a musician.



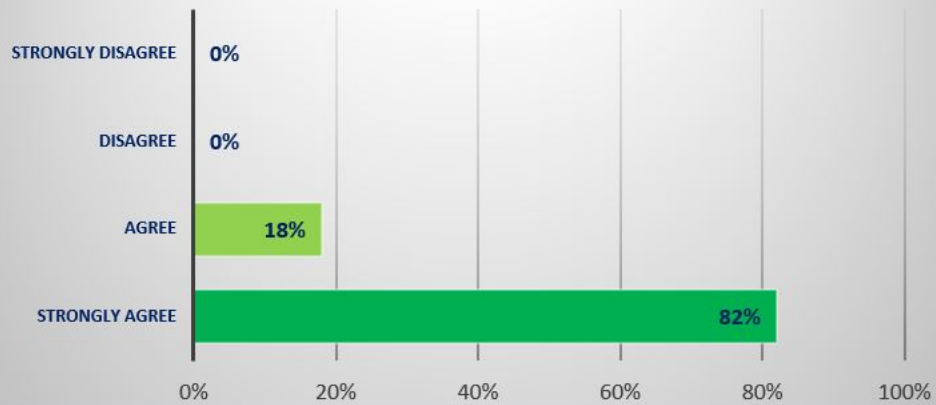
I found my personalised report described me accurately.



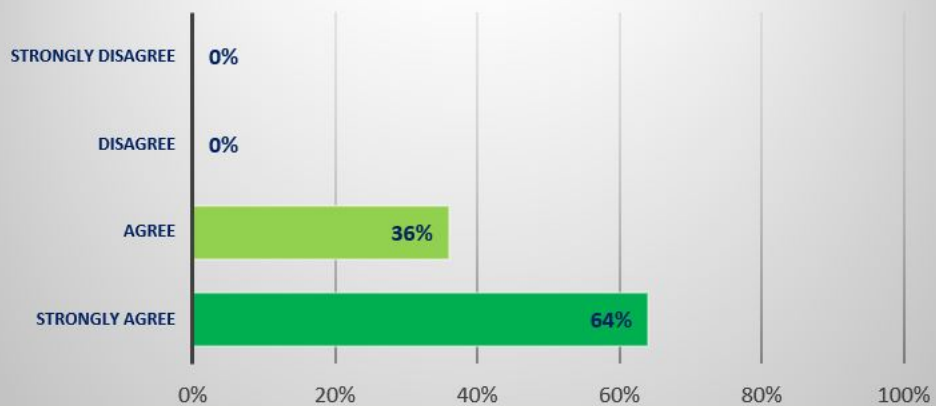
The IBA report has helped me to appreciate my strengths more.

