Scottish **Arts** Council

What's going on?

A national audit of youth music in Scotland

YOUTH MUSIC

MUSICIANS UNION

Equal opportunities

The Scottish Arts Council operates an equal opportunities
policy. Our offices have disabled access. Certain publications
can be made available in Gaelic, minority ethnic languages,
in large print, Braille or audio format.

Cover image: Electric guitar playing at Ilesburgh Community Centre, Shetland
at a gig supported by Shetland Arts Trust and the Scottish Arts Council.
Photo: Shannon Tofts

Table of contents

Foreword

The pleasure and satisfaction of making music doesn't need much explanation to anyone who has experienced it for themselves or has seen the look of absorption on the face of a child putting their energy into singing or playing an instrument. And in recent years the very real added benefits of making music – the strengthening of social and emotional confidence and of manual and intellectual dexterity – have become widely understood. Parents, educationalists, government agencies and all those who share the responsibility for the wellbeing of the younger generation could hardly fail to agree that the opportunity to make music is wholly positive. It is a benefit that we should be seeking to extend to all of our young citizens.

As agencies committed, in their different ways, to supporting work with music and young people, the Scottish Arts Council and Youth Music share similar roles in taking the broad overview of this provision. Both concentrate their funding and development activities primarily in the non-statutory sector. But in music education, independent arts organisations and voluntary bodies inevitably have a close interdependency with the formal education system. So an overview can only be useful if it offers the full picture. Young people's musicality, not administrative convenience, is what we all aim to serve.

Youth Music and the Scottish Arts Council came together to consider these issues at a time of significant change in local and national government. Unitary status for local authorities in Scotland and UK devolution, alongside new developments in funding with the advent of the National Lottery, meant that the patterns of educational and music provision changed too. But the altering patterns and the opportunities available were not always easy to track.

To make the best plans and most effective collaboration for the future of youth music provision in Scotland we need the firm foundation of accurate information so we decided on this comprehensive survey of the entire youth music scene. Its findings are a true reflection of where we are now and the future possibilities for youth music.

As an organisation also fundamentally concerned with the overall health of all aspects of music, the Musicians' Union has been a welcome and valuable partner in this audit. We would like to thank them and particularly the Scotland and Northern Ireland office, for their generous and practical contribution to the work.

We would also like to thank our consultants at the Royal Scottish Academy of Music and Drama, the members of our Steering Group and all of those who contributed to the compilation of such a thorough and well-presented piece of work. Their unanimity of belief in the importance of music for young people – and their clear indication of the routes that can be taken – provide a powerful and positive spur for future work. It is our hope that the Scottish Arts Council and Youth Music can now join with the other key partners in this enterprise to offer the young people of Scotland the finest musical experiences that any country could hope to provide.

Graham Berry – Director, Scottish Arts Council
Christina Coker – Chief Executive, Youth Music

Clarsach playing at Fèis Lochaber.
Photo: Tom Baker

The project team and acknowledgments

The research was conducted by a Royal Scottish Academy of Music and Drama (RSAMD) team, under the overall direction of Principal John Wallace.

The team comprised:

David Price, Lead Consultant: main responsibility for key informant interviews, focus groups, strategy and recommendations

Stephen Broad, Research Officer: main responsibility for data collection instruments and analysis

Celia Duffy, Project Manager

Irene Cameron, Administrator.

Additional input organising focus groups was provided by Rachael Arnold, of Impact Arts. Angus McFadyen of Glasgow Caledonian University advised on statistical methods and analysis and Colin Ritchie advised on database design.

We would like to thank the many experts who gave generously of their time to contribute to the project. These interviewees are listed in Appendix 2.

Abbreviations

FE	Further Education
FTE	Full Time Equivalent
HE	Higher Education
HITS	Heads of Instrumental Teaching Scotland
LAISI	Local Authority Instrumental and Singing Instruction
MSP	Member of the Scottish Parliament
RSAMD	Royal Scottish Academy of Music and Drama
SAME	Scottish Association for Music Education
SQA	Scottish Qualifications Authority

'To support the development of young people's music-making is to support the spirit of the local communities, perhaps even the nation, that we live in. Without it, where would those communities be?'

Davie Gardner
Shetland Music Development Project

Executive summary

The audit

This project has allowed us to take the musical pulse of Scotland's young people. We have gathered information and opinions from participants and practitioners alike. The evidence paints a diverse and complex picture.

We estimate that:

- Between 55,000 and 60,000 individual young people take part in music activities each week
- 100,000 more young people would take part if given the opportunity.

Among the existing strengths identified are solid foundations upon which to build, a thriving traditional music scene and a hugely enthusiastic response from young people themselves towards music-making.

We identified needs and opportunities for better support of young people from minority ethnic communities and those with special needs, and for singing, music technology and creative music-making. The informal sector, in particular, needs greater support and advocacy.

Perceived barriers to participation include fees for instrumental instruction, and access to instruments or equipment. There is a large body of young people in Scotland that is – through either lack of instruments, or tutor availability, or cost – currently not able to access tuition. There is a perception that youth music work is misunderstood and undervalued. Gender issues also play their part in excluding young people from music-making opportunities.

We found that the infrastructure to support youth music was highly fragmented. Among the funding issues noted was concern over prioritisation of innovation for its own sake, at the expense of consolidation of successful work.

Strategic and developmental priorities are areas such as training, advocacy, and research into music's impact on the social, personal, educational and creative development of young people.

A framework for the future

This report illustrates the importance of youth music to Scotland's future – its young people. It is an area where, despite the best efforts of the existing funding and delivery mechanisms, there are many young people who still lack the opportunity to take part.

We believe that, at a time when the inclusion of young people into the fabric of our society should be one of our highest priorities, there is a golden opportunity to enhance support for a cultural activity for which there is an irrefutable demand. To do so would mean ensuring that every young person can gain access to music-making activities irrespective of geography, gender, social or cultural background. The benefits to young people themselves and to society as a whole are clear.

To achieve this, all those with a stake in Scotland's young people need to contribute to a framework for the future. It should put in place the structures necessary to support existing provision and respond to the demand for more informal opportunities where needs are not being met. The changing musical tastes of young people and the cultural contexts where music-making takes place will not only require additional support, but also a quest for innovative solutions.

Photo: Alan McAteer

Executive summary

The recommendations

We advise that the Scottish Executive should endorse, resource and, through its key partnerships, facilitate the implementation of three main recommendations:

- **a National Youth Music Strategy for Scotland**
  to achieve coherent strategies across all sectors of provision and enable maximum choice and progression opportunities for young people

- **a National Youth Music Development Agency**
  to advocate, co-ordinate, fund and support youth music opportunities, as an entitlement, for all young people in Scotland

- **a National Review of Local Authority Instrumental and Singing Instruction**
  including a cost benefit analysis of charging of fees and a method of identifying and quantifying levels of unrealised demand for tuition.

National Youth Music Strategy for Scotland

Key elements should include:

- the design of coherent strategies across all sectors of provision (including primary, secondary, tertiary, informal and independent provision) to enable maximum choice and progression opportunities for young people

- working with the Scottish Arts Council and Youth Music in devising appropriate support for the informal sector

- providing clarity on the remit and role of UK-wide organisations within the Scottish context (eg Youth Music, Sound Sense, Making Music) and the relationship between any new development agency and these bodies

- making recommendations for rationalising the current numbers of co-ordinating agencies

- assisting national music organisations to diversify their social and cultural base

- working with Youth Music and others in achieving best value across the UK on shared priorities and opportunities for collaboration

- encouraging both formal and informal sectors to work together and co-ordinate activities, where appropriate, to achieve coherence and complementarity

- identifying research priorities.

National Youth Music Development Agency

Key tasks should include:

Advocacy

- advocate youth music opportunities, as an entitlement, for all young people in Scotland

- work with strategic partners (eg Musicians' Union, FE/HE, HITS, SAME) to raise awareness of participatory music as a route through to further educational or professional involvement.

Funding

- establish and administer devolved funding schemes to support strategic priorities within the informal sectors
- attract levered funds from private and public sources, to enhance existing funding
- establish different levels of funding schemes including easy-to-access award schemes for smaller projects and longer-term schemes for sustaining successful existing projects.

Training, continuing professional development and support

- promote involvement in youth music as career option for professional musicians
- collaborate with HE/FE colleges in developing appropriate modules and short courses for practitioners in youth music
- identify appropriate support programmes for volunteers
- assist more musicians from minority ethnic communities to work in youth music
- develop national participatory schemes and training support for singing, and for music technology
- support informal providers through targeted advice and guidance expertise
- commission 'How-to' guides for start-up projects and voluntary groups
- initiate instrument and equipment advice and re-distribution schemes.

Networking

- establish practitioner and resource databases
- facilitate networking for community and private music organisations
- act as a channel for dialogue between music organisations and the Scottish Executive, the Scottish Arts Council and other national bodies
- following the success of the 2002 'What's Going On?' National Seminar facilitate networking via regular events and meetings.

Research and information gathering

- work with Further and Higher Education institutions in developing medium- and long-term impact assessment of youth music projects
- establish best practice and evaluation models
- commission case studies in successful partnership building
- commission further research to support advocacy, training and social justice priorities.

Review of Local Authority Instrumental and Singing Instruction Services

Key tasks:

- identify and accurately quantify current provision in detail
- identify and accurately quantify levels of unrealised demand for tuition
- conduct a cost/benefit analysis of the charging of fees
- taking account of recently issued guidance from the Scottish Executive, make recommendations for the development of an accurate, consistent and detailed information reporting system on music instruction in Scotland
- suggest ways of targeting support to primary schools, informed by the needs of classroom teachers
- investigate the feasibility of a co-ordinating body for music education and tuition within the formal system
- evaluate the relative merits of constitutional options for instruction services.

How to read this report

This report is intended to serve a broad audience, from national policy makers to those on the ground delivering music to young people in Scotland. We have designed it so that there are various routes through the report, serving readers with different needs.

There are three basic routes:

If you need an overview of the context, main issues and recommendations, see:

- Executive summary
- Section 1: Introduction to the findings
- Section 8: Key issues and recommendations.

For a headline level of detail on the data we collected, refer to:

> **Quick reference boxes**
>
> Quick reference boxes appear throughout Sections 5, 6 and 7 to summarise the findings. However, the context and the detailed discussion are essential to a proper understanding of our findings.

For a full account and analysis of our data – see the whole report and particularly:

- Sections 4–7, in their entirety.

1   Introduction to the findings

This research has allowed us to take the musical pulse of Scotland's young people. Like any diagnostic process it represents only a given moment in time, but we have tried to be as comprehensive and as inclusive as possible within the obvious constraints of such an undertaking. We have gathered information and opinions from young people, tutors, organisers and regional and national co-ordinators of musical activities, and have tried to identify patterns, gaps and common concerns.

The accumulated physical evidence of a six-month investigation pays testimony to the variety and vibrancy of current musical participation: over half the concerts in 2002's Festival of British Youth Orchestras were performed by Scottish ensembles; thousands of participants in dozens of categories in the Fife Festival of Music; over 3,000 participants in Fèisean nan Gàidheal sessions. But it is not simply the enthusiasm that impresses – the quality of performances witnessed and CDs listened to (take a bow, the bands featured on Dumfries's Oasis Youth Centre's 'Evolution') is a tribute to the dedication of tutors, volunteers and musicians throughout the country.

But whilst our interviews, surveys and meetings have revealed a significant growth in activity over the last five years, they have also shown how fragile the current health is, and much more could still be achieved. Time after time we heard the same concerns expressed: 'if we had more resources we could reach so many more'; 'things are better than they were, but for how long?'; 'if only more people knew what goes on here…'

In the scores of reports, essays and journals surveyed during the course of our research, many draw attention to the all-pervasiveness of music in young people's lives. Radio, TV, and the internet are seen as developing a nation of passive consumers within our youth. 'Reality' TV programmes, such as *Fame Academy* or *Pop Idol* seem to encourage young people to aspire to fame for its own sake, rather than respect for creativity, or the social value of music-making.

But for the many young people who regularly participate in classes or informal sessions, the image of mindless consumption could not be further from the truth. Here we see independence of thought, critical analysis, self- and peer assessment and often sheer bloody-minded obsession.

1   Introduction to the findings

1.1   Banging the drum?

Musicians engaged in helping young people freely admitted to their deficiencies in advocating the associated benefits of participation in music, but in spite of this, the story is starting to get out. A growing body of research highlights the effects of regular musical activity – development of self-concept ('I can succeed'), verbal and reasoning skills, spatial reasoning ability (with strong links to mathematics, reading and planning skills), and improved hand-eye co-ordination are some of the areas for which, it is claimed, the evidence has now become incontrovertible.[1]

'I would rather see kids beating the crap out of a drum than beating the crap out of each other.'

Questionnaire respondent

There are also strengths which music in particular possesses (ie it has mass appeal and it can be a highly entrepreneurial activity) which can address social inclusion issues with young people at risk. In general there was less discussion of these benefits (often diminished by being labelled 'diversionary') than we had perhaps expected, perhaps because those on the ground are more concerned with getting the job done – often under pressure. Social entrepreneurship – as opposed to the familiar commercial model – is increasingly being fostered through cultural industry development agencies. Highlands and Islands Enterprise, among others, has been notable in *not* seeing commercial and community impact as two separate entities, and we hope that Scottish Enterprise and the Scottish Executive's Music Industry Forum can encourage others to do the same.

The need for better research and advocacy was a common theme throughout our findings, although quite often it was seen as 'someone else's job'. A regular complaint was a perceived lack of awareness from politicians and policy makers of the importance of the work. Whilst it is hoped that this report can go some way to addressing these concerns, there is no doubt that no one is going to bang the drum entirely on behalf of music deliverers, so it will be for those organising and co-ordinating the work to advocate its effectiveness.

