

## AFTER-SCHOOL MUSICAL TRAINING FOR STUDENTS IN TERTIARY INSTITUTIONS IN NIGERIA: AN EVALUATION OF ESM SUMMER CAMP IN MOUNTAIN TOP UNIVERSITY

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### Introduction

**A**fter-school programme is a common phenomenon in every societal activity for learning. As official training is paramount in every developmental and educational sector, so also After-school engagement is complementary. The programmes that is fixed for students outside the official academic period is conceived from different perspectives of training which are given different names such as ASP-After School Programme, OST-Out of School Time Programme, Catch-up programme etcetera. Stanley, (2011) discusses Meta-analysis of the impact of after-school programs on students reading and mathematics performance. while Durlak.et.al (2010) analyses After-school activities that seek to promote personal and social skills in children and adolescents. After-school straddles so many facets of learning and disciplines, musical practice is not an exemption.

The history of After-school is dated to late 1800s when activities in United States first appear as boys' clubs (Halpern, 2002). Girls were invited to join, thereafter the clubs gave way to hosting centres where people could learn carpentry, art works other centres were playground for other activities. This After-school was later adopted in Nigerian educational system. Today, After-school activities have been

conceptualized for different arm of learning for societal development home and abroad.

Research has found that those students who participate in after-school programs the longest (both in terms of frequencies and durations) make the biggest gains (Goldschmidt et, al. 2007). The need for After-school training in many tertiary institutions in Nigeria is geared by various situations that are rather beyond the control of students, parents and school management. Some of the challenges are; insufficient resources or instruments for all students in category of skill acquisition. Sometimes, lack of funds to pay students school fee causes late resumption whereby the student(s) have a lot to catch up for successful completion of the training for the session. There are several other factors that warrant school to embark on After-school trainings. There are unpredicted omen causing distraction in the society: strike and curfew due to riots or communal clashes interrupt the official academic calendar of schools and schedules of the periods of training becomes shortened. Instructors and lecturers hardly complete the course outline for that session or semester. Other than the above basic factors, some schools enrol their candidates for external assessment and consider After-school as a viable option to complement the knowledge acquired by the students during official hour.

Durlak et.al (2007) opine that 'programmes that used evidence-based skill training approaches were consistently successful in producing multiple benefits for youth, while those that did not use such procedures were not successful in any outcome area... feelings and attitudes, indicators of behavioural adjustment, and school performance'. From this analogy, it would be observed that most of the practical course in music are evident based because of the practical reflection. This corroborates the opinion that After-school music

practices could adopt evident based skills. In the system of adopting After-school programmes in tertiary institutions, while some school earmark on programme as 'catch-up' training for their disadvantaged students to recover their lost grounds, other schools create a separate academic programme to run concurrently with the same time frame of after school hours. Amongst other courses in tertiary institutions, music training is one of those that resume After-school classes because of its practicality. The pedagogical aspect of music training helps the cognitive and the psychomotor of the student at various level of development. Music training after school hence, helps to further develop these various aspects of reasoning and retentiveness of skills.

Consequently, Summer Camp becomes a brand of After-school training at the end of the semester. Some of the factors highlighted above affect many departments in school especially students who study music as their core course or play musical instruments as a general study; they would always need more time for practice and mastery.

The Mountain Top University established an initiative for all its students to learn musical instruments. The initiative is captioned Every Student a Musician (ESM) as part of the extension of the Department of Music in Mountain Top University, the initiative (ESM) as had tremendous impact on the students and the university. The ESM organises Summer Camp as part of the After-school programmes that runs concurrently with other catch-up programmes of the University. This study hereby focuses on ESM Summer Camp in Mountain Top University as a case study of an After-school musical training in tertiary institution.

### **The Problem**

Huang (2008) states that 'One mechanism in which After-school programs influence students' academic achievement is through the

provision of homework assistance' (p.2). In musical practices however, homework assistance might not be effective where the student is disadvantaged with lack of resources such as musical instrument for effective learning after school. This paper considers that music training in tertiary institution goes beyond the limited period provided for learning in class as more time is required for a better understanding of skills taught in class. This lack of continuity either in practice or further study by the students dwindles the expected result in the performance of the student at the end of the session or at the final year.