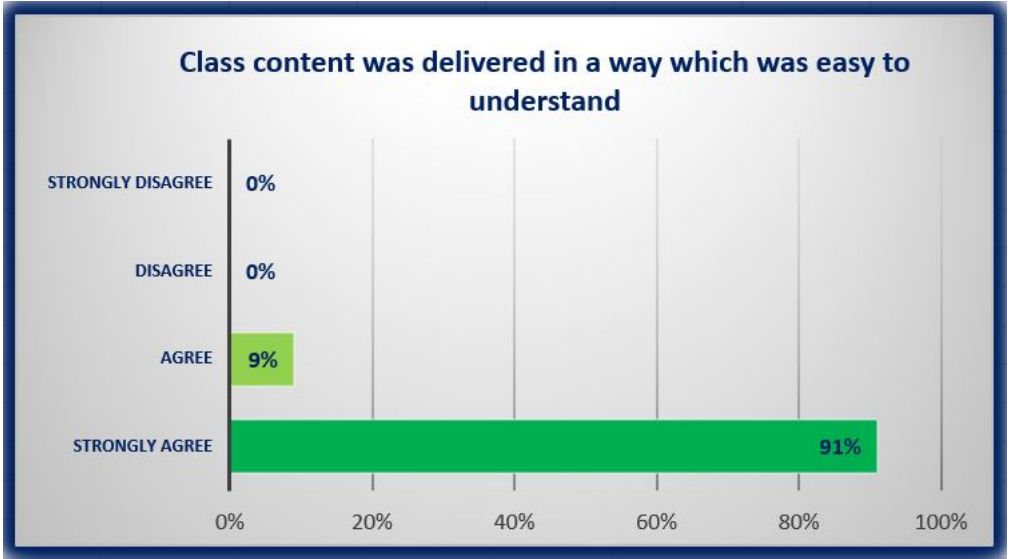
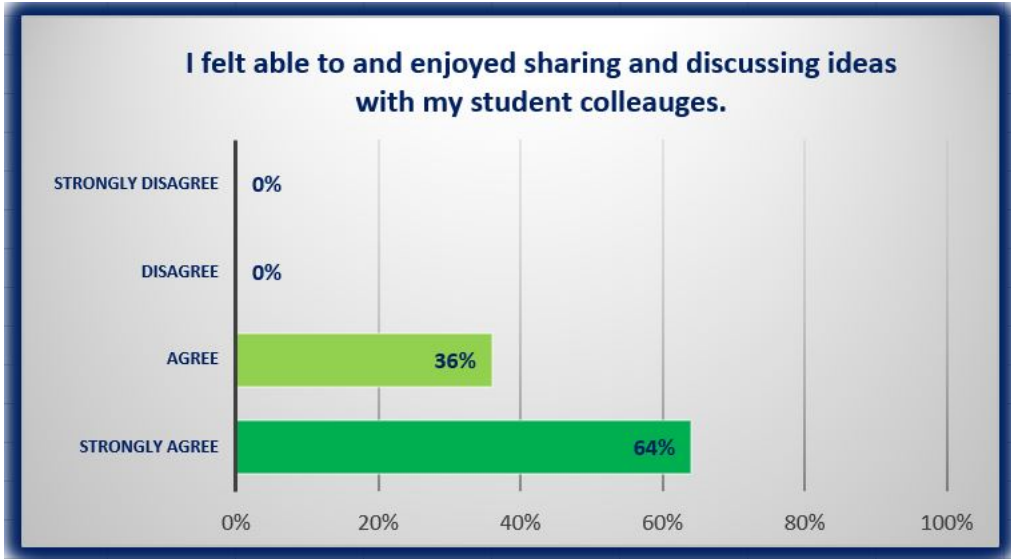
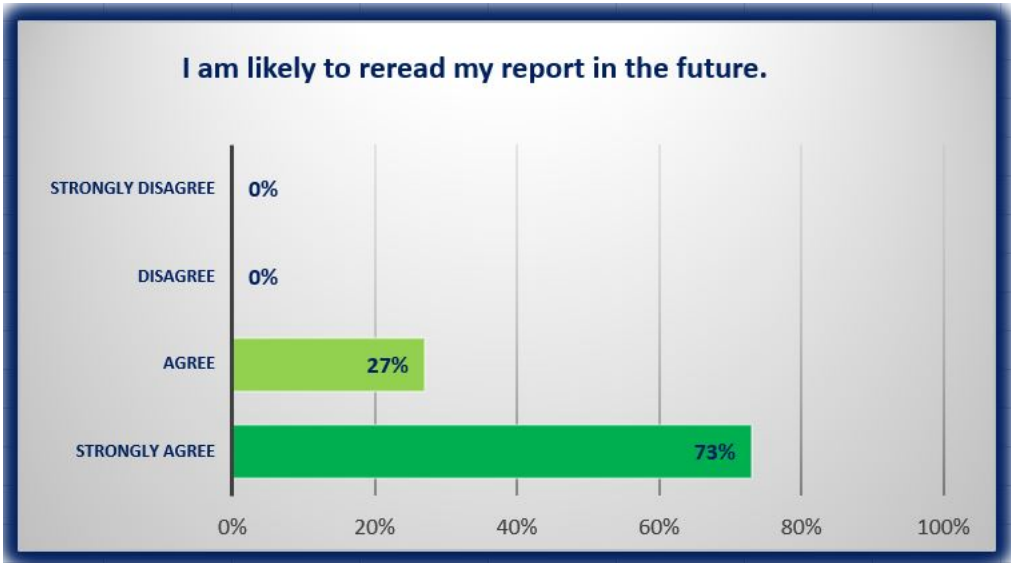