1.2   Counting them in…

The following sections of the report detail the issues from the research, and identify perceived gaps, needs and priorities for development. Inevitably, since this study has been the first of its kind to cover both formal and informal provision there is a wealth of information emerging – and a frustrating need for more information, especially where obvious weaknesses have emerged. We have a number of recommendations on further areas for research but the most obvious should be stated from the outset.

The brief for this study reflects the nature of some aspects of youth music itself (particularly in instrumental instruction) in that it is *provision-led*, rather than *demand-led*. That is to say we feel we have a reasonably accurate picture of what is currently provided, although we can lay no claim to absolute comprehensiveness – there are numbers of organisers who, despite our best efforts, were either unwilling or unable to provide statistical information, and others, no doubt, that we did not unearth. In terms of participation, this report probably accounts for known activities involving anything between 15% and 25% of young people in Scotland. What we don't know is what *could* be happening, but isn't, for the remainder. Few, if any, studies have been commissioned to identify likely demand, but it is our belief, based upon anecdotal evidence, that with additional resources (and better organised resources) the current supply could be multiplied several times and still not satisfy demand. We were somewhat surprised that this demand has not been measured within, say, local authority responsibilities, but until it is we are inevitably left with anecdote and conjecture.

[1] See Deasy, ed, *Critical Links: Learning in the Arts and Student Academic and Social Development* (Washington DC: Arts Education Partnership, 2002); Mahoney and Cairns, *'Do Extracurricular Activities Protect Against Early School Dropout?'*, *Developmental Psychology* (1997); Hetland, *'Learning to Make Music Enhances Spatial Reasoning'*, *Journal of Aesthetic Education* (2000).

1.3   It's not all about money

'It is through sheer hard work on the part of a huge number of volunteers that these young people learn musical skills. The volunteer effort is very under-acknowledged. The fèis movement has relied heavily on volunteers, and these people are its great strength.'

Arthur Cormack, Director, Fèisean nan Gàidheal

One of the outstanding features of youth music provision in this country is the army of volunteers who give freely of their time and considerable commitment to make it all happen. We hoped to provide an assessment, in financial terms, of their in-kind support, but the sheer scale and diffusion of their support defeated us. Fèisean nan Gàidheal (FnG), however, have informally estimated it as at least £0.5 million for their activities (almost twice as much as FnG receives in financial support). Other projects we visited, like the Youth Gaitherin' in Edinburgh, are staffed almost entirely by volunteers. No one we spoke to was arguing for the professionalisation of this support, but many felt that such a high reliance on volunteers would be unsustainable if levels of activity continued to rise, and that this crucial voluntary contribution should be quantified, recognised, and offered better support and training. Such an approach would cost relatively little and could reap significant rewards.

We were also advised that the issue of fee-charging for instrumental instruction would be a unifying factor across all sectors, and there is no doubt that it was the issue which evoked most discussion. But, as we shall see, establishing a clear cause-and-effect relationship, at this point, is fraught with difficulty. This issue will be dealt with in much more detail later in this report, and still more work will need to be done before clear conclusions can be drawn.

1.4   The boys in the band?

There was one pattern which, across local authorities, could clearly be identified within Instrumental Instruction: a decline in young male involvement in orchestral ensembles and orchestral instrumental instruction. Ironically, the position is reversed in the informal sector particularly in Rock, Pop and Dance music. Here the issues are about encouraging more young women and girls to overcome the gender and cultural barriers attached to these forms. Currently Rock, Pop and Dance workshops are overwhelmingly delivered by the informal sector – there is very little opportunity to access Pop music tuition within local authority education services. Community and youth-based deliverers, (such as Impact Arts in Glasgow and the Bridge Centre Project in Haddington) make powerful arguments for prioritising support for Rock, Pop and Dance music as a means of engaging young men and boys considered at risk, and some of the figures presented in the next section would appear to provide evidence of under-resourcing.

1.5   If the kit don't fit

A significant obstacle to participation which has emerged is adequate access to instruments and equipment. Here some needs are very specific: there are problems getting hold of large or expensive musical instruments, particularly affecting take-up (and therefore sustainability) of orchestral instruments; education and youth workers are often dismayed and bewildered at the cost and complexity of music technology equipment. Solutions to these problems are not simply financial – Youth Music's Instrument Amnesty scheme in Scotland (as much as anywhere else in the UK) demonstrated a creative approach to reallocating and recycling unwanted instruments for example, and The Foyer in Aberdeen shows what can be achieved in developing good quality recording/rehearsal facilities with modest resources when assigned to responsible and savvy music workers.

A reassuringly high proportion of respondents felt physical resources – rehearsal/workshop rooms, venues, recording facilities – were adequate. There are major capital projects, such as the Glasgow City

1   Introduction to the findings

Halls project, the Tolbooth in Stirling and the Muirhouse Arts Centre in Edinburgh, which are exciting affirmations of a new-found confidence in and commitment to youth music. There are other examples, however, where such optimism would be misplaced. The Torry Youth Project in Aberdeen has attracted national and international recognition for its work with disadvantaged young people since 1986.[2] Yet workers and volunteers have demonstrated great determination and commitment in continuing to work in wholly inadequate conditions, where having a watertight, secure and partially soundproofed space would be a significant improvement.

Elsewhere, sparsely populated areas face obvious difficulties in enabling access to resources. The Youth Cafés in Action project in the Highlands and Western Isles recognises that the oft-cited 'solution' of making existing resources (such as local schools) more available, may not be culturally attractive to all young people. The Shetland Music Development Project is working on innovative solutions to the perennial problem of finding appropriate live music venues through working with pubs and hotels in providing 'dry' nights, with good sound and lighting systems. Numerous other examples of creative approaches to these regional difficulties were observed.

1.6   Come together…

In this section we have tried to give a broad introduction to models of delivery, patterns of activity and common themes emerging. Listening to what is going on has been a fascinating and immensely encouraging project. We have met inspiring music facilitators and inspired young musicians working in schools, academies, grassroots collectives, community centres and everything in between. We have witnessed the impact that can be made through partnership and personal commitment. We have also discerned anxieties over the lack of advocacy, responding to need and long-term sustainability.

In October 2002 we organised a National Seminar. To our knowledge, it was the first time that those in the formal and informal sectors had come together on that scale to share their experiences. Aside from the reassurance that we gained in testing our overall findings against their on-the-ground realities, it was heartening to see such willingness to understand the differing priorities, constraints and aspirations across sectors. There was also none of the 'advocacy of genre' which often accompanies such gatherings (though it makes an occasional appearance in our evidence).

Some expressed the wish that future events should be widened still further to include the perspective of the classroom teacher, but all appeared to agree on one thing: there have, in the past, been unhelpful barriers – across styles, sectors and client groups – which have stood in the way of the goal of achieving excellence, access and participation in youth music provision. The significant progress achieved so far is unlikely to be sustained in the future because of the fragmentary nature of current co-ordination and support. The levels of activity have now reached a point where coherent strategies and frameworks for future development need to emerge on a *national* and *cross-sectoral* basis.

The following sections present our findings in detail, and an exploration of the issues raised is in Section 8.

---

[2] See *Creativity in Education Case Study 11: Young Musicians on the Move* (Glasgow and Dundee: LT Scotland, 2001).

2   Context

2.1   Remit

The project's sponsors, Youth Music, the Scottish Arts Council and the Musicians' Union, have different, but complementary interests in this sector. Their intention was to commission a full 'map' of youth music provision in Scotland and an interpretation of that map upon which future policy could be based. Youth Music wished to establish firm findings from which to consider how best to make available the full range of its work in Scotland. The Royal Scottish Academy of Music and Drama (RSAMD), as well as preparing the report, also financially supported this work.

The project brief fell into two sections, the first focusing on data-gathering and statistical information on music provision in Scotland, and the second focusing on interpreting that data to identify gaps in provision, developmental needs, and how these needs might be met. For the purposes of this project, we defined youth music as embracing both local authority provision (through, for example, Local Authority Instrumental and Singing Instruction) and informal community and independent music-making. Our remit did not include classroom and curricular provision. The two sections were closely interrelated and the RSAMD project team dealt with them together.

The brief was to:

• compile a comprehensive account of all music-making activities in all sectors, except classroom and curricular provision

• produce statistics and analysis in relation to the information

• identify how gaps in provision and developmental needs may be met

• identify next steps towards improving the overall prospects for youth music provision in Scotland.

This was to be achieved by:

• wide consultation with all sectors with an interest or active role in youth music provision

• creating a database of information collected

• building on existing data and research sources.

Over the course of the project the target audience for the report broadened to include the Scottish Executive Education Department and Tourism, Culture and Sport Division, representatives of which were co-opted onto the Steering Group. (Governmental interest was underlined in a reference to the project by Mike Watson, the Minister for Tourism, Culture and Sport, in answer to a question on tuition fees.[3]) In addition, our consultative activities at grassroots level, and particularly our face-to-face meetings (focus groups and National Seminar) have set up a keen interest from a very wide audience of music tutors and organisers in the report's findings.

We have therefore addressed our findings and recommendations to encompass this broad audience (see above for different routes through the report).

2.2   The role of the Scottish Arts Council and Youth Music

2.2.1   The Scottish Arts Council

The Scottish Arts Council is directly funded by the Scottish Executive in its role as the national funding and development agency for the arts. It is also the distributor of National Lottery funds for the arts in Scotland. The Scottish Arts Council is firmly committed to arts education by complementing statutory local and national government provision. It supports a wide range of music provision for young people as well as other artforms using both Scottish Executive and lottery funds.

The Council's support takes a number of forms. Many of the performing organisations which receive regular annual core funding use part of their grant to run education and outreach programmes: examples include the Scottish Chamber Orchestra, Scottish Opera and the Royal Scottish National Orchestra. In other cases, organisations are funded to carry out youth music work as their main activity – for instance, Fèisean nan Gàidheal, Fèis Rois and the National Youth Orchestras and National Youth Choir of Scotland.

---

[3] Mike Watson, MSP, Minister for Tourism, Culture and Sport, Scottish Parliament, Official Report of the Scottish Parliament, Col 13982 (19 September 2002).

2   Context

All regularly-funded music organisations are encouraged to include educational activity in their annual activities and most do. In addition, the Scottish Arts Council offers a range of opportunities for the support of youth music projects of all sizes, in all styles of music and by a variety of organisations, from festivals to community groups. In recent years the funding available from the National Lottery has significantly increased the scope of this support.

The Scottish Arts Council's recognition of the need to review the scope of its current provision and to plan strategically for the future led to the collaboration with Youth Music and the Musicians' Union which gave rise to this audit.

2.2.2   Youth Music

Youth Music is an independent organisation, established in 1999 by the Department of Culture, Media and Sport with a UK-wide remit to increase music-making opportunities for children and young people (particularly those with least access), mainly out of school hours – developing skills and enhancing the quality of their lives. Youth Music's three main roles are funder, development agency and high profile advocate for youth music making. Support is provided for many different styles of music, covering diverse cultural traditions. Working with partners nationally, regionally and locally, Youth Music is helping to place young people's music-making at the heart of communities.

With lottery funds, £30 million initially, through the Arts Council of England, Youth Music has already benefited nearly half-a-million children and young people and reached over a million more widely in their communities. Over 1,200 jobs for music leaders and 600 trainees have been created. Approximately 13,000 musical instruments, valued at nearly £2.5 million, have been brought back into use. Youth Music has also levered in over £8 million to date and the success of its work has been endorsed by further lottery funding committed by the Arts Council of England to 2005.

In the absence of similar funds granted to Youth Music to support activities outside England, the organisation has already provided some support UK-wide, using independently-raised funds. In Scotland and the other

countries in the UK a significant demand for the assistance Youth Music has begun to offer has been indicated. Youth Music is being encouraged to continue developing these national partnerships, taking account of individual national characteristics. Having been a catalyst for this audit of youth music provision in Scotland, in partnership with the Scottish Arts Council and the Musicians' Union, Youth Music is very keen to continue supporting all efforts which will benefit the development and provision of youth music opportunities for children and young people in Scotland.

2.3   Steering Group

The project's progress and direction was overseen by a Steering Group comprising the project's funders (Youth Music, the Scottish Arts Council and the Musicians' Union) and senior representatives from a wide variety of different sectors of youth music activities across Scotland. It was chaired by Louise Mitchell, Director of the Glasgow Royal Concert Hall. The Steering Group met five times over the course of the project, usually at RSAMD in Glasgow. Representatives from the Scottish Executive Education Department and Tourism, Culture and Sport Division were co-opted. (For a full list of Steering Group membership, see Appendix 1.)

2.4   Scottish context

2.4.1   Education system

The state education system in Scotland (pre-16) is split into two phases. In general, children begin the Primary phase around the age of 5 and move into the Secondary around the age of 12. Scotland has no national curriculum, but the Scottish Executive Education Department and Learning and Teaching Scotland produce curriculum guidelines (known as National Guidelines 5-14) in each subject area for the Primary phase and the first two years of the Secondary. Students begin study for SQA Standard Grades in their third year (S3) of Secondary education and take exams at the end of the fourth year (S4). Thereafter, the curriculum is highly flexible (especially within the new National Qualification), offering students the chance to study a range of subjects at various levels: Access, Intermediate 1 and 2 (roughly

comparable to SQA Standard Grades), Higher and Advanced Higher (roughly comparable to A Level).

Music is represented at all stages in the curriculum. It is included in the guidelines for expressive arts in the 5-14 guidelines and becomes one of the options available to students from S3 onwards.

Although many schools retain the title of 'grammar school', the state sector in Scotland is single-tier, and there are few state schools that are not under direct control of the local authorities. Local authorities maintain responsibility and control for Instrumental and Singing Instruction in schools but its provision is not a statutory requirement. The range and availability of instruction varies widely across the country.

There are four specialist music schools in the state sector, including one for Traditional music. All are integrated into comprehensive schools where the specialist students receive their non-musical education and all receive funding direct from the Scottish Executive.