This is more disadvantageous to students who resume late for lectures at the beginning of academic session. It is also applicable to those who cannot gain access to instrument for practice while at home. This challenge becomes a lacuna to achieving an excellent accomplishment of music studies in schools; consequently, affected students could not really graduate with the best of their ability. After-school musical training such as Summer Camp by ESM in Mountain Top University is considered as a plausible idea to proffer solution.

### **Purpose of the Study**

The purpose of this study is to:

1. provide a retrospective account of ESM Summer Camp in Mountain Top University.
2. assess the impact of ESM Summer Camp training and how it complements the knowledge acquired during periods of instruction in official academic sessions of Mountain Top University.
3. investigate the effectiveness of on-sight and online musical training of ESM in Mountain Top University.
4. propose a model on the effectiveness of online and on-sight music training after school for students.

### **Significance of The Study**

This study will provide opportunities for students to maximize After-school period to recover their lost ground or acquire more skills in music practices. The paper will serve as a resource material for scholars and music students. This study will yield a greater impact in the performance of student before and after graduation as the product of their institutions.

### **Research Questions**

1. What are the retrospective accounts of ESM Summer Camp in Mountain Top University?
2. How does ESM Summer Camp training complement knowledge acquired during period of instruction in official academic sessions of Mountain Top University?
3. How effective are on-sight and online musical training of ESM in Mountain Top University?
4. What mode could describe the effectiveness of online and on-sight music training after school for students?

### **Theoretical Framework**

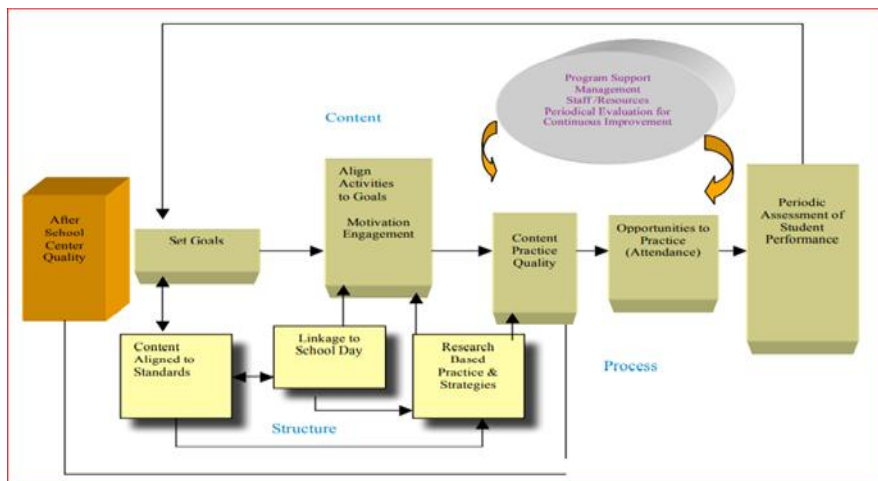
This study hinges on Huang (2008) theoretical logic model. It was propounded as findings from literatures to form basis for the establishment of 13 indicators of success in delivering quality content and maintaining effective functionality in an After-school setting.

The indicators include:

1. Setting of clear goals for content area practice (i.e., literacy, math, science, arts, technology, and homework help).
2. Alignment of research-based activities to achieve goals.
3. Alignment of practice content materials with state standards.
4. Links between practice content activities and day-school activities
5. Use of research-based curriculum and teaching strategies
6. Provision of a positive programme environment.

7. Employment of motivational strategies to engage students in learning
8. Promotion of student engagement (e.g., encouraging meaningful experiences).
9. Effective program management/support/resources (e.g., staff/student ratio, staff educational experience, ongoing evaluation).
10. Provision of opportunities for student practice.
11. Periodic evaluation to check program effectiveness.
12. Periodic assessment to review student progress.
13. Resetting goals according to assessment results.

These 13 indicators were built into a logic model below to guide the validation process of identifying promising and exemplary practices.