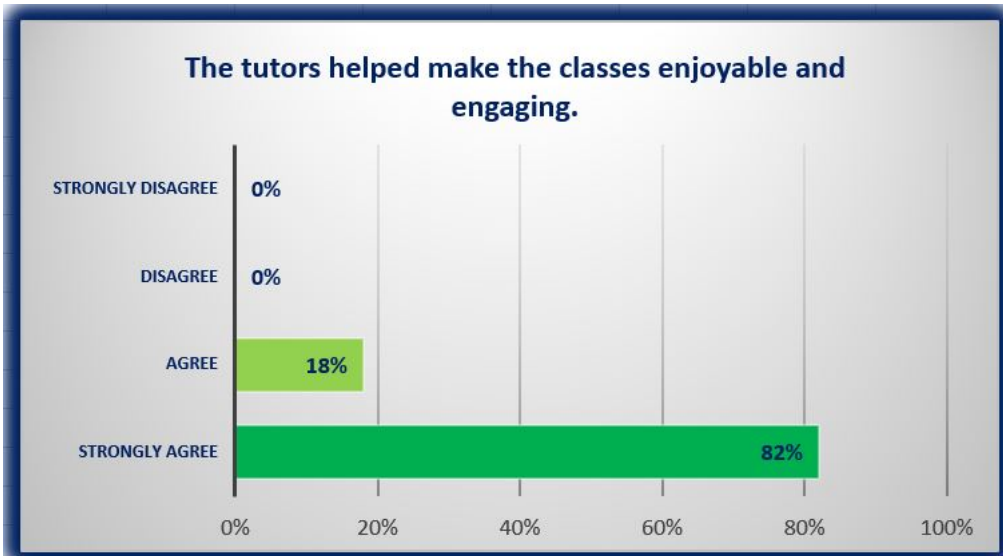
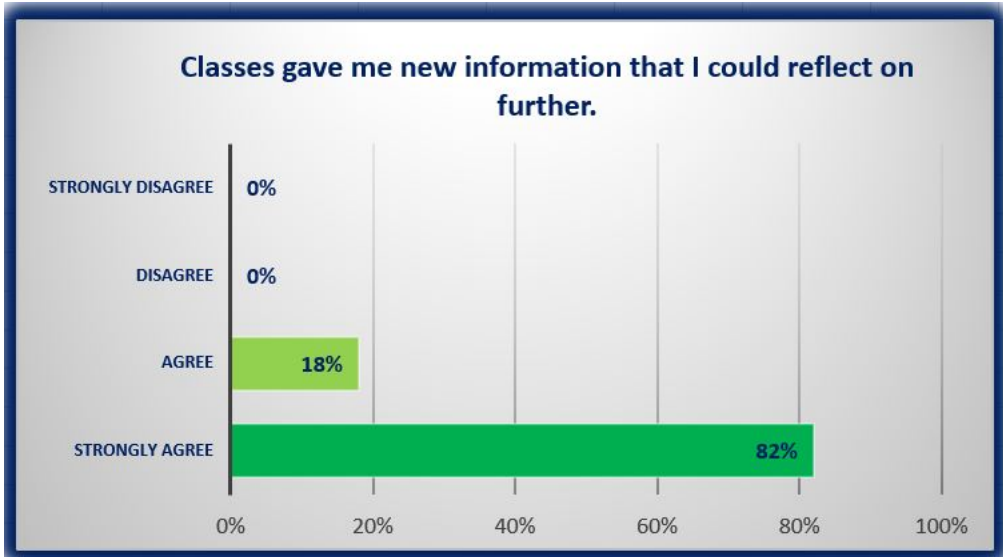
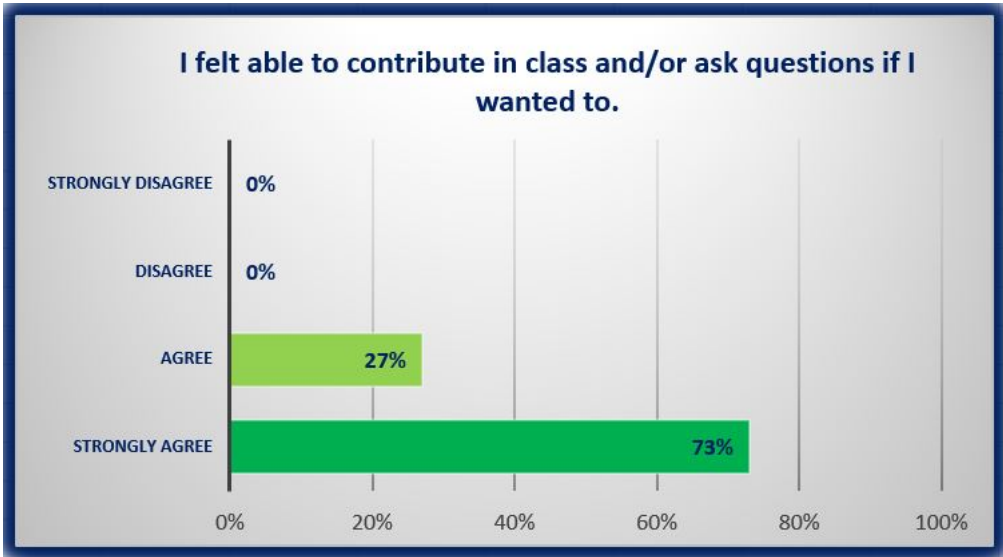
I understand how my strengths, when overplayed can become limitations