The independent sector in Scotland is very much smaller than its counterpart in England, but there is a range of day and boarding schools, some of which offer music scholarships. St Mary's Music School in Edinburgh is Scotland's only independent specialist music school.

2.4.2   The informal sector

The adoption of the broad umbrella title of 'informal sector' becomes a necessity when faced with a widely diverse (and often divergent) range of activities. Projects occur through the intervention of an ever-widening arc of sponsors, reflecting the growing interest in the impact upon young people. Youth and leisure services, healthcare, youth justice systems, enterprise bodies and many more public agencies are funding work, alongside a growing number of private funders.

Practitioner input ranges from none (where groups are self-sufficient) to more directed support – from traditional tuition to workshop leadership, through to conducting ensembles – though one of the strengths of informal delivery is its flexibility, so one session can encompass a number of tutor-participant relationships. Some tutors working in the formal sector also work for community projects and the like,

but, in general, there are frequently two distinct sets of professionals in each area, who appear to have little contact with one another.

Music organisations and their stated aims are varied and complex. Reduced to a simplistic continuum, some groups prioritise the social and personal development of their client groups (as in the case of many community music projects), while others seek to develop very high quality musical performance skills (for example regional and national orchestras). In truth, however, the more effective projects can and do span both ends of the continuum. What informal projects frequently have in common is the 'spill-over' effect, whereby young people may be attracted to participate primarily to make friends and acquire musical skills without realising it, or conversely, where young people begin by wanting to learn a musical instrument and come to place a higher value on the social aspects of participation.

Although competition does feature in some informal delivery (as in 'battle of the bands' contests or youth music festivals) achievement is more usually measured by peer and family approval, rather than through a prescribed curriculum or formal assessment.

Musical styles represented in informal delivery cover all areas, though, as we discovered, there are inconsistencies in provision both geographically and demographically. Almost inevitably some musical styles appear to be better catered for in some areas of the country, or with some age groups, than others.

Whilst the variety of styles, delivery methods and social contexts for informal delivery are an undoubted strength, they also represent a dilemma. Community-based music-making has evaded categorisation and definition for three decades. This presents obvious difficulties in terms of advocacy, coherence and sector-wide representation – areas we discuss further in later sections.

3　Methodology

3.1　Research methods

We adopted a number of data-gathering approaches:

- questionnaires (postal and internet-based) designed to elicit both quantitative and qualitative data from Tutors, Organisers, Co-ordinators, local authorities and Participants
- focus groups (groups of up to 20 invited participants, semi-structured questions)
- key informant interviews (open-ended questions, so-called 'elite interviewing' style)
- National Seminar small-group discussion sessions
- reference to the literature and previous similar studies.

The methodology and definition of our target groups is elaborated in Section 4: Questionnaires and samples.

3.2　Outline timetable

2002

March/April	Project set-up
May	Project starts with key informant interviews Steering Group Meeting 1 (3 May)
June	Stephen Broad (Research Officer) joins project Focus group 1: Inverness
July	Website operational Database finalised Steering Group Meeting 2 (8 July), questionnaires signed off Tutors, Organisers and Co-ordinators questionnaires dispatched
August	Steering Group Meeting 3 (23 August) Focus group 2: Dumfries Focus group 3: Glasgow Focus group 4: Edinburgh
September	Focus group 5: Dundee Local authority questionnaires dispatched
October	Steering Group Meeting 4 (4 October) National Seminar, RSAMD, Glasgow (5 October)
November	Steering Group 5 (8 November) Final report

3.3　Definitions and terminology

Precise definitions of our target groups and how we classified them are given in Section 4.

Our remit required us to study both formal and informal provision, but did not define these terms. Defining these terms with any precision is not as straightforward as it may appear. A convenient working definition includes Further Education, Higher Education, schools provision (curriculum and classroom), and Local Authority Instrumental and Singing Instruction (LAISI) under the umbrella of formal provision. Associated with informal provision might be the very broad church of activities in the community and independent sectors. We have included local authority-run activities that take place outside the school day under this heading. In reality, the categorisation of an activity as formal or informal is an ad hoc one, based on a mixture of the following:

- delivery
- context
- location
- participants' involvement in decision-making
- the style of participation
- the nature of the activity.

It was agreed that the age range under consideration should be from 0 to 25.

We also refer to an organisation's turnover as its income from all sources, since most of the organisations are working in the public sector and are not-for-profit.

Definitions of musical styles proved perhaps less thorny than we expected. Our grouping into seven overall styles worked well for our purposes and we received few comments from our informants on the following general classifications:

- Jazz
- Musical theatre
- Non-western
- Religious
- Rock/Pop/Dance
- Traditional
- Western Classical.

Within this report, Youth Music (initial capitals) refers to the organisation Youth Music (formerly known as the National Foundation for Youth Music), whilst youth music refers to the activities defined in 2.1 above.

4   Questionnaires and samples

4.1   Purpose of the questionnaires

The questionnaire-based aspect of the research was
two-pronged:

- quantitative: to gather numerical information on
  organisations involved in youth music activities.
- qualitative: to provide a way of examining the
  opinions, perspectives and needs of those
  involved.

4.2   Designing the samples

Quantitative information was sought from individual
organisations (community centres, youth orchestras,
music projects etc) and from Local Authority
Instrumental and Singing Instruction (LAISI) Services
in two specially designed questionnaires.

For the purposes of assessing opinions, perspectives
and needs, we designed four questionnaires to target
four constituencies of youth music practitioners and
participants.

Organisers: practitioners who work primarily 'on the
ground', who take a regular hands-on organisational
role. Organisers might be pipe majors or youth
workers or non-musical administrators, paid or
unpaid, but they are all closely associated with the
everyday operation of an organisation. All Organisers
in our sample were associated with one or more youth
music organisations from whom we hoped to get
quantitative information.

Tutors: practitioners who lead activities within
organisations, but are not involved in an organisational
role. Tutors might spend a great deal of time with the
young people that take part in the activities, but they
will not be involved in running the activities.

Co-ordinators: practitioners who take a managerial
role, or those who are able to take a strategic look at
the situation of youth music in their area. All Heads of
Instrumental Teaching Scotland (HITS) representatives
and Her Majesty's Inspectors of Schools with
responsibility for music were contacted as Co-ordinators.

Participants: the young people who take part in the
activities.

Naturally, there is the potential for a good deal of
overlap between these categories, and in a small
number of cases, the same individual was contacted
in respect of several roles they fulfil.

Throughout this report, we use upper case to
distinguish our samples (eg Tutor, Organiser etc) from
the populations.

Organisers were asked to complete both a qualitative
Organisers questionnaire and provide quantitative
information on their organisation, though many
Organisers provided information on more than one
organisation (hence the size of the organisations
sample exceeds the size of the Organisers sample).
Tutors and Co-ordinators were contacted as individuals.

4.3   Building the samples

We used the results of previous surveys (including
Mapping Hidden Talent Scotland), national databases
(such as that held by the Scottish Music Information
Centre), industry directories, and internet-based
research to identify organisations working in youth
music. We also consulted experts with knowledge of
particular fields, such as Susan White-Aktemel
(Director, Impact Arts) and Pamela Flanagan (Head of
Educational Music, RSAMD).

Similar sources were used to identify Tutors and Co-
ordinators. We made use of the Musicians' Union
directory of tutors, and were given access to the
contact addresses for all HITS representatives.

Our planned sample for Organisers, Tutors and Co-
ordinators consisted of every contact we could locate.
The actual sample is an opportunity sample made up
of those that responded.

For Participants, we planned a sample that would
incorporate a small number of responses from each of
the organisations we contacted. Initially, a number of
Participants questionnaires were therefore sent with
each Organisers survey, but the response was low. We
later decided to target certain groups to achieve a
stylistic coverage in our Participants questionnaire
(see Section 7 for discussion of this).

4 Questionnaires and samples

4.4 Confidentiality and data protection

We wanted to ensure that respondents felt able to give their opinions freely, so we made all qualitative questionnaires anonymous. In order to comply with our obligations under the Data Protection Act, we enclosed a data protection declaration with the questionnaire. We assured respondents that their responses would remain anonymous but encouraged those who felt their responses were particularly sensitive to return the data protection separately from the questionnaire. Many respondents (especially senior figures in our Co-ordinators sample) did this, and we found their candid responses very useful. Several respondents did not return a data protection declaration and, while their responses have contributed to our results, their names do not appear in the appendices to the report.

4.5 Response rates

Response rates in postal surveys are low, and 25% response is typical (the last comparable survey in this field [Rooke, 2000] drew a response rate of 26%). The following table gives the planned sample size, removed surveys (mostly undelivered), response rate and actual responses for each of our samples.

4.6 Interpreting the results

Several tools were used in the analysis of the responses. A complex relational database for the storage and analysis of quantitative information was designed and built by Colin Ritchie. Other data was stored and analysed on databases designed in-house.

For the analysis of free text responses, we developed a controlled vocabulary. This took its lead from the responses themselves, and was progressively refined as the issues became clear. An anonymous audit trail was used to allow the controlled vocabulary to be cross-referenced periodically with the questionnaires themselves, ensuring consistency.

Type	Sample	Planned sample	Removed	Response rate %	Responses received
Quantitative	Organisations	486	14	48	231
	LAISI	32	0	100	32
Qualitative	Organisers	355	14	23	83
	Tutors	442	13	34	149
	Co-ordinators	74	0	53	39
	Participants	c1,000	28	c18	182

Response rates for the Organisations, LAISI Services, Tutors and Co-ordinators samples give us reasonable confidence in the findings from those samples. The samples of Organisers and Participants have lower response rates, but results agree closely with findings from the focus group sessions and the National Seminar, giving us reasonable confidence in these surveys despite their low response rate.

5 Quantitative findings

5.1 Who did we contact?

5.1.1 What kind of organisations did we contact?

We received completed questionnaires from 231 organisations that offer youth music activities. In each case, we asked the responding Organisers to describe the organisation according to a predetermined list of organisation types. The following table indicates the number of responses received from each type of organisation.

Type of organisation	Responses received
Commercial providers	8
Community organisations	44
Music festivals	15
Other	6
Professional arts companies and agencies	10
Specialist music schools	5
After-school and vacation activities	126
Youth organisations	17

5.1.2 Local authorities

We wrote to the Directors of Education in all 32 unitary local authorities for detailed information regarding the provision of Instrumental and Singing Instruction, and received responses from all 32. However, the level of detail provided varied, and some authorities were unable to complete all questions.

5.1.3. Stylistic spread of the organisations we contacted

Each responding organiser was asked to indicate (from a predetermined list) the styles of music offered by their organisation. The following table shows the number of organisations offering each style. The stylistic categories were selected to be as widely applicable as possible and allow broad comparison between major stylistic trends. They are necessarily an extreme simplification of the interweaving of styles that can characterise youth music-making.

Style	Responding organisations offering activities in this style
Jazz	65
Musical theatre	21
Non-western	21
Religious	11
Rock/Pop/Dance	84
Traditional	114
Western Classical	141

Note that the sum of the organisations offering each style is greater than the total number of organisations responding. This is because many organisations offer more than one style. The following table shows the number of organisations offering one or more different styles.

Number of styles offered	Responding organisations
1	135
2	34
3	17
4	33
5	4
6	6
7	2

Any comparison across styles must take account of the large proportion of organisations offering more than one style. Information on the relative importance of each style within each organisation was not sought in the questionnaires, so all stylistic comparisons are done in two stages. Firstly, the organisations offering only one style will be considered, then those organisations that offer more than one style will be incorporated into the picture on the assumption that their work is reasonably equally distributed across all the styles they offer. The first comparison will be a precise reflection of the stylistic trends in the single-style organisations within our sample. The second comparison is necessarily more liable to erroneous results and should be treated with some caution, but it will suggest trends.

5   Quantitative findings

5.1.4   Geographical spread of the survey

We tried to be as comprehensive as possible, basing our planned sample upon previous surveys, databases and industry directories. The following cartograms give an indication of the geographical spread of the organisations we contacted and those that responded. Please note that this indication of the geographical spread of our survey should be treated with some caution, given the wide variation in the area and population across different unitary authority areas (the Highland Council area, for example, covers an area that is 20% larger than the whole of Wales). However, it will be seen from the second cartogram that responding organisations were spread reasonably uniformly across the country.

Coverage of organisations we contacted

Darker colour represents areas where more organisations were contacted.

Coverage of organisations that replied to the survey

Darker colour indicates areas where more organisations responded.

5.2   Participation

Quick reference

Total weekly participation in responding organisations (excluding LAISI): 24,388.

Total weekly participation in LAISI: 55,262.

Participation in LAISI varies widely.

Estimated number of young people involved in youth music each week: 55,000–60,000.

Possible unmet demand for LAISI: up to 100,000.