### Relevance to the Study

The indicators expressed in the above model are relevant to this theory because of they constitute factors that necessitate quality establishment of a standard After-school programme. Setting of clear

goals for content area practice is the first to consider while setting up After-school program such as Summer Camp for music students. There is also the need to align new musical ideas researched with after-school activities to achieve the set goals. This becomes well defined in alignment of practice content materials with stated for the After-school training. As stated by Huang (2008), there must be a link between practice content activities and day-school activities which would reflect the point of intersection. This also reflects in the purpose of this study.

The use of research-based curriculum and teaching strategies deals with the quality of content that are being taught in musical practices. It is expected to be in synergy with the course outline of the school academic programme. Provision of a positive programme environment. Relates to availability of conducive environment for learning in After-school programmes. There is also the need to employ motivational strategies to engage students in learning; thi, couples with performance opportunities within and outside school help to promote students' achievements as they are constantly engaged meaningful experiences. For a successful After-school training, effective program management/support/resources are important. This includes provision of instruments for training in after-school programme and availability of instructors to engage the students with their educational experience. Periodic evaluation and assessment determine the outcome of After-school training and in turn Provides more opportunities for student practice within and outside school.

### **Music Training in Tertiary Institutions: A Pedagogical Approach**

Music training goes along with its pedagogical approaches; in its broader sense, it is combination of all practical, application oriented as well as scholarly efforts aimed at teaching or giving instructions. Ugo-Onkonkwo (2013) expresses the importance of having a teacher in music

training and any other art related skills, according to him: 'Music, the arts and languages cannot be acquired without a teacher, and the role of the teacher is not only to import information and correct errors but also to record progress, to create enthusiasm and lead the way to the mountain tops (p.32) In this light, Omuku (2017) raises issues on teaching and learning music:

*Issues pertaining to teaching and learning of music cannot be concluded in a day. One needs to continuously reflect on what has been achieved so far by analysing what is really taking place inside and outside of the classroom. (131).*

From the opinion above, music pedagogy has important tasks which include ability, experience, understanding and interpretation of musical knowledge concerned in areas related to a particular field. It is an aspect of music education, teaching, didactics and instruction in music.

From another perspective, music pedagogy is a scholarly reflection and theory formation as applicable to various field. In other words, it is a form of teaching that systematically provides instruction in practical skills with theoretical basis on its application which skills eventually reflects aesthetics. Hence, the aspect of competence of the teacher is paramount in music pedagogy. Onyiuke (2003) expresses opinion about the competence of the music teacher that 'within the music class the teacher should make adequate effort to establish a favourable musical knowledge, understanding, and responsiveness' (p.69). He explains further that the teacher The teacher should provide both stimulating and challenging environment where the student or the learner can explore to achieve his/her objectives.

In the sane line of thought, Omuku (2017) expresses further that the perception of the appropriate music literacy pedagogy is guided by representative views from both sampled African and Western



scholars. This connotes that the literary knowledge of the music instructor or teachers must have been acquired through scholars both Western and African. Instructions and training in music over the years had pluralised to various method and approaches to pedagogy. Its role in music training is indelible either during the school period or After-school training.

### **Methodology**

This research design reflects more of qualitative than quantitative elements. The study adopts the qualitative approach that involves data collection process. It also involved assessment of ESM Summer Camp in retrospect. An introspective view about online and on-sight musical trainings was also carried out via qualitative studies through interviews, observations and rationalisation of the opinion of respondents. The researcher used primary data that were accessible from reliable sources.

### **Sample and Sampling Techniques**

A purposive sampling technique was adopted for the study based on 40 students and 8 instructors and 7 other members of the that came purposefully for the Summer Camp After-school training.

### **Instrument of Data Collection**

interview and questionnaire were developed for unit coordinators and instructors to specifically address questions that were most pertinent to Summer Camp of Every Student a Musician (ESM) in Mountain Top University.

### **Method of Data Collection**

The primary source of data collection for the study are video interview with the students' comments on the impact of the training after the Summer Camp concert. The secondary data included literary materials

that proved relevant to the subject of study such as books, journals, publications, etc. The researcher engaged in observation of the performance of students on both specific and general instruction.

### **Method of Data Analysis**

A statistical representation of the overall information from the interviews and questionnaire was used as a model for effectiveness of After-school musical training to reveal the possible percentage of effectiveness depending on the category of After-school musical training adopted.