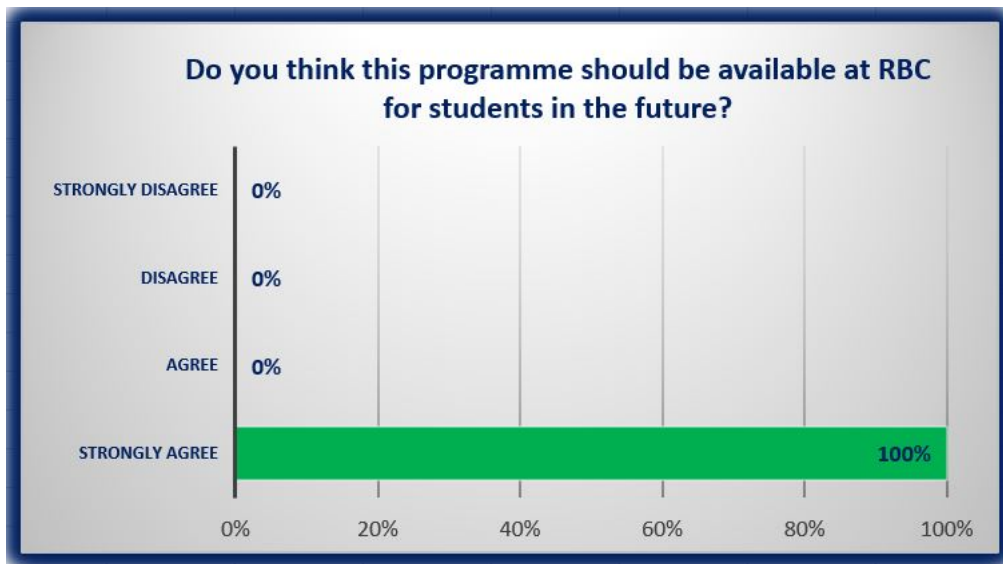


I learnt more about myself from reading the IBA report.









Would you recommend other Conservatoire students joining this programme if it was available in the future? If so, please give your reasons why.

I would strongly recommend this course to other RBC students because it will give them valuable information and advice about them as individuals and will also boost their confidence and self-understanding as musicians.

Yes! I found this experience incredibly revelatory. I was going through a very confusing period, and I think that without attending this program I would be definitely still wrapped in my thoughts and anxiety. I feel better and regenerate after this program, and I am very grateful to have taken part! I hugely recommend it to any RBC students. It does help us understand that we are not alone in this journey and that we all feel the same way!

In my opinion all students at RBC should have the opportunity to engage with the IBA® framework. Understanding yourself is the fastest way to discover yourself and which learning approaches will work for you, also highlighting potential future issues which one can prepare for with the newfound self-understanding provided by the pilot program.

yes, this is a good opportunity to get to know me and learn to get along with the negative emotions in myself

Yes definitely. It is so important to understand ourselves before getting to know other people, which is largely lacking among students. Besides, as a musician, we should all be aware of our distinctiveness so as to be confident of ourselves even we are still learning and progressing which often from our point of view is not good enough, rather solely focusing on how much precision we are lacking or how far we are from certain maestros.

Yes, definitely because it helps you to find strategies to cope with problems/situations you find yourself into as a musician (performing, socializing, teaching different students with different personalities, etc.).

Yes. I would recommend it to help someone learn more about themselves and how to understand other people better.

I would absolutely recommend these sessions. I think most students would benefit from developing their self-understanding in relation to performing whether or not they regularly experience performance anxiety.

Yes, I would recommend other students to join the sessions. It will be helpful for them to look at themselves and others as individuals.

Yes. It was very reassuring to speak to other people who have similar HICO domains, and to also understand why I may react to something differently than someone else.

Great understanding of psychology, behaviours and character of oneself.

How have you benefitted, personally, from attending this programme - please list as many points as you would like - these can relate to music or any area of life in general.

Better self-understanding

Clearer idea about how to maximize my productivity and accomplish my goals using my strengths and control my limitations.

Improved self-confidence and motivation

Improved anxiety related to performance

This program helped me understand what I want for myself in life. Before starting it, I was very confused and scared by the future. I didn't know what to do and how. Thanks to Adam and Katharine, I realized that I tend to overthink about events that didn't happen yet and that my perspective about the future is worse than what is in reality. They helped me clear my mind, rebuild my destroyed confidence, and understand my natural self and adapted self.