5.2.1   The population

The graph to the right shows the population at the 2001 census. Four age groups (a-d) corresponding approximately to (a) pre-school, (b) primary, (c) secondary and (d) post-school are used in the age profile.
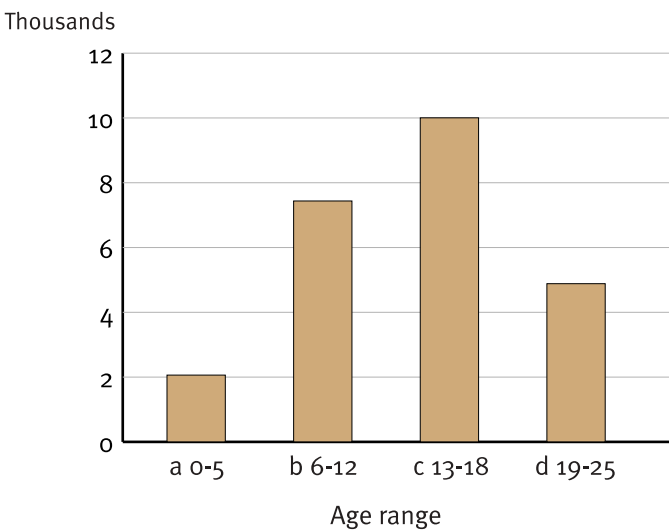
Population at Census 2001

Thousands
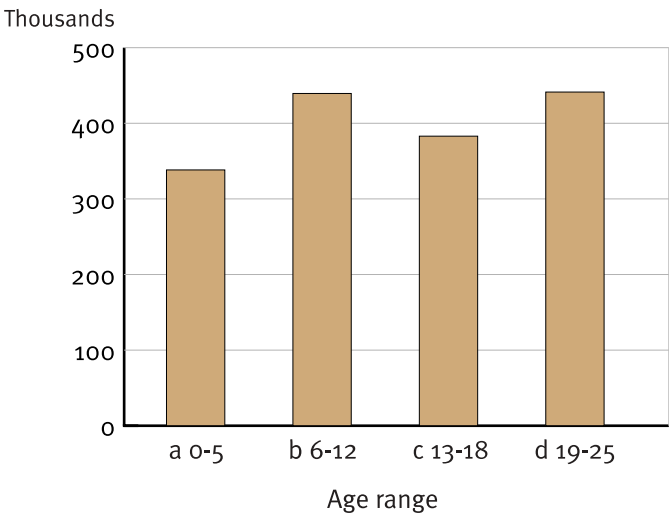
Age range

5.2.2   Participation in organisations (excluding LAISI)

Each organisation was asked to provide information on the number and age ranges of participants taking part in its activities. The graph to the right summarises the total weekly participation and age profile reported by the organisations that responded. The graph excludes participation in Local Authority Instrumental and Singing Instruction but includes group activities organised centrally by Instruction Services.
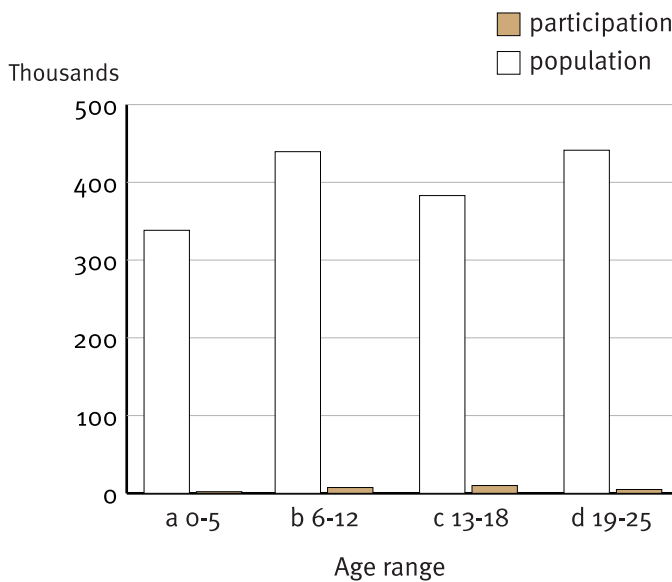
Weekly participation (excluding LAISI)

Thousands

Age range

5   Quantitative findings

The graph to the right contrasts the information above with the population statistics given in 5.2.1 above.
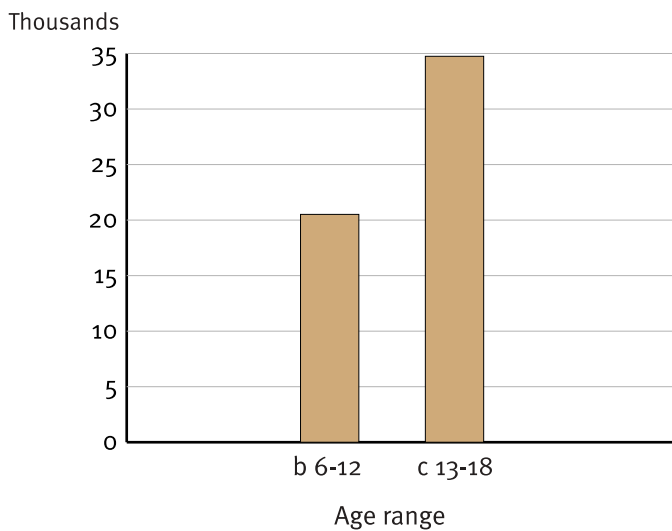
Weekly participation (excluding LAISI) compared with population statistics for Census 2001
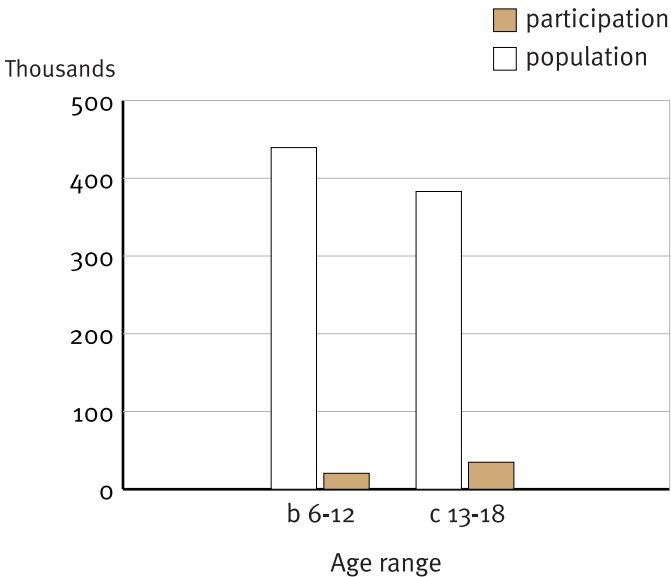

5.2.3   Participation in LAISI

Participation in Local Authority Instrumental and Singing Instruction varies across the country, but the graph to the right shows the global picture across the two central age ranges (b and c), which correspond approximately to Primary and Secondary school ages.
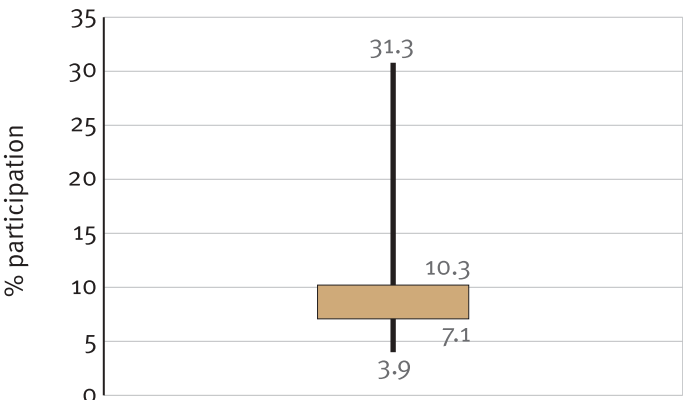
Weekly participation (LAISI)

The graph to the right contrasts the information above with the population data given in 5.2.1 above:

Weekly participation (LAISI) compared with population statistics for Census 2001

The variation in participation in Instrumental and Singing Instruction is wide. The diagram to the right shows the spread of percentage participation (that is, the percentage of pupils in each local authority taking part in LAISI) across different local authorities.

Quick reference
How to read this diagram (and others like it)

This diagram (right) is designed to show the spread of the data. The percentage participation in half of all authorities lies within the box at the centre of the diagram, clustered around the average. The lines above and below the box extend to the maximum and minimum percentage participation found. Thus, the box shows the central tendency of participation in LAISI, whilst the lines above and below show the lowest and highest participation found.

Participation in LAISI

Median of participation: 9.0%

5   Quantitative findings

Although participation in LAISI lies between 7.1% and 10.3% in half of all authorities that returned a survey, some authorities have a significantly greater participation. The council (Shetland Islands Council) that has a participation of 31.3%, almost three times the average, is an exceptional case across all measures (see 'Financing Local Authority Instruction' below).

It is worth noting that the maximum participation in a given authority of 31.3% is about three times the average participation across the country. This suggests that potential demand could be three times the current uptake. In other words, there may be twice as many potential participants not taking part as there are actual participants. This could translate into an estimated unmet demand of about 100,000 young people.

5.2.4   Estimated total participation

The problem of double counting makes it impossible to give a precise figure for the number of individual young people taking part in musical activities each week since, plainly, many young people take part in more than one. Such a figure could only be obtained if every organisation kept records of their own participants and all the other organisations to which these participants belong. Clearly, this is not achievable, and all measures of total participation should be treated with some caution. However, two estimates of weekly participation may be given, each with its own limitations. Firstly, we may estimate a global figure for weekly participation that ignores all double counting. This figure reflects the outside limit of participation, and is in effect the number of young people taking part in musical activities every week assuming they each took part in only one activity in the week. Secondly we can use results from our Participants questionnaire to give a rough indication of the number of young people taking part in two or more activities each week, and combine this with our estimate for global participation to suggest a more realistic figure for weekly participation.

The total weekly participation in the organisations we surveyed is 24,388, excluding LAISI. We received responses from fewer than half of the organisations we wrote to, so assuming that those who responded are reasonably representative of those who did not, we might estimate that the total weekly participation outside Local Authority Instruction is about 50,000.

The total weekly participation in Local Authority Instruction across all the authorities that returned a survey is 55,262.

Therefore, ignoring double counting, we might estimate that about 100,000 young people would take part in musical activities each week if we assumed they each took part in only one session each week.

Results from our Participants questionnaire suggest that around 75% of participants take part in more than one activity each week. From this, we may estimate a more realistic figure that takes account of this and suggest a weekly participation of 55,000 to 60,000 individual young people.

5.2.5 Participation by style (excluding LAISI)

Quick reference

For responding organisations (excluding LAISI):

• estimated weekly participation in Rock, Pop and Dance music: c 5,200
• estimated weekly participation in Traditional music: c 8,800
• estimated weekly participation in Western Classical music: c 5,800.

Participation in each stylistic area may also be investigated (see 5.1.3 for notes on comparisons across styles). For those organisations that returned a survey and offered only one style, the total participation is given in the graph below. These are actual figures from our sample, without any extrapolation for the wider picture.

Weekly participation: single style organisations
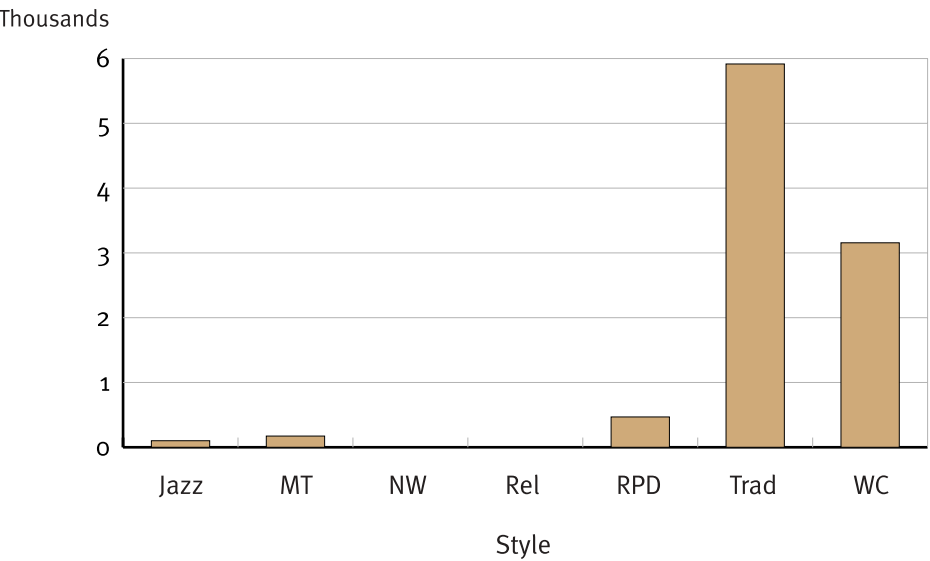
Thousands

Style

| Style key	
Jazz	Jazz
MT	Music theatre
NW	Non-western music
Rel	Religious music
RPD	Rock, Pop and Dance
Trad	Traditional music
WC	Western Classical

5 Quantitative findings

There are very many more participants in organisations that offer *only* Traditional or Western Classical music than there are participants in organisations that offer *only* one of the other styles. We received no responses from organisations that said they offered only Non-western or Religious styles. Although the graph above reflects the data for organisations that offer only one style, it is not at all representative of the global picture because many organisations offer more than one style (see above, 5.1.3 Stylistic spread of the organisations we contacted). In order to give an indication of the participation across styles in groups that offer more than one style, we must assume that participants in these organisations are reasonably equally distributed across the styles offered by the organisation. The following graph shows the participation across all organisations when this assumption is made.

Participation rates for Jazz, Music Theatre and Rock, Pop and Dance appear very much higher here because these styles tend to be available within organisations that offer a range of styles. Although the total participation rates for Traditional and Western Classical

music increase when multiple-style organisations are incorporated into the picture, the percentage change is far less for these organisations (50% and 85% increase for Traditional and Western Classical respectively compared to over 1,000% increase for Rock, Pop and Dance). This suggests that organisations offering Traditional and Western Classical music are much less likely to offer any other style of music.

The assumption that underpins this comparison (that participants in organisations that offer more than one style are equally distributed among the styles offered) probably increases the relative importance of the styles that have fewer participants. Organisations that are keen to demonstrate stylistic breadth will have indicated all the styles they offer, regardless of how small the offering in any particular style is. It is more likely that participants are unequally distributed, and we might suggest in particular that participation in Rock, Pop and Dance is rather higher than it appears here. From other aspects of the questionnaires, it is clear that respondents' idea of Jazz is rather broad, and so we would suggest that participation in Jazz may be somewhat less than it appears here.