### **Every Student a Musician (ESM), Mountain Top University**

The Mountain Top University is situated at Makogi, by MFM Prayer City, Ibafo, Ogun State, Nigeria. The university has established an initiative of musical training captioned 'Every Student a Musician' (ESM). The initiative was established and funded by the chancellor of the University Dr. D.K. Olukoya who is also on the General Overseer of Mountain of Fire and Miracles Ministries worldwide. The 'Every Student a Musician' (ESM) provides ample opportunities for students of the institution to acquire and explore skills on musical instruments. Musical Instruments taught in ESM-Mountain Top University are divided to four (4) instrumental units namely:

**SAXOPHONE:** Soprano, Alto, Tenor and Baritone Saxophone

**GUITAR:** Lead and Bass Guitar

**PIANO:** Clavichords/Piano, Organ and Accordion

**ORCHESTRA:**

**Strings:** Violin, Viola, Cello, Double bass

**Woodwind:** Flute and Clarinet

**Brass:** Trumpet, Trombone, French Horn, Euphonium

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The above instruments do not include traditional African instrument of the music department used for African instrumental ensemble. The rationale for choosing the above instrument in ESM training was based on the choices of students at the inception of the training. Besides, each instrument listed above constitutes the most significant instruments in their categories and they are common in various churches and bands.

## MOUNTAIN TOP UNIVERSITY EVERY STUDENT A MUSICIAN (ESM)



The ESM course outline cuts across training on various musical instruments at introductory, intermediate and advanced level; indoor and public performance alongside with music entrepreneurial skills are introduced after 300 level. The ESM is an initiative that enables students secure additional source of income through playing of musical instruments outside their major career. The point of dichotomy between this initiative and the department of music is that ESM adopts more of a practical training session with rudimentary knowledge of music theory and general musicianship. These are necessary for every student of the University to master their musical instruments. The department of music however leverages on core courses in music like other departments of music across tertiary institutions in Nigeria. The department of music provides in-depth knowledge in the study of

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music for students who choose music as their main course. Other students of the University, from various departments graduate with degree in their various courses and still retain the knowledge of musical instrument acquired from ESM.



### **ESM Summer Camp**

The ESM Summer Camp is an After-school programme for the students of Mountain Top University who wish to acquire and explore more musical skills on their instruments beyond classroom experience. It exists concurrently with other catch-up programmes of the University after second semester during the long period holiday. The Summer Camp becomes helpful to disadvantaged students who resumes the school session late, probably due to lack of fund to pay school fees. Some students who got admission late also enjoy the opportunity to catch up the lost grounds in the instrumental training. There are other students who participate not to catch -up their missed classes but to acquire more skills to what they already know.

### **ESM Summer Camp 2018 in Retrospect**

In 2018, the ESM Summer Camp was an intensive musical training which lasted for 3 weeks from 3<sup>rd</sup> to 22<sup>nd</sup> September, 2018. This was during the long vacation after the second semester examination. The students were allowed to go home for two weeks after which interested students came back for After-school Summer Camp. The return of students to school for Summer Camp yielded a tremendous result in the end. However, some students were willing and were not able to attend due to proximity as they could not return because of the cost to 'fly in' for the training and 'fly' back home later to prepare for resumption. The training was scheduled for Monday to Fridays as days of instruction while Saturdays were earmarked for personal and private practices amongst individual students and their colleagues. During the ESM Summer Camp, the students have access to musical instruments amidst of varieties in the custody of the University.

### **Analysis of Reports**

There were 40 students and other unit coordinators and administrative workforce that ensured the smooth running of the training. The instructors on training and the unit coordinator carried out pilot study using this edition of the ESM Summer Camp. The ESM Summer Camp After-school training 2018 was structured as revision to some categories of students who have not mastered what was taught in class during official school hour. Meanwhile, there was another category who did not resume early was a catch-up training. The third category of participants were student who wanted to acquire more knowledge and explore beyond what they know already. In this wise, the classes were sectionalized.