I have benefited enormously from this pilot program both professionally and personally, here is a list of the most important benefits but by no means exhaustive as the benefits compound each other and multiply in an exponential manner as time goes on, as one learns more about themselves and the framework.

-Allowed me to realise I wasn't performing in my natural self, consciously change this, and be forever changed as a performer on stage which was noted by tutors and peers with overwhelming positive feedback

-Increased resilience and an objective process for dealing with critique and comment from peers, avoiding conflict and bad feeling

-Allowed me to reframe many personal roundabouts from the past and understand why they were roundabouts and how to process them. Understanding why a life event was a roundabout is essential for "putting it to bed" and moving forward

-Solidified my motivations and reasons for being a musician which can be drawn upon as a great wealth of inspiration when tackling stressful periods professionally. Having a concrete "why" provides a resilient mental foundation on which to grow and develop

The relaxation of body and mind, whether for performance or life, is very helpful, I became more confident, and this also helped me play on stage. I started to learn to put myself in a comfortable environment or mood as much as possible, without blaming myself too much, and also to think not to worry too much about what will happen in the future, everything is essence and present. Let go of all the anxieties and worries, will find that every day is special, there may be special surprises and happiness or even something not good, but they are all special. The day that has passed and will never come back, live in the moment.

The most beneficial learning is the report - by realising my personal HICO domain and the WORLDS score, it helps me understand lots of myth which I have long been self-questioning myself (e.g. why I panic whenever things are new or happen the first time etc). By understanding myself, I gradually gain the lenses to scope on people around me, understanding why certain people react in certain way and to reflect/analyse my feelings and reactions, so as to find a better way to cope or interact.

Understand my emotions better (key emotions and how I can deal with them)

I know my which of the worlds give me a break and what I can do to accelerate my process/thinking

Started to work out a performance preparation plan now that I know what is important for me (worked very well on my recital)

4 rooms really helped find me to find more balance

still have to work on my socializing skills but now I know how I can improve them/adapt

Recognising current roundabouts.

Feeling more confident about how I react to situations knowing that it's a normal reaction.

The benefits from this course were more than I'd even hoped for when I heard of the course. Of course, there were many helpful discussions and suggestions for managing performance anxiety and this was my main interest initially, but I was surprised at how the in depth focus on self-understanding more generally was linked to this. I now feel that I understand the roots of my performance anxiety and the reasons why I experience it as I do in the context of my IBA report, and therefore in the context of the rest of my personality and life. This has allowed me to gain a more objective point of view which has helped me to see solutions and new approaches. My self-confidence increased through discussions with other musicians on the course which helped me to realise that the nerves I experience around performing are by no means unique to me and that they are not something which I should be frustrated at myself for experiencing. I also find myself calmer in disagreements as I have an understanding of the behavioural needs of others and myself and so don't react so much when I encounter someone who has a different response to a situation than my own. I have also found that mentally I have gained objectivity. I am more able to reflect on my feelings, in light of my IBA report and ask myself, "why am I feeling this way about this situation?" and so feel less controlled by my feelings and reactions to situations.

Sessions were very interesting. The reports created more insight within me and while being in class with others, I saw how diverse and unique everyone's character is.

Performance Anxiety techniques
Reassurance in my self-understanding
Recognising current 'roundabouts'

Understanding of myself and how specific parts of my character affect my relationship with music/ my career
Understanding of how some people cope differently than others with a variety of issues that I deal during my music career such as: competition, feedback, perfectionism, performance anxiety
Adding tools to my knowledge that help improve my well-being and confidence

What were the best features of the RBC/IBA® Health and Wellbeing classes?

Clear structure and easy to understand
Katharine and Adam were really engaged in all the topics they covered
Friendly and supportive environment
Fun sessions
One to one session was extremely helpful
The course was really well balanced and musician issues were covered.

The best part of this program is that you receive a HICO graph about yourself. Fully detailed and very accurate. I enjoyed the fact that every session is focused on your needs, your personal issues, and that both Adam and Katharine are extremely caring and concerned about your problems. I felt understood and listened to in every session!

Exploring human behaviour on a personal level in a small group setting was fantastic, meeting someone with almost identical HICO domains and then understanding why we clicked the way we did was awe inspiring. Having such a wide variety of students BMus and MMus was great and allowed interaction between students that wouldn't have naturally worked together.

Having had a mild interest in psychology and human behaviour before hand this program was a perfect way to explore my interest and have it related directly to myself and my area of expertise and study.