Weekly participation: all organisations*

Thousands
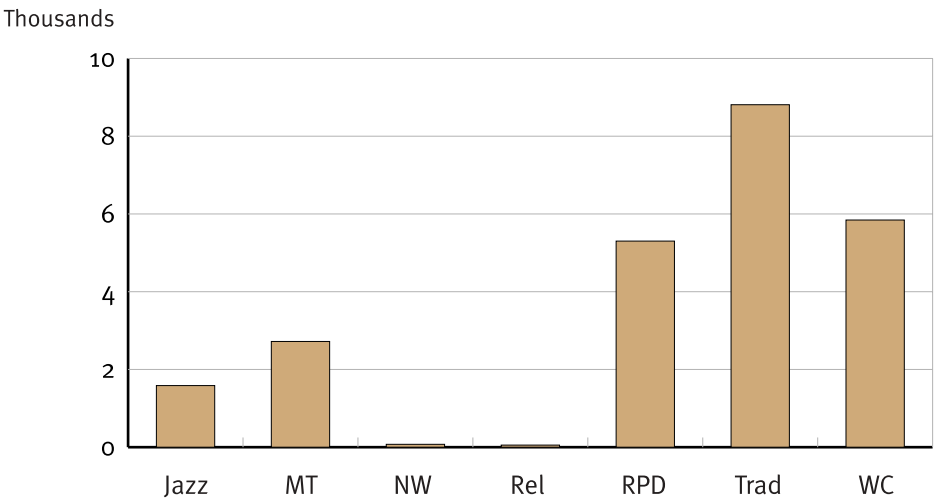
*assuming equal distribution of participants among styles in organisations that offer more than one style

5.2.6 Participation by style (LAISI)

> **Quick reference**
>
> Western Classical is the dominant style in LAISI, with estimated weekly participation of c 47,000.

From the total participation in LAISI, we may estimate the participation in the three main stylistic areas offered by the Instruction Services, based upon the relative number of Full Time Equivalent (FTE) tutors in the three areas. For the purposes of this comparison, we will consider fiddle, clarsach and bagpipe tutors to contribute to a 'total FTE' for Traditional music. Tutors in electronic keyboard, electric guitar and drum-kit will contribute to a 'total FTE' for Rock, Pop and Dance music. Other tutors (the majority) will contribute to a 'total FTE' for Western Classical music.

Tutors who teach electric guitar also teach acoustic guitar in most authorities that offer these instruments, and teachers who teach drum-kit also teach percussion. In these cases, the total FTE for these instruments will be distributed equally between Rock, Pop and Dance and Western Classical. Many authorities say that some of their string tutors teach traditional fiddle, but where they are unable to give a separate FTE for fiddle tutors, this will be ignored since the relative number of such fiddle tutors is small.

The Western Classical style predominates, for historical reasons relating to the traditions of music training. Ignoring the traditional fiddle tutors that are incorporated into the FTE for strings probably makes the participation in Traditional music appear too low on this comparison but we do not believe that the comparison would be seriously altered by the inclusion of these tutors.

In this discussion of style in LAISI, it should be noted that only one authority, Glasgow City Council, offers instruction in a Non-western instrument under the auspices of the Instrumental Instruction Service (Tabla, 1 FTE instructor).

Weekly participation: LAISI

Thousands

Style
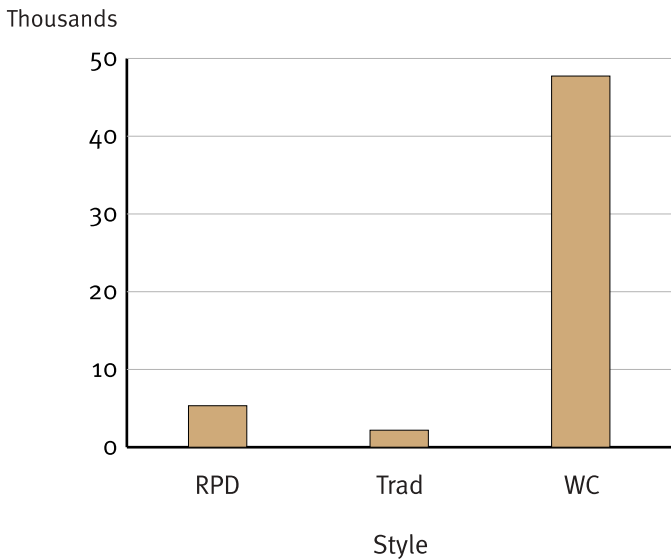
5 Quantitative findings

5.3 Financing youth music

> **Quick reference**
>
> Annual turnover of LAISI: £17.62 million.
>
> Estimated total annual turnover of youth music in Scotland: £28 million.

5.3.1 Total annual turnover of youth music in Scotland

The recorded annual turnover for the organisations that returned the survey (excluding LAISI) was just under £5.2 million. Of this, 63% was public money (from public funding bodies) and 37% was private money (from fees, earnings, commercial sponsorship and private trusts). We received responses from less than half of the organisations we wrote to, so assuming that those who responded are reasonably representative of those who did not, we might estimate that the total annual turnover (excluding Local Authority Instruction) is about £10.5 million.

It might be argued that this figure is too high, since the organisations that have returned the survey could be larger and better funded than those that did not. This is certainly possible, and, in particular, we would suggest that publicly funded organisations are well represented in the sample. On the other hand, we must assume that there are many organisations involved in youth music that were not included in our planned sample. We therefore feel justified in estimating that the total annual turnover (excluding Local Authority Instruction) is about twice the annual turnover recorded in our sample; that is, about £10.5 million. However, we believe that the proportion of public money in the total turnover will be rather less than it is in our sample.

The recorded annual turnover (core budgets and fee income) for Instrumental Instruction Services in authorities that returned the survey was just under £17.62 million. The recorded annual turnover for all organisations that responded to the survey is therefore £22.82 million, and the estimated total annual turnover is around £28 million.

5.3.2 Average annual turnover of youth music organisations and sources of funding (excluding LAISI)

> **Quick reference**
>
> Average annual turnover of youth music organisations (excluding LAISI): c £25,000.
>
> On average, fees are the greatest source of funding.

We may calculate the average turnover for the youth music organisations (excluding LAISI) that returned a survey, and show how this income is split across different sources. In the organisations that comprised our sample, the average annual turnover was around £25,330. The table below shows the average income received from a range of sources by the organisations that returned a sample, but these figures should be treated with some caution (see below).

Source	Average income
Fees (from participants)	£4,529
Scottish Executive (arts)	£4,289
Scottish Executive (other, eg Local Enterprise)	£3,935
Scottish Arts Council	£3,244
Lottery (excluding Awards for All)	£1,876
Private trust	£1,696
Earned income (sales, box office, etc)	£1,411
Local authority (arts)	£1,274
Local authority (other)	£955
Commercial sponsors	£754
Fundraising	£484
Private income	£315
Other	£283
Lottery (Awards for All)	£222
European Union	£60
Grand Total	**£25,328**

Fees are, on average, the largest single source of income for the organisations that completed a survey. According to the above tabulation, the combined income from the Scottish Executive 'arts' and 'other' funds (mainly Local Enterprise Companies) exceeds the income from participants and all other sources. However, this does not represent the situation for the typical organisation because of the relatively large sums of money from the Scottish Executive that go to the specialist music schools. Indeed, the Scottish Executive's current role in directly funding youth music activities is restricted to the specialist music schools and money it makes available through Local Enterprise Companies. Other monies for youth music are directed through the Scottish Arts Council and the block grants to local authorities. We received information from three of the four state specialist music schools, and the funding they receive accounts for around 86% of the total money received from the Scottish Executive by organisations in our survey. If the remaining Scottish Executive money were to be distributed among the other organisations in our survey, each organisation would receive less than £1,200 each (say £600 each from the nominal 'arts' and 'other' budgets). This is probably a truer representation of the income of a typical organisation, and places Scottish Executive funding far further down the table above, below trust income, local authority arts budget income, and earned income. The following table shows the average income for a typical organisation in our sample when Scottish Executive funding for state specialist music schools is removed from the picture.

Source	Average income
Fees (from participants)	£4,529
Scottish Arts Council	£3,244
Lottery (excluding Awards for All)	£1,876
Private trust	£1,696
Earned income (sales, box office, etc)	£1,411
Local authority (arts)	£1,274
Local authority (other)	£955
Commercial sponsors	£754
Scottish Executive (arts)	£600
Scottish Executive (other, eg Local Enterprise)	£600
Fundraising	£484
Private income	£315
Other	£283
Lottery (Awards for All)	£222
European Union	£60

5 Quantitative findings

5.3.3 Average annual awards by public funding bodies

The problems interpreting average incomes for the organisations in our survey are thrown into relief when we consider average annual awards made to youth music organisations by public funding bodies.

The table below shows average awards made by various public funding bodies to the organisations in our sample, *when an award was made*. This is *not* average income from these bodies, but the average *size* of the award when an award is made. It should be noted that we did not target the recipients of particular funding bodies or awards when designing our sample.

Funding body	Average award	Number of awards made to organisations in our sample	% of organisations in our sample receiving an award
Scottish Executive (arts)	£72,911.88	6	3
Scottish Executive (other, eg Local Enterprise)	£17,081.44	23	10
Lottery (excluding Awards for All)	£14,174.04	10	4
Lottery (Awards for All)	£2,834.38	8	3
Scottish Arts Council	£9,321.91	36	16
Local authority (arts)	£2,888.76	46	20
Local authority (other)	£2,496.75	44	19

5.4 Financing LAISI

5.4.1 Budgets

Quick reference

LAISI spending:

- Budgets vary widely.
- In general, spending per capita (all young people) does not vary widely, though there are notable exceptions.
- Spending per music student (those receiving LAISI instruction) varies widely.
- Greater participation seems to be associated with a smaller spend per music student.

Budgets for Instrumental and Singing Instruction are set by individual unitary authorities, and vary widely across the country. The following diagram shows the spread of budgets in the authorities that returned a survey (see 5.2.3 'Percentage participation in LAISI' for details on how to interpret it).

Budget for LAISI
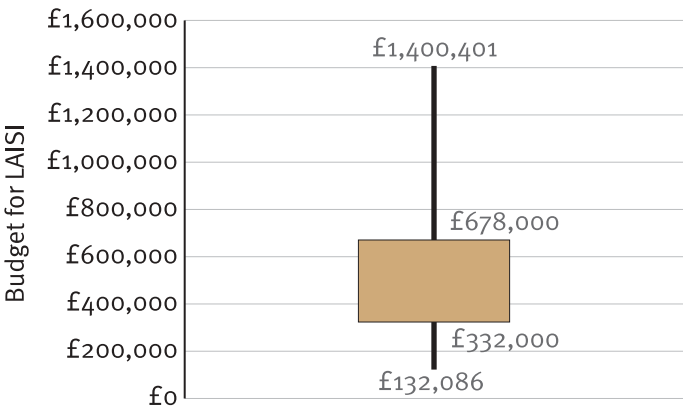
Median of annual budget: £445,250

This chart shows the wide spread of budgets for LAISI, but does not take account of the numbers of students in each authority. To compare spending on LAISI more meaningfully, we may calculate spending per capita (that is, per student in each authority) and spending per music student (that is, per student receiving tuition in each authority).

5.4.2   Per capita spends

The following diagram shows the spread of annual per capita spending on LAISI in the authorities that returned a survey.

Spending per capita on LAISI
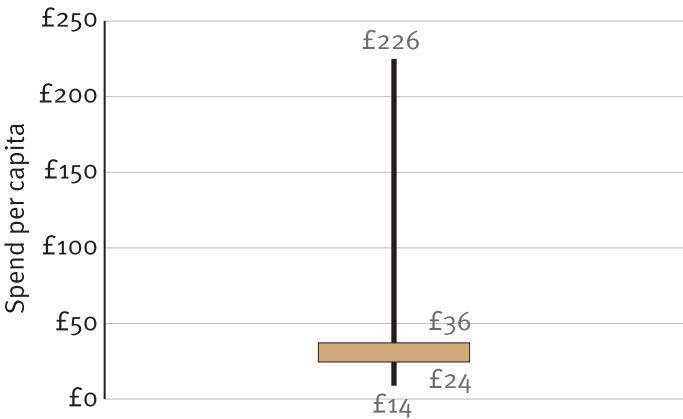
Median of annual per capita spend: £27

5   Quantitative findings

With some very notable exceptions, per capita spends on LAISI are comparatively tightly clustered around the mean. Half of all authorities spend between £24 and £36 per capita a year on LAISI. The council that spends £226 per music student is Shetland Islands Council, which has a participation rate of 31.3% and is wholly exceptional.
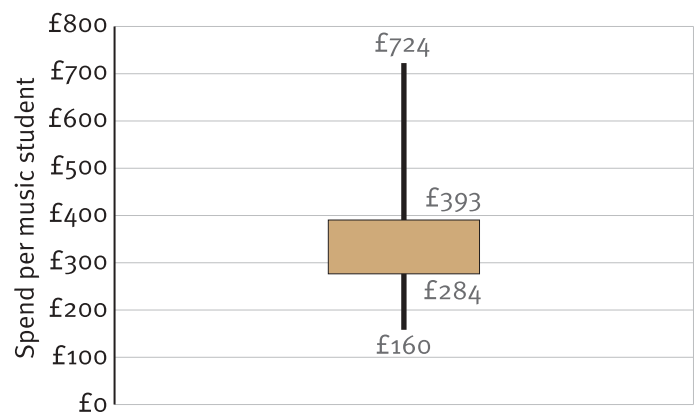
5.4.3   Per music student spends

The diagram to the right shows the spread of annual spending per music student on LAISI for the authorities that returned a survey.

Spends per music student show a far wider spread than spends per capita and, in general, higher spends per student are associated with lower percentage participation. The graph below plots percentage participation against spend per student. (Data for Shetland Islands Council have been omitted because of its special circumstances.)