### **First week of training**

The first week of the training was generally revision of the instructions taught in the class during official academic session. In this

first week the revision classes were based on the course outline of each level. This first week of the training was a bedrock for subsequent classes.

### Second week of training

In the second week of training, some students continued revision as they could not assimilate at the same level with the others, meanwhile other students proceeded to learning new skills. It was noted that few of the students that had prior knowledge of musical instrument performed better and assimilated faster. However, certain students across instrumental classes also performed and responded excellently in class despite their fresh encounter with musical instruments for the first time on campus.

### Third week of training

This was the week where participants were tutored to attempt pieces and songs to perform at the end of the Summer Camp training for the year. The third week training occasionally required that the students converge to perform certain pieces together which are arranged to accommodate most of the instruments in ESM. There were also solo performances and duets assigned to individuals and colleagues according to their abilities.

### **Summer Camp 2018 Mini Concert**

This marked the last day of the After-school training for the year. The concert held to showcase individuals and groups of students performing together. Participating students express their happiness for the competition. The former HOD Music Department Dr. Ayo Oluranti chaired the occasion and expressed his satisfaction about the students' performance and the uniqueness of the initiative ESM to Mountain Top University. Instructors contributed their opinion on the

need for continuity of summer camp as a lee way to help out students that are disadvantages in ESM practices.

## Evaluation

It was confirmed that the ESM Summer Camp training 2018 held approximately 5 hours training with 1hour break intercepting as relief, rest or lunch period for students and instructors. This period of instruction is calculated for 15 working days in 3 weeks which resulted in  $5 \times 15 = 75$ hours in approximation. If 75 hours is spent in After-school Summer Camp, there is the need to find out how many hours of training do the students have to train in the semester. If semester activities run for about 14 weeks with or without assessment period, it means ESM has instructed students for 28hours in a semester. This estimation excludes the time allotted for students to sign in and out their musical instrument from the store. If 28 hours of training holds in a semester, in two semesters 56 hours of training holds in official academic section of ESM in order to compare and contrast the period of training. The Summer Camp spends more time equivalent to 19hrs of practice compared to the original calendar of school.

The complementarity of ESM Summer Camp After-school with regular academic programme is revealed as the Summer Camp bridges the gap providing knowledge to those who were not updated in ESM training activities. The ESM Summer Camp also complements the performance of students by providing more time to practice and master what has been taught previously during official academic session. It is worthy of note that most of the best student in ESM training at the final year level are students who have participated in Summer Camp. The reports from focus group and dialogue with students affirmed that long-term holiday is considered better than short time holiday after first semester because of the time of entry and departure to destinations before official resumption is short. Daily after school training is

considered an individualistic activity after school. However, certain population of students on campus do not have their personal instrument for daily practices after school but depend on the instrument provided by the school which could only be available during school hours.

### **ESM On-Sight and Online Musical Training: A Comparison**

Every Student a Musician (ESM) carried out on-sight musical training with the students of Mountain Top University from inception until the pandemic lockdown when many institutions were subjected to online training. The online training approach to teaching musical instruments reveal disjointedness of students and instructors on the virtual ground although it gives impression in individuals' imagination that the class is together. The on-sight training provides the following to the system of training in ESM.

1. Instructions in on-sight training are easily communicated with physical demonstration where necessary.
2. On-sight training helps the ESM to properly monitor the assessment of students physically during examination without depending on network,
3. On-sight training helps to monitor authenticity of performance of students unlike virtual.
4. On-sight training also allows instructors to carry out jury performance assessment instead of asking students to send the recordings of their works for assessments.
5. On-sight training allows connectivity, togetherness and direct impact amongst students during demonstration in class activities.

### **ESM Online Training -Merits**

1. It helps to navigate through various media files which can explain instruction with different approaches.



2. It helps collation of information and data files for students' personal practices.
3. It allows instructor to teach anywhere in the world with no regard to proximity.
4. ESM online training reduces stress of movement or transit. Most times, the amount spent on data is minimal compared to moving to campus for training.
5. Online training gives room to explore many opportunities to access more materials for training.