Most importantly the self understanding gained will only grow following this program and will serve as an invaluable resource throughout my personal and professional life.

Real, direct, and effective

Honestly, Adam's laughter still lingers in my mind while writing this feedback form! Also the discussion and sort of guessing game (of Adam and Katharine's HICO score) spiced up the sessions and it was really interesting to chat with other students from different year or with different personalities - hearing people sharing ideas from different point of views or with different experiences.

Having this very open and friendly atmosphere (totally different as all the normal academic classes)
Friendly atmosphere, group discussions.

The friendly and relaxed atmosphere combined with Katharine and Adam's expertise. Also, the participation of students of different years and instruments was really great and quite an unusual experience, particularly this year because of COVID.

I would say that it was great to see Both Adam and Katharine being so friendly and supportive. They were very much charged into the process and always ready to help. I think, this is the best feature, when you see that someone do cares to be helpful for you.

Friendly atmosphere, everybody wanted to be there so everyone was engaged.

Booklet with a summary of each topic and pages to fill in

Snacks were a bonus :)

The personalised reports and their analysis

Are there any additional topics you would have liked to cover in the classes? If so, what are these topics?

I would maybe recommend including how to deal with job interviews and maybe public speech confidence?

I think the program succeeded in cover as many topics as possible. I feel very satisfied!

The topics covered were fantastic, in a perfect world it would have been nice to have more sessions to cover everything that was aimed to cover in equal detail.

I think the course is well arranged

I think everything covered is quite thorough but if this programme could have start earlier and last longer to dig deeper would be more helpful.

I would have been interested in getting a deeper insight in performance anxiety, not for me personally but to understand how I might help others (future student,...) to deal with theirs.

No.

I felt that the topics covered were really relevant and concise. However, it may have been beneficial to have one or two more sessions to cover the same material as often the time ran short because of so much great detail!

I think topics were very well chosen.

Maybe how to deal with a bad performance?

The more tools the better- more things to do in our own time/ in the future

Please do let us have any additional feedback on your personal experience, how the classes could be improved and/or any further specific value they have added to you.

I thought that the classes were extremely valuable and well presented. I felt that sometimes we ran out of time to cover all the topics in the session. Maybe better time management would be helpful.

And thank you for the chocolate! :)

I think it was perfect already! I won't change anything. I would add more sessions whether possible. It was very useful for me, and I think that having and program that can last the whole year would be nice in terms of feeling supported, understood, and not alone!

But apart from this, it's an amazing program, and I'm grateful to have taken part!

Thank you, Adam and Katharine!

The online classes worked very well, however in person was so much better and I strongly believe this kind of content is best delivered in person.

The book recommendations were fantastic, Madeline Brusser's book should be on every musicians book shelf.

I'd just like to say a huge thank you for the opportunity to be part of this program and for all the time and effort Adam and Katharine have poured into this pilot program. I have enjoyed every single moment!

The course is conducted in a relaxed and pleasant atmosphere, we don't have to worry about anything

By any chance, I'd love to carry on this programme, for understanding ourselves is not a one time thing but a life-long lesson. I appreciate everything informative and fun Adam and Katharine prepared for us, and I am more than grateful for having joined in the sessions especially before I graduate from conservatoire. Thank you both really much! If there's any way we can still partake the sessions or research in the future, please do let me/us know! (:

I really liked the little group activities so definitely keep those or have even more (if there is enough time) of them as you also get in touch with the other participants and they add a different perspective on the topics.

It would have been useful for the performance anxiety session to be earlier in the programme, as I would have liked to have tried some of the techniques in practice performances.

I am really grateful that this programme was offered to me, and will certainly use the resources going forward. It has given me lots to reflect on going forward and many techniques which will take me many performances and experimenting to try. I feel that this course has given me more hope for my ability to perform in the future and made the process of performance preparation much more enjoyable. It has also helped me to understand myself as a musician in a more holistic way, in terms of the four rooms, and in the connection between myself as a person, a practising musician and a performing musician in a way that I haven't experienced before. Thank you Katharine and Adam!

I hope this programme will continue taking place in the future and would be great if there will be possibilities to have just in person classes. It is different from online, even though both were interesting. I can say that "chocolate interval" in the middle was great! :) Would be encouraging if in the final session will be the concert (as I think was last year). Good luck!

I think I would have preferred the discussion on performance preparation to be earlier in the programme, as it was too close to my recital for me to comfortably try out performance anxiety techniques, but I understand Covid had an impact on the timing this year!