The inverse correlation between percentage participation and spend per student is high (r=0.58, df=15, significant at 0.01 level); authorities with greater participation tend to spend less per music student.
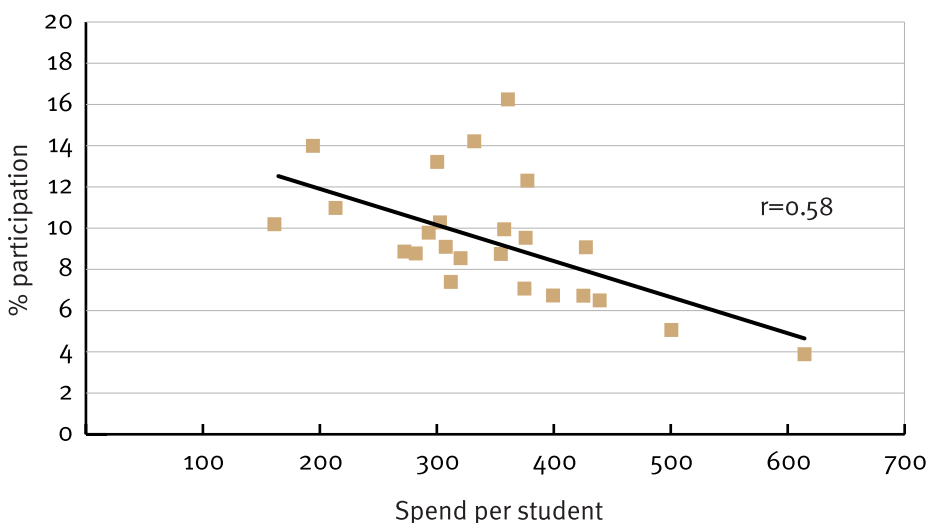
We might interpret this tendency in terms of value for money: with greater participation comes better value for money; it is cheaper per student to run a large successful high-participation Instrumental and Singing Instruction Service than a small one.

Spend per music student

Median of annual spending per music student: £326

Participation

5.4.4 Fees

Quick reference

LAISI fees

- Fees vary widely.
- In the context of this project, it was not possible to examine the impact of fees on participation.
- There may be a business case for levying fees, but it has not, in general, been made by authorities.

Perhaps the most emotive issue we have investigated is that of fees for Instrumental Instruction and their variation across the country. The following diagram shows the spread of maximum annual fee for small group and individual instruction across the country for *those authorities that levy fees* (for details on how to interpret it, see 5.2.3 'Percentage participation in LAISI').

It is important to note that fees are waived for all students being presented for SQA music examinations.

Maximum annual fees for LAISI
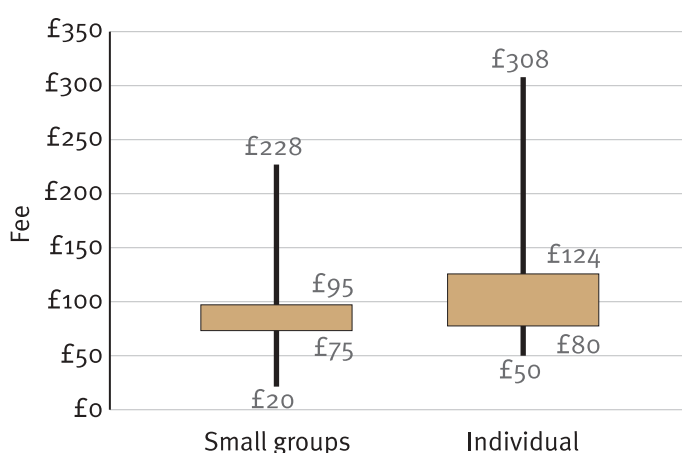
Median maximum annual fee for small group instruction: £80

Median maximum annual fee for individual instruction: £88

Clearly, although maximum annual fees for small group tuition are fairly closely clustered around the average, there is considerable variation across the country. The picture for individual tuition is even more varied. But in fact, by excluding the authorities where instrumental instruction is free, these diagrams conceal the wider inequity of current charging policies.

The total fee payable by the parents and carers of participants in LAISI may be roughly estimated from the participation and fee data provided by authorities (together with a correction for SQA presentations and an estimate, based on Scottish Executive data, of the numbers of students whose fees will be waived for socio-economic reasons). We estimate that the total fee burden for LAISI fees across Scotland is around £2.25 million. However, the total income from fees varies very widely from authority to authority. We estimate that the greatest annual income from fees of any one authority is over £500,000 (around 50% of that authority's total budget for LAISI), whilst the smallest income is less than £14,000 (around 4% of that authority's total budget for LAISI, and comparable to that authority's costing of the administration associated with fee collection).

5.4.5 The impact of fees

We have been encouraged by many people involved in the provision of LAISI to study the impact of fees on participation and, in particular, to determine if fees are responsible for excluding potential participants.

Despite ample anecdotal evidence, there are many difficulties in statistically concluding this to be the case. Three difficulties in particular make the definitive demonstration of any detrimental effect impossible at this time.

- It is clear that demand for Instrumental and Singing Instruction far outstrips supply. Therefore, actual participation cannot be used to measure any deterring factors.

- Information on 'waiting lists' (or some other consistent numerical data on demand for instruction) is not kept by local authorities. In some cases, 'waiting lists' are kept for pragmatic reasons by individual schools or tutors, but there is no consistent measure of demand. Only two authorities

5   Quantitative findings

that responded to the survey could give approximations for the size of waiting lists. Therefore, we cannot measure a change in demand and use this to study the impact of fees.

- It is possible that, as fees are introduced, the demand remains constant while the constituency for that demand changes. In other words, the same number of students apply to have instruction, but the socio-economic mix of the group changes. To study this after an authority has begun charging fees, one would need detailed historical socio-economic information on the participant body. Such information does not, to our knowledge, exist.

In order to show statistically that fees deter participation in LAISI, we would have to study an authority that is in the process of moving to fees and compare the socio-economic makeup of the participants before and after the introduction of fees. Naturally, this is a study that is unlikely to be supported by an authority that has already decided to move towards charging fees.

We cannot show that fees deter participation, but they may.

5.4.6   The business case for fees
A separate but equally pertinent issue surrounding the charging of fees for Instrumental and Singing Instruction is the business case for such fees.

To levy a fee requires an administrative outlay, and we asked all authorities whether they had accurately costed the administration of fee collection. Two out of 32 authorities said they had, and a further authority said they would shortly be doing so. Of the two authorities that could give an accurate figure, we estimate (on the basis of the information provided combined with SQA data on standard grade presentations and social-economic information from the Scottish Executive) that one of the authorities was making a significant net gain from levying fees for instruction. The other authority was barely covering the administration of the system.

Whilst we cannot say that there can be no business case for fees, it has not yet been made by the vast majority of fee-levying authorities.

Another frequently rehearsed argument for fees – that they bring extra money into the LAISI that would not otherwise be available – is also undermined by the results of the survey. In less than half of the authorities that levy fees is the money retained by the Instruction Service. Once again, whilst we cannot say that fees do not bring more money into the Instruction Services, it is not clear that they do in authorities that absorb fee income into their general budgets.

5.5   The style question

Quick reference
Responding organisations (excluding LAISI):
- There is considerable variation in the funding received by different styles of music.
- The balance of public and private funding also varies across styles.

5.5.1   Turnover by style (excluding LAISI)
In comparing the turnover of organisations across different styles, we will once again compare the single style organisations first. For single style organisations that returned the survey, the total income split between public and private sources is given by the following graph. These are actual amounts without any extrapolation for the wider picture.

Although the following graph reflects the data for organisations in our sample that offer only one style, it should be noted once again that this is not representative of the picture because many organisations offer more than one style. The tendency for organisations that offer Traditional and Western Classical music to offer no other style distorts the comparison.

To incorporate the organisations that provide activities in more than one style, we will assume that income received by organisations offering more than one style is reasonably equally distributed across the different styles offered. The following graph shows the turnover of the different styles if this assumption is made.

Turnover: single style organisations
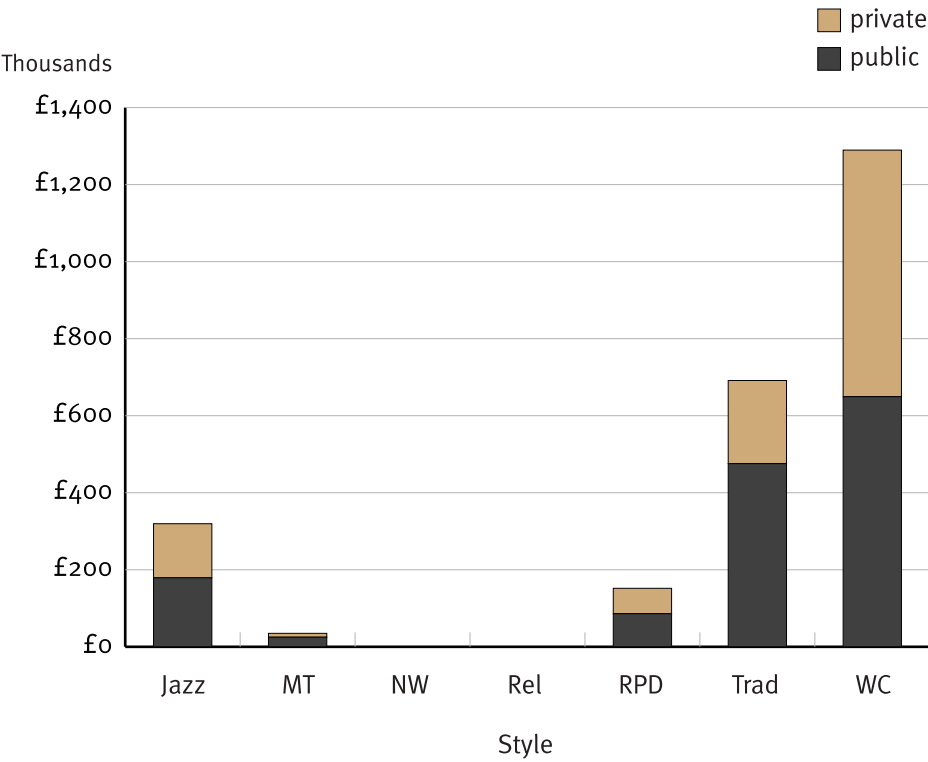
Turnover: all organisations*
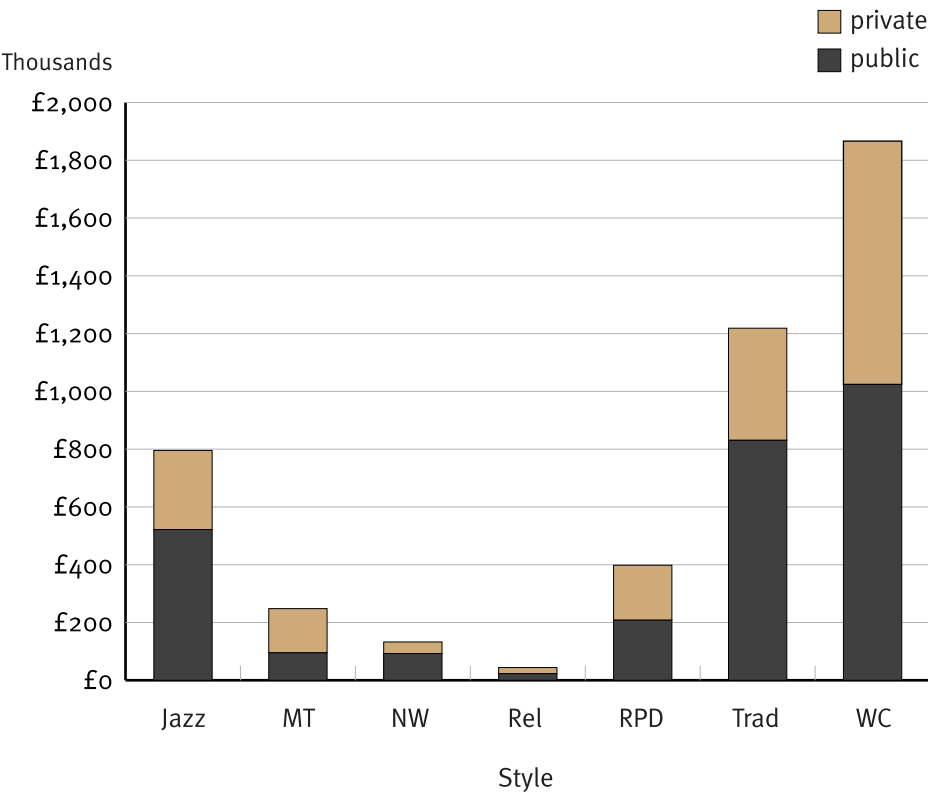
*assuming income is equally distributed among all styles offered by organisations that offer more than one style

5 Quantitative findings

The proportions of public and private money in each style may be estimated in the same way, but it should be noted that the comparatively small number of organisations offering Non-western and Religious styles means that confidence in the proportions for these styles must be reduced.