Since the end pandemic lockdown, many tertiary institutions especially in Nigeria began to resume their on-sight classes gradually while some still practiced both online and on-sight. Some After-school programmes, due to logistics have not commenced physically but still maintain online training. The resultant effect of online After-school training might not have a dwindling effect on some courses, especially the theories and histories. In teaching of musical instruments and its performance, on-sight training has always been preferable for easy impartation of skills which might take less period of time to demonstrate and explain to the students unlike training virtual class that is unpredictable due to network fluctuations. Teaching practical courses online has proven to be effective with high degree of technology. However, practice and performance by nature are physical and not virtual; this is aspect of physical contact is an attribute of man that might keep returning some practical courses, such as music, to physical training despite the advancement in technology.

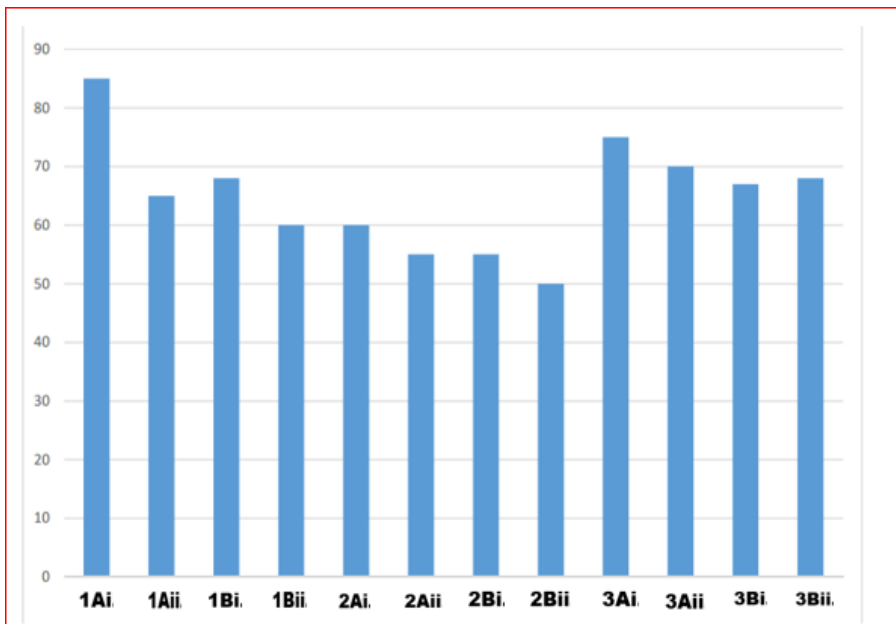
### **Proposed Model for Effectiveness of AfterSchool Musical Training**

A more content focused model was developed to provide statistical evaluation of the effectiveness of After-school online and on-sight musical training. This model expresses the chances of possibilities in an individual perception and adoption of After-school training.

Individuals, class or group of students may be classified into any of the categories of After-school musical training depending on:

1. time available for training after-school
2. availability of instrument for training after school
3. online or on-sight training facilities available after school.
4. daily after-school hours, short-term and long-term holiday training as the case may be.

### EFFECTIVENESS OF AFTER-SCHOOL MUSICAL TRAINING



**KEY:**

**1Ai. Daily After-school, Consistent -On-sight**

**1Aii. Daily After-school, Non- Consistent -On -sight**

**1Bi. Daily After-school, Consistent -Online**

**1Bii. Daily After-school, Non-consistent -Online**

**2Ai. Short-term holiday, After-school Consistent -On-sight**

**2Aii. Short-term holiday, After-school Non-consistent -On-sight**

**2Bi. Short-term holiday, After-school Consistent -Online**

**2Bii. Short-term holiday, After-school Non-consistent -Online**

**3Ai. Long-term holiday, After-school Consistent -On-sight**

**3Aii. Long-term holiday, After-school Non-consistent -On-sight**

**3Bi. Long-term holiday, After-school Consistent -Online**

**3Bii. Long-term holiday, After-school Non-consistent -Online**

**After-School Training: 'On-sight and Online'**

In the above statistical model, 1Ai, 1Aii, 1Bi and 1Bii stand for category of students in tertiary institution who adopt daily refreshers training or exercise on their musical instrument or any music practice. This is further divided to On-sight (1Ai, 1Aii) and Online (1Bi, 1Bii). In each category there are consistent and non-consistent students in their mode of training chosen after school. The daily-after-school music training that is consistent in on-sight category seems the most effective as the improvement remains gradual and progressive because the student practices physically and regularly. The 'online-daily' for after-school training has a level of sustainability but highly dependent on factors that control virtual ground such as network and data. This determines how effective the training could be but could not be as much as effective as the category of on-sight training that is consistent as indicated above. There is also a category of short-term holiday intensive musical training which may hold within the short break between the first and second semester, this also has its level of effectiveness. Some of such training after school could be consistent