I loved the classes , the material and the tutors' presentations

Have you tried any of the techniques or suggestions covered in the programme? If so, please give further info about the outcome.

I have gathered a lot of useful information about my report and am trying to be more self-aware about my behaviour in both normal and stressful circumstances. Observing my behaviour has helped me control any negative feelings and actions that might affect my wellbeing.

Before my final recital, I tried the superhero position and I boosted my confidence by truly believing in my capacity! It helped! I made some mistakes, but I felt in control of everything all the time, and I wasn't anxious at all. I manage to enjoy my performance very much and afterward, I felt satisfied. Before joining this program, I was doubting myself as a performer, I thought that there was no point to play, that I wasn't good enough, and that I would never be good. But after it, I am kinder and positive towards my skills as a performer. I redefined my needs and rethought my goals in a more realistic way!

Understanding my WORLDS score has been instrumental in helping me organise and process my mind. I now regularly type or write to organise my thoughts and plans. I have found this especially useful at night time, as someone who has had issues with sleep in the past if I find myself unable to clear a thought or a series of events from my mind as I go to sleep, getting up, writing for 5 minutes then returning to bed with a decluttered and calm mind is very effective for going to sleep.

When I play on the stage, imagine all the comfortable places - imagine playing the piano at home and in the piano room, not worrying about the audience's reaction, only caring about my feeling. This really works.

I did kind of plan out my hours before my final recital, making sure everything is all set and my physical and mental state is calm and ready before the big moment. I used to think wanting to be alone and seeing nobody was weird but actually that's crucial to maintain my harmony (as it shown as my high domain) so as to really focus on myself staying calm. Another thing is by understanding different people has different way to interact with people/tasks, I began to identify how certain people are responding in such way which is largely resulted from their certain domain, hence I can blame myself less but be more conscious and chose a better way to react (e.g. there was one day stuck on the train because there's a bomb found nearby the track, I was calmer than ever which I unexpectedly was able to analyse the panicked train staff who couldn't explain what we passengers should do and then a passenger perhaps with high I yelling at him trying to calm him down which obviously was not ideal but made the staff even more nervous and quickly walked away. During that incident, I realised how powerful to have understood myself so as to scope onto others.

4 rooms - I always did lots of sport but when I went to uni I couldn't do as much and because of this technique I realized that this is one of the reasons why I might have felt not totally balanced (I started doing more again and generally felt better)

Adapting when being around some of my friends (because I am normally not a very social person) and trying to engage more, it worked well so far but I have to get into it even more
performance preparation - based on my pretty accurate personality test I tried to be my natural self during the days before my performance and it really helped me (obviously have to try it out more often)

I set a routine two weeks before my recital and did a run-through of my programme at the time of my recital almost everyday - and it was really helpful on the day of my recital.

I tried many of the techniques suggested in my recital, which went well. The sessions allowed me to realise that owing to my high C domain, I have a strong tendency to overthink tiny details in the days before and hours before a performance. I tried minimal practise the day before and only a warm up on the day, avoiding over-practising and even avoiding over practising mentally. This was massively helpful. In the past, I felt that if I didn't try to micro control everything and practise obsessively the day of and before that something would go wrong, but the programme allowed me to realise that I could take a more relaxed and calm approach of trusting in all the work I had put in to that point. I also used the image of being 'in a bubble' onstage, as well as the metaphor of the pink elephant (distraction to prevent over thinking one aspect of performance such as memory etc.) I also decided to have a friend film my performance in order to fulfil the 'friend' category of the four F's. This was really helpful in making me feel more comfortable on stage.

I have used techniques in practising as well which have been really helpful. I now record myself daily if possible in 'performance mode' and I do this at a random and unplanned moment during my practise. This has helped me to practise my mental process of performing, and is surprisingly nerve wracking!

I am also more aware in my practise of which of the four rooms I am inhabiting, and try to be in each mental, physical, emotional and spiritual 'rooms,' each day, understanding the value of each. This helps my practise to be more focussed, effective and enjoyable.

For now I have tried one technique: to stand in the position which helps to gain some confidence and stop being nervous before important situations. It is helpful.

Two weeks before my recital I made sure to play through my programme at my recital time every day, to build it into my routine. This reduced my nerves for the actual performance, and I felt more relaxed in my recital.

Yes, i've tried the four rooms and a few other tools, the outcome is having more balanced everyday life and better concentration

Did you experience any significant challenges in relation to attending the classes or completing the programme? If so, please give any further information.