Proportion of public and private money across styles: all organisations*

*assuming income is equally distributed among all styles offered by organisations that offer more than one style

Legend: private (tan), public (dark)
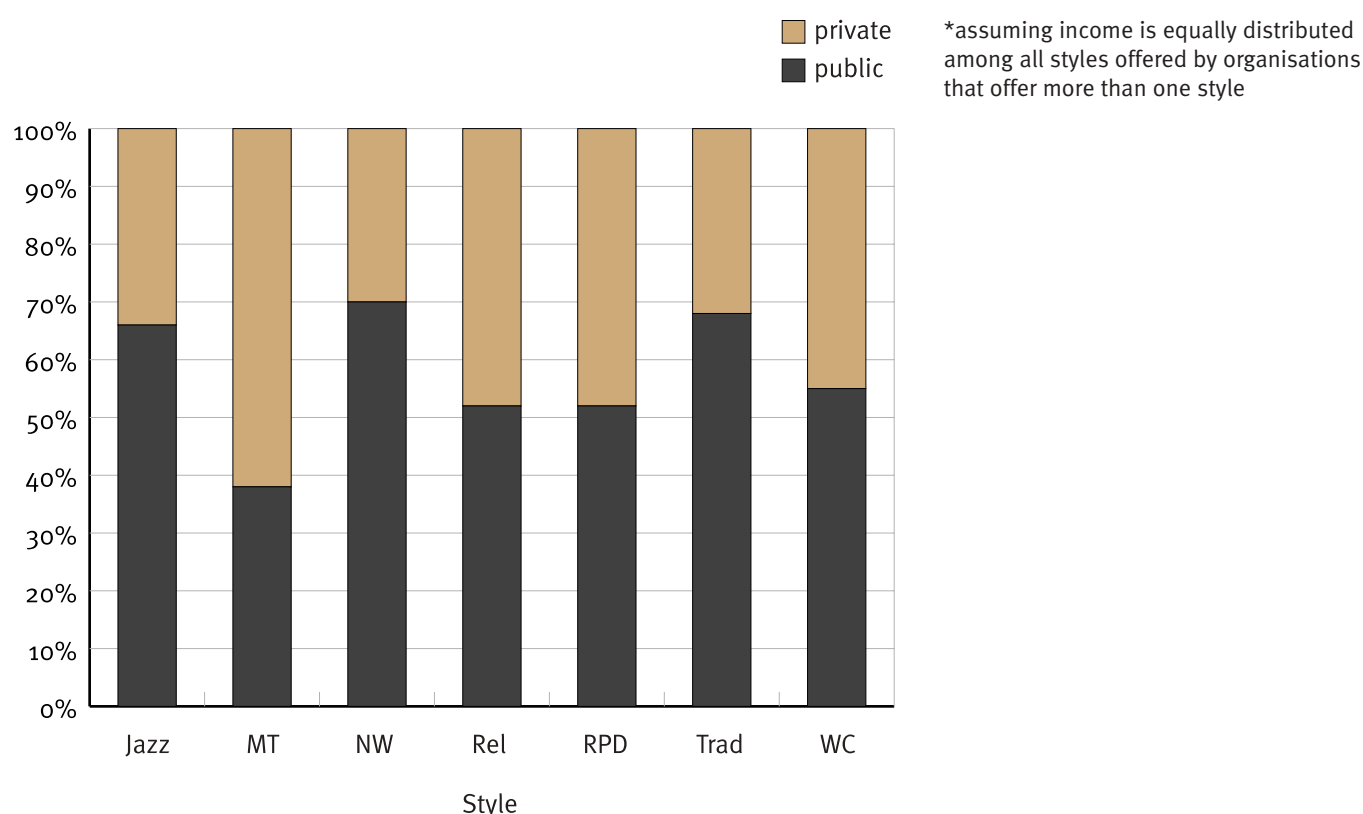
Clearly, there are three groups of styles suggested by this comparison. Music Theatre alone seems to receive more private than public money. Jazz, Non-western and Traditional music seem to receive more public than private money. Religious; Rock, Pop and Dance; and Western Classical music all show income that comes approximately equally from public and private sources.

5.5.2 Turnover by style (LAISI)

From the total turnover in LAISI, we may estimate the money spent in the three main stylistic areas offered by the instruction services, based once again upon the proportions of FTE tutors in the three areas. For the purposes of this comparison, we will once again consider fiddle, clarsach and bagpipe tutors to contribute to a 'total FTE' for Traditional music. Tutors in electronic keyboard, electric guitar and drum-kit will once again contribute to a 'total FTE' for Rock, Pop and Dance music. Other tutors (the

majority) will once again contribute to a 'total FTE' for Western Classical music.

The total FTE for electric and acoustic guitar and percussion and drum-kit will once again be distributed equally between Rock, Pop and Dance and Western Classical. String tutors who teach traditional fiddle will again be ignored in cases where authorities are unable to give a separate FTE, and this will cause the estimated LAISI turnover for Traditional music to be rather low.

Annual turnover: LAISI
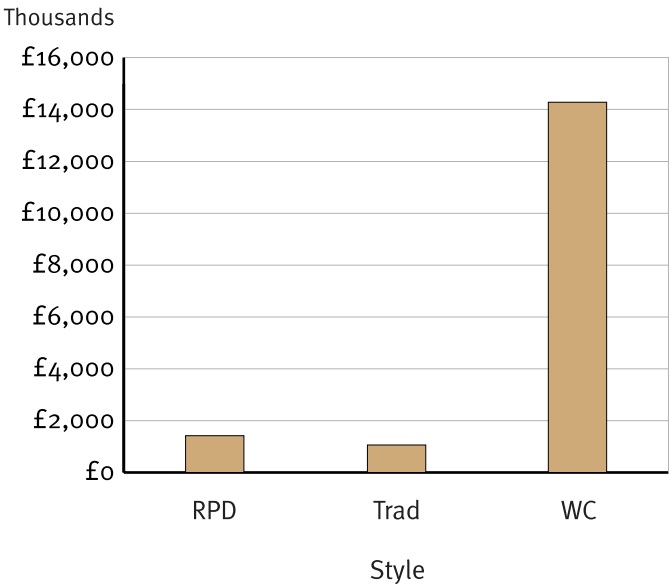
5.6   The geography question

Quick reference

- In responding organisations (excluding LAISI), there is little evidence of stylistic differences in provision across the country.
- In contrast, there are clear stylistic trends in different LAISI services across the country.

5.6.1   Distribution of styles (excluding LAISI)

The following cartograms show the number of organisations in our sample offering the three main styles (Western Classical; Rock, Pop and Dance; and Traditional) in the different unitary authority areas. Stronger colours reflect a greater number of responding organisations. Please note that this distribution by authority area is not necessarily indicative of the work of these authorities: the areas have simply been chosen for convenience, and to allow comparison in the following section.

Coverage of Western Classical styles in responding organisations

Darker colour indicates areas where a larger number of organisations offering this style responded.

5   Quantitative findings

Coverage of Rock, Pop and Dance styles in responding organisations

Darker colour indicates areas where a larger number of organisations offering this style responded.

Coverage of Traditional styles in responding organisations

Darker colour indicates areas where a larger number of organisations offering this style responded.

5.6.2   Distribution of styles (LAISI)

Access to different styles of music within LAISI varies across the country. The following cartograms give an indication of the availability of instruction in the three main styles (Western Classical; Rock, Pop and Dance; and Traditional) across the country. Stronger colours reflect a higher availability (white indicates that no information was supplied on this question by that authority). While provision varies across the country, it should be noted that Western Classical is the prevalent style by a considerable margin in LAISI all across the country.

Coverage of Western Classical provision in LAISI

Darker colour indicates areas where the Western Classical style dominates most in LAISI.
(White areas indicate authorities that did not provide this information.)

Coverage of Rock, Pop and Dance provision in LAISI

Darker colour indicates areas with stronger emphasis on Rock, Pop and Dance styles in LAISI.
(White areas indicate authorities that did not provide this information.)

Coverage of Traditional provision in LAISI

Darker colour indicates areas with stronger emphasis on Traditional styles in LAISI.
(White areas indicate authorities that did not provide this information.)

5.6.3 Access to Instrumental Instruction in Primary schools

Quick reference

Access to Instrumental and Singing Instruction in Primary schools varies widely across the country.

All responding authorities told us that Instrumental Instruction was available in all Secondary schools in their authorities. However, this is not the case with instrumental instruction in Primary schools. The following cartogram indicates the availability of instruction in Primary schools across the country. Stronger colours reflect a higher availability (white indicates that no information was supplied on this question by that authority).

Availability of Instrumental Instruction in Primary Schools

Darker colour indicates higher availability.
(White areas indicate authorities that did not provide this information.)

5   Quantitative findings

5.7   Activities

Quick reference

Comparatively few organisations (excluding LAISI services) offer singing activities.

Singing comprises 6% of participation in LAISI.

FTE for singing teachers in an average authority is 0.56 FTE compared with 1.81 FTE for percussion and 7.00 FTE for strings.

5.7.1   Singing

In the course of research, singing emerged as a major area of concern among respondents and key informants. We asked organisations about the activities they offer, and the graph to the right shows the percentage of all responding organisations (excluding LAISI services) that said they offered various vocal activities.

In our survey of LAISI, we kept singing separate at all times. Only 5 authorities provided Singing Instruction to Primary schools, and only 10 provided it to Secondary schools. The total participation in Singing Instruction in responding authorities was 3,314 compared with 51,948 for Instrumental Instruction. Singing Instruction therefore represents about 6% of instruction.

The average number of FTE Instrumental Instructors in authorities that completed a survey was 21.4 FTE whilst the average number of FTE Singing Instructors was 0.56 FTE. This compares with an average FTE of 1.81 FTE for percussion/drum-kit, 4.95 FTE for brass and 7.00 FTE for strings (excluding dedicated traditional fiddle instructors).

Percentage of responding organisations offering vocal activities (excluding LAISI)
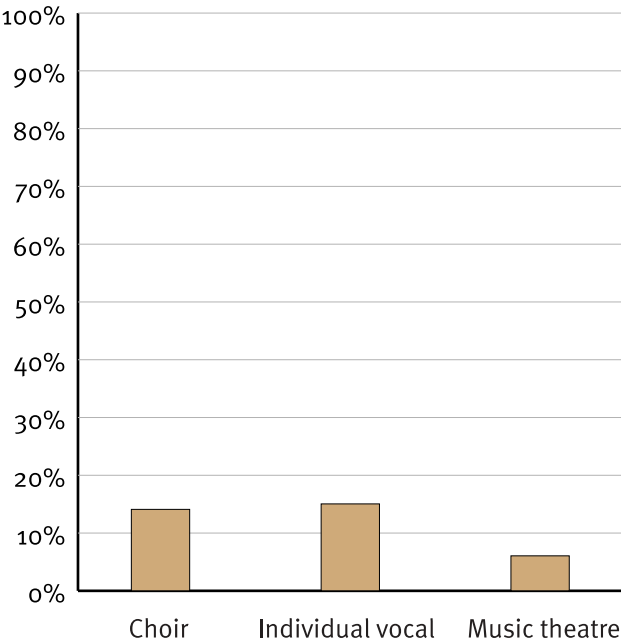
5.7.2 Creative activities

'We need to change anti-creative attitudes.'
Questionnaire respondent

Another concern that emerged as research proceeded was the position of composition, improvisation and other activities in which participants create their own music rather than recreate the music of others. The following graph shows the percentage of all responding organisations (excluding LAISI) that said they offer what could be called 'creative' activities.

Percentage of responding organisations offering 'creative' activities (excluding LAISI)
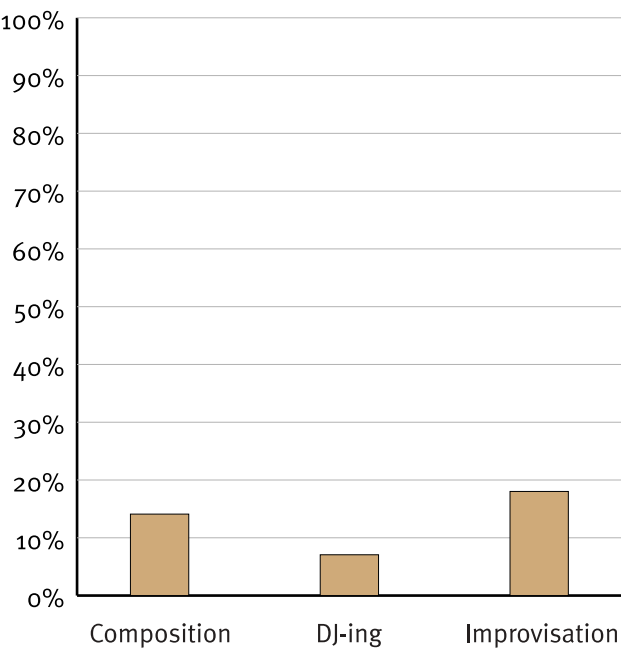
5.7.3 Music technology, sound production and new media

'Although the recording industry reaps vast rewards in profit, anyone wishing to take part will struggle unless more training situations are made available at all levels.'
Questionnaire respondent

Music technology, sound production and new media were further areas for concern that emerged as work progressed, although there is evidence that these areas are well covered in the Further Education sector. The following graph shows the percentage of all responding organisations (excluding LAISI) that said they offer these activities.

Percentage of responding organisations offering music technology and new media activities
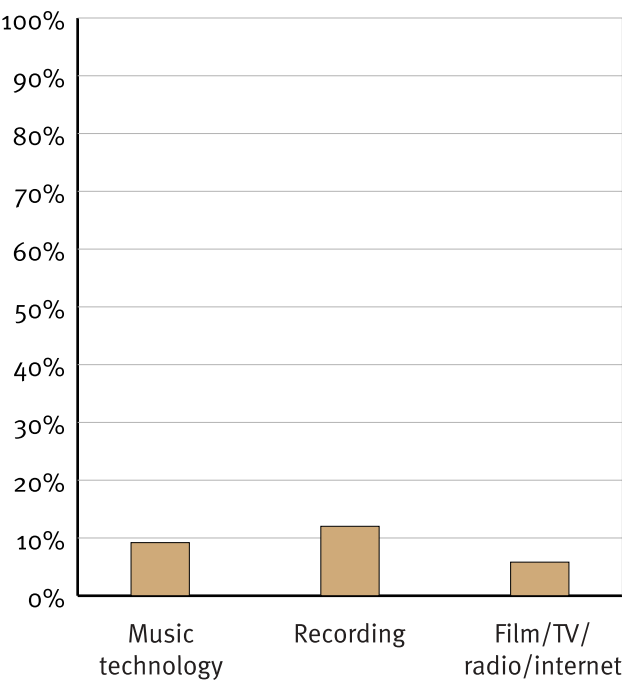
5   Quantitative findings

5.8   Involving participants

Quick reference

75% of organisations (excluding LAISI) involve their participants in decision-making to some extent.

In none of the responding organisations (excluding LAISI) do participants make all the decisions.

Organisations offering Rock, Pop and Dance styles enfranchised participants most; organisations offering Western Classical styles enfranchised participants least.

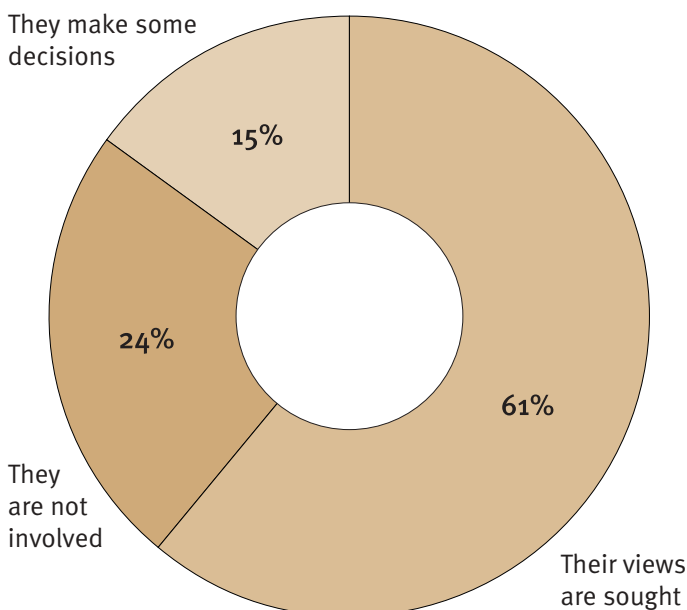### 5.8.1   To what extent do participants make their own decisions?

We asked all organisations to say to what extent their participants were involved in the decision-making process (we did not define this process, but left it to organisations to interpret the question in their own context).

In none of our responding organisations did participants make all the decisions.

The following chart shows the degree to which participants take part in the decision-making process across all the responding organisations.
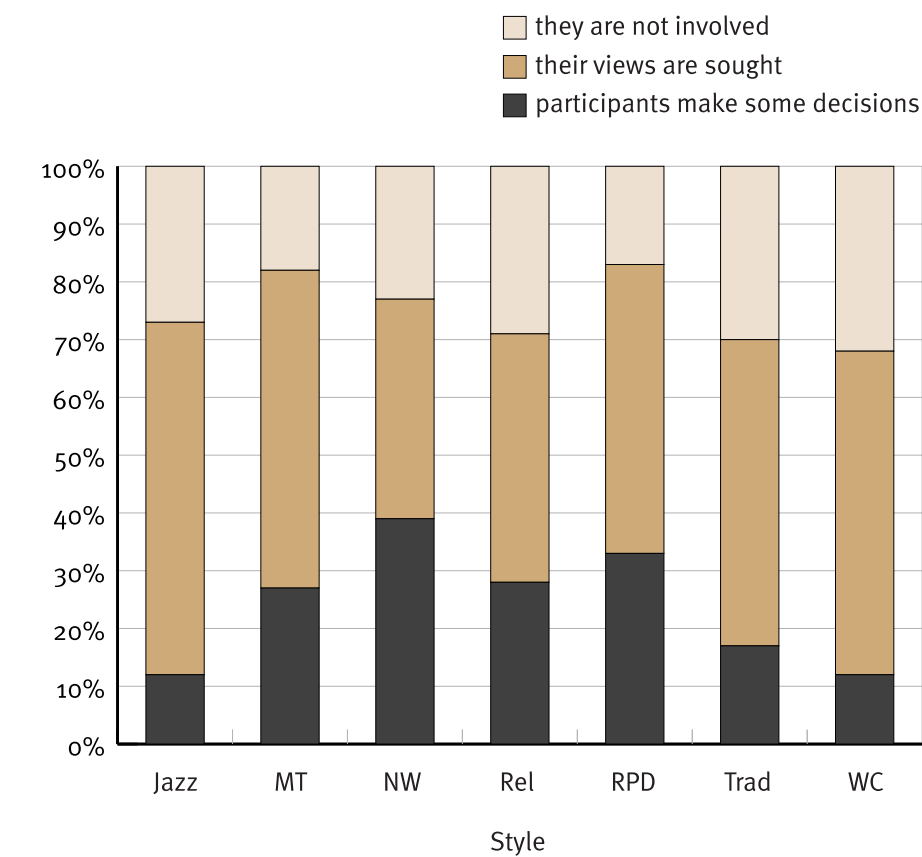
To give an indication of the degree of involvement of young people in decision-making across the different stylistic sectors, the graph overleaf shows the responses for each style. Where an organisation offers more than one style, an equal contribution has been added to the relevant 'involvement' category in all the styles offered by the organisation.

With the smaller number of responding organisations in Non-western and Religious music, the results for these stylistic sectors should be treated with some caution. The greater level of decision-making involvement for participants in the Rock, Pop and Dance sector probably reflects the community setting in which much of this music-making takes place, but also notable is the large proportion (almost 25%) of responding organisations in the Western Classical sector that do not involve their participants in the decision-making process at all.

How involved are young people in the decision-making process?

They make some decisions
15%
24%
61%
They are not involved
Their views are sought

(They make all decisions **0%**)

Participant decision-making across styles

Legend:
- ☐ they are not involved
- ☐ their views are sought
- ■ participants make some decisions

Style key	
Jazz	Jazz
MT	Music theatre
NW	Non-western music
Rel	Religious music
RPD	Rock, Pop and Dance
Trad	Traditional music
WC	Western Classical

6 Qualitative findings

6.1 Profile of respondents

Quick reference

Our questionnaires reached their intended audiences.

Organisers and Tutors are more likely to be part-time; Co-ordinators are more likely to be full-time.

Tutors spend the most time with participants and the least time in administrative or managerial roles.

6.1.1 Did our samples hit their targets successfully?

We built two questions into our practitioner samples which were designed to check whether our samples hit their targets. Firstly, we presented all respondents with a predefined list of roles and asked them to say which they would apply to themselves in the context of their musical work with young people. The roles to choose from were:

- tutor (individual/workshop leader)
- professional musician
- student
- youth worker
- parent
- adult volunteer
- administrator/manager
- other.

The following graph shows the pattern for three of the roles across the Organisers, Tutors and Co-ordinators samples.

Roles
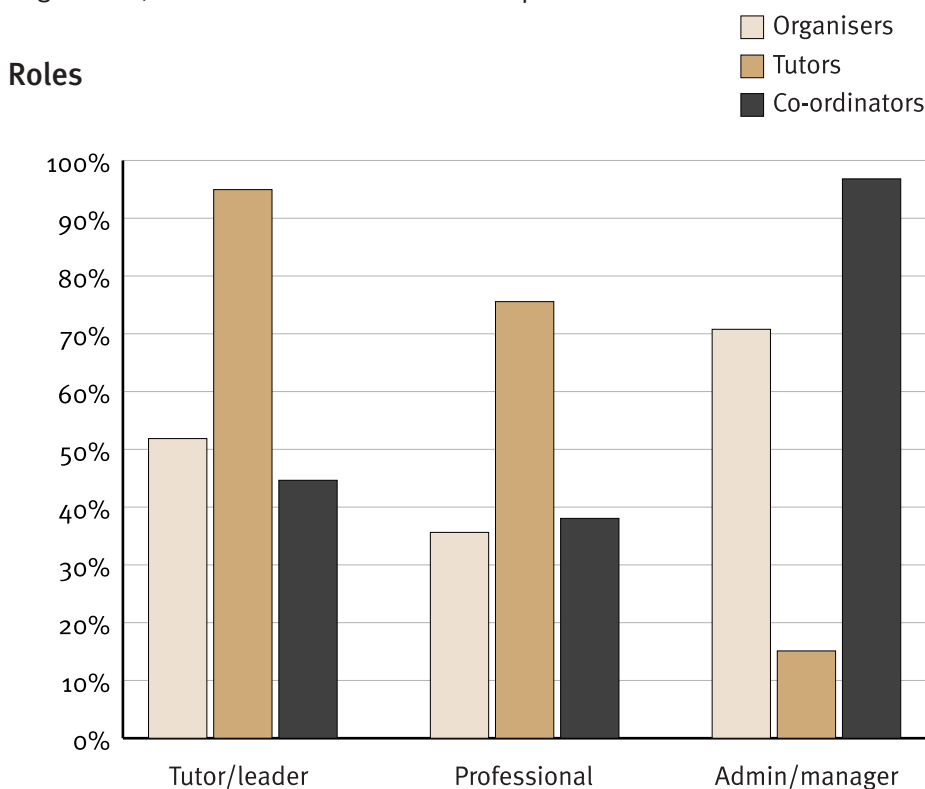
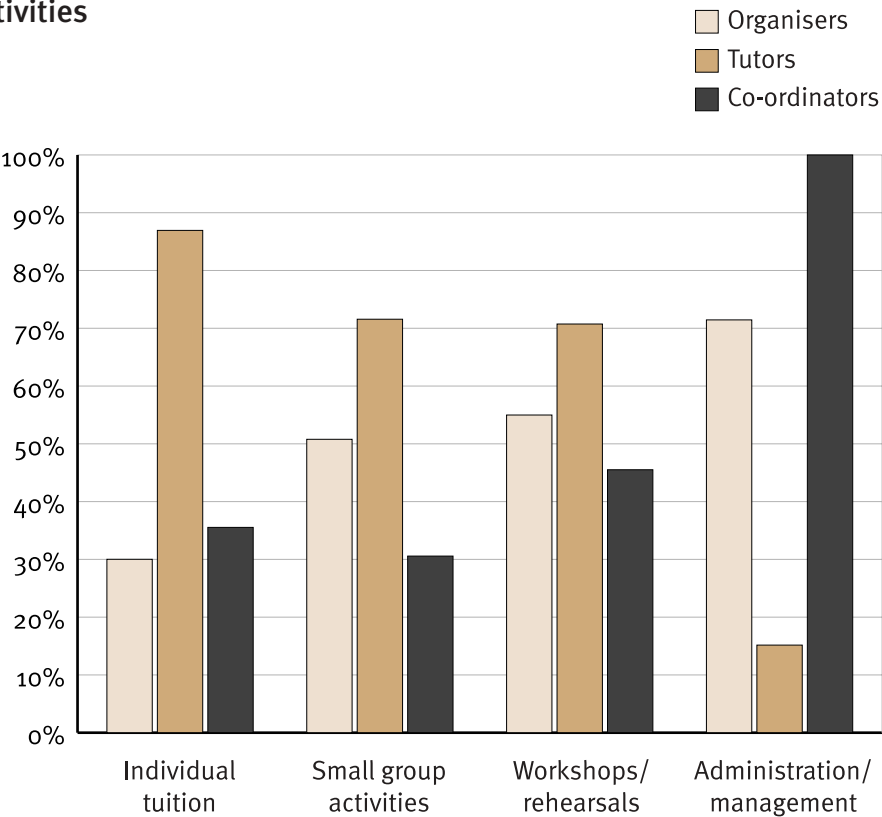Secondly, we presented all respondents with a predefined list of activities and asked them to say in which they were involved in the context of their musical work with young people. The activities were:

• individual tuition
• small group activities
• workshops/rehearsals
• administration/management.

Activities

These results follow patterns expected given the intended target of each questionnaire. Since these responses were self-descriptions by the respondents, they provide confirmation that the questionnaires successfully hit their target audiences. In particular, they provide evidence that the respondents targeted by the Tutors questionnaire have both the greatest contact with young participants and the least to do with managerial matters, as intended in the design of the sample (see above, 4.2 Designing the samples).

6   Qualitative findings

6.1.2   Work patterns

We asked all respondents to describe themselves as either 'Full-time' or 'Not full-time' in the context of their musical work with young people. This nomenclature was used to avoid the complex issues of payment and contracts, and to take account of the fact that many respondents would be 'full-time' musicians working 'part-time' in youth music activities.

Work patterns

Full-time

Not full-time
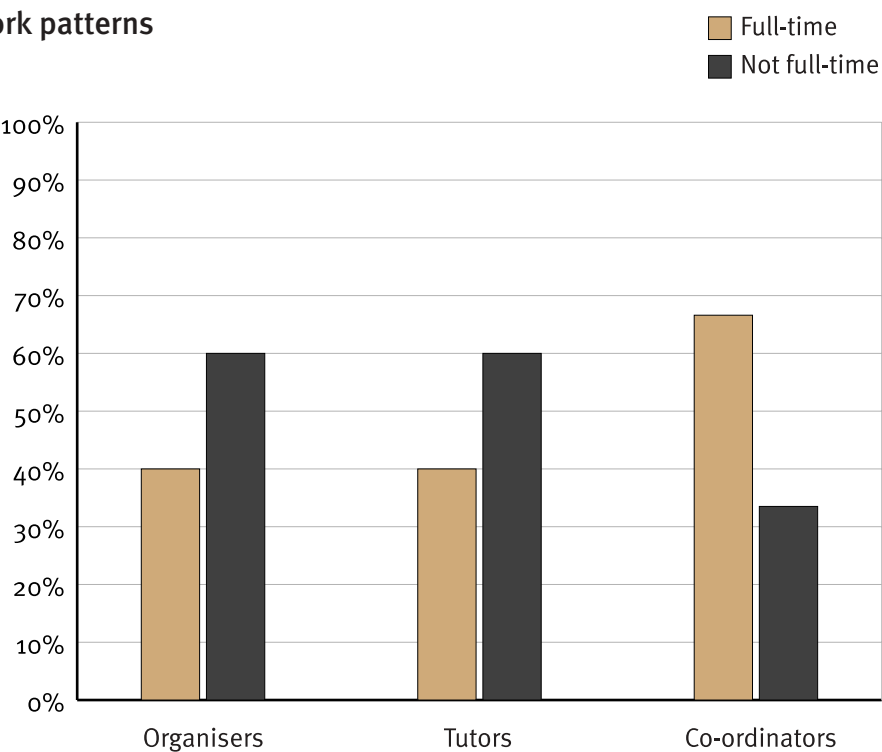
6.1.3   Experience