or not depending on the factors that surround the students, instructors or lecturer and the institution. Several factors can also determine the consistency. The third category is the long-term after school of which the ESM Summer camp is used as a case study. The statistics above represents the effectiveness of After -school music training which reflects in the performance of the students.

### **Summary and Conclusion**

Music training requires consistency and time for practice and performance. Academic sessions in tertiary institution holds for about 14 weeks in a semester calendar. The gap between the two semesters is a short-term break for students to remain in their home temporarily while the school management can collate the result for the semester. Among other factors that interrupt academic session is strike, public holidays and communal clashes leading to curfew. Every Student a Musician (ESM), an initiative in Mountain Top University embraces teaching of every student a musical instrument. The need for further training towards mastery and recover lost ground instigated the ESM Summer Camp. The maiden edition in 2018 was the focus of this study considered from various perspectives, evaluation was drawn from a wider scope of After-school music training considering online and on-sight; daily, short-term and long-term. This model developed for this study indicates the effectiveness of the categories of after school training to consistent and non-consistent students. The graphical representation shows that the consistent daily on-sight after school training is gradual and consistent for mastery while long-term on-sight training seems good when facilities are available to run such training for long time during long period of holidays. The effect of after-school training is still lasting till after graduation. However, factors that makes this model effective for use is availability of resources or instrument and specific period for both online and on-sight for the same category.

## Recommendations

Department of music in other tertiary institutions should adopt After-school musical training, if not already adopted, for mastery beyond class experience of the official academic session. Individual music students have better chances of improvement as they engage in on-sight After-school training daily for a specific number of minutes or hours. Consistency is key in After-school training. It is recommended that tertiary institutions should make provision for musical instruments to enhance the department of music of the institution; this is a viable option to establishing an effective After-school programme that will benefit both students, the institution and the society at large.

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## **APPENDIX**

### **Questionnaire**

#### **. ESM INSTRUCTORS/ WORKFORCE**

##### **Questionnaire On ESM Training**

1. Name (Optional)
2. Instrument- ----(Unit...)
3. Year of Teaching experience in music
4. Rate the level of music knowledge of your student in percentage.
5. Do you think After-school Programme could help improve ESM students?
6. What are the challenges your students face in learning that After-school program like Summer Camp could help them resolve?
7. Were you amongst the instructors that taught or coordinated students during ESM Summer Camp 2018 at MTU? Yes/ No
8. If yes, give brief reports.
9. Can you say ESM Summer camp complements the official training during school hours? How do they complement each other?
10. Compare online and on-sight Training of Student in ESM. effect

#### **Proposing Model that guides rate of effectiveness of After-School Music Training.**

**Rate the following in percentage according to their rate of effectiveness.**

- 1Ai. Daily After-school, Consistent -On-sight 85%
- 1Aii. Daily After-school, Non- consistent -On-sight 65%
- 1Bi. Daily After-school, Consistent -Online 68%
- 1Bii. Daily After-school, Non- consistent -Online 60%
- 2Ai. Short-term holiday, After-school Consistent -On-sigh60%t
- 2Aii. Short-term holiday, After-school Non-consistent -On-sight55%
- 2Bi. Short-term holiday, After-school Consistent -Online 55%
- 2Bi. Short-term holiday, After-school Non- consistent -Online 50%
- 3Ai. Long-term holiday, After-school Consistent -On-sight75%

3Aii. Long-term holiday, After-school Non- consistent -On-sight70%

3Bi. Long-term holiday, After-school Consistent -Online 68%

3Bii. Long-term holiday, After-school Non-consistent -Online 68%