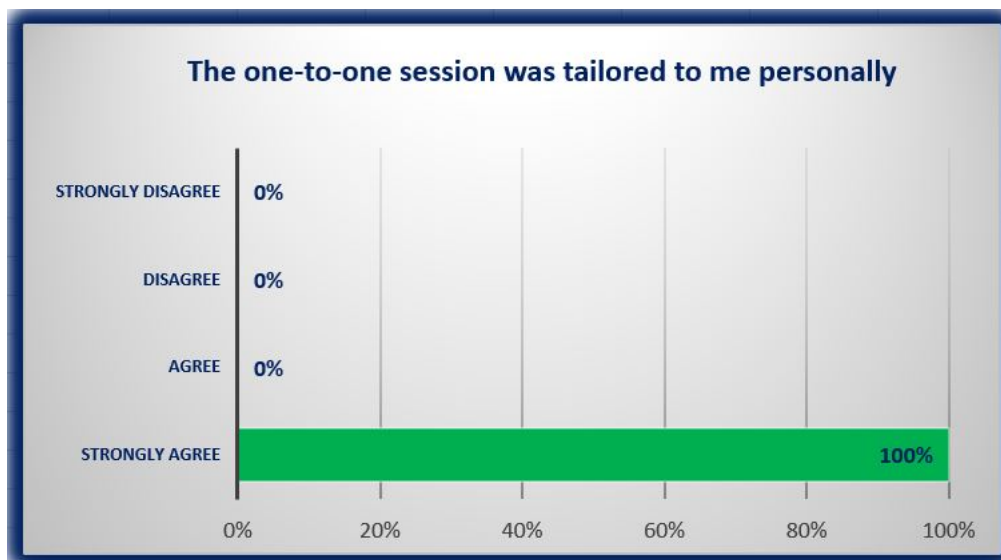
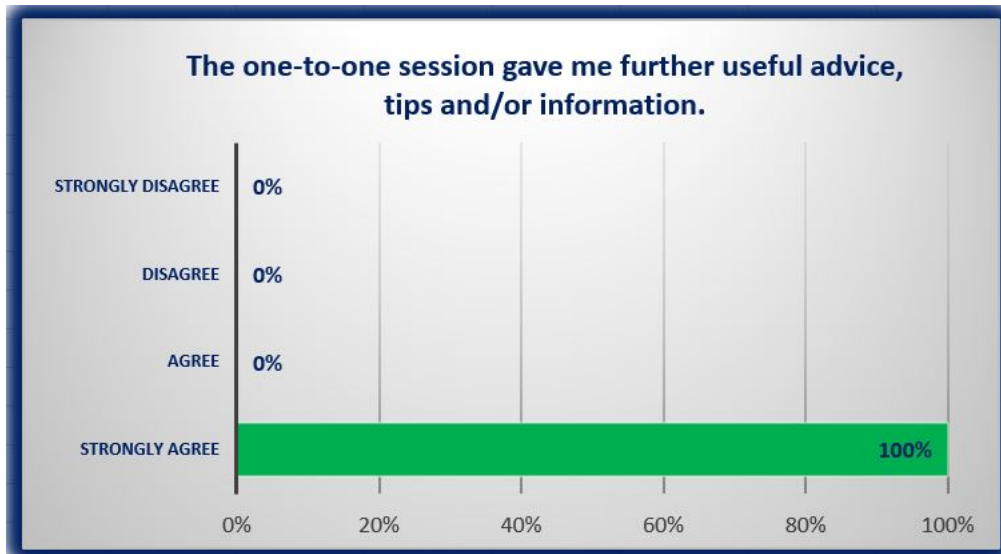
No. I enjoyed every session and I was always looking forward to attending the next one. I wished we had more! I experienced a great sense of vulnerability in myself. It's hard for me to open up about my issues and thoughts, but in every session, I felt extremely comfortable sharing. I am a very emotional person and I usually press all my feelings inside me. But during every session, I felt always deeply moved and emotionally involved!
It was a great experience!

I faced no challenges in attending and completing the course. Organisation was excellent making the classes very accessible

No, everything is going well

Not at all. But in reverse, I am so looking forward to the sessions every week! So even I have classes or agenda before, still try to spare time attending the lessons!

I didn't have any challenges to attend classes and complete the programme.



Statement of Funding

The student sessions and associated costs for room booking to facilitate the pilot programme were funded by the Royal Birmingham Conservatoire.

The costs to enable students to answer the IBA® Behaviours and Emotions questionnaire was funded by Hillcroft House Research Hub Limited.

The design and production of this report was funded by Hillcroft House Research Hub Limited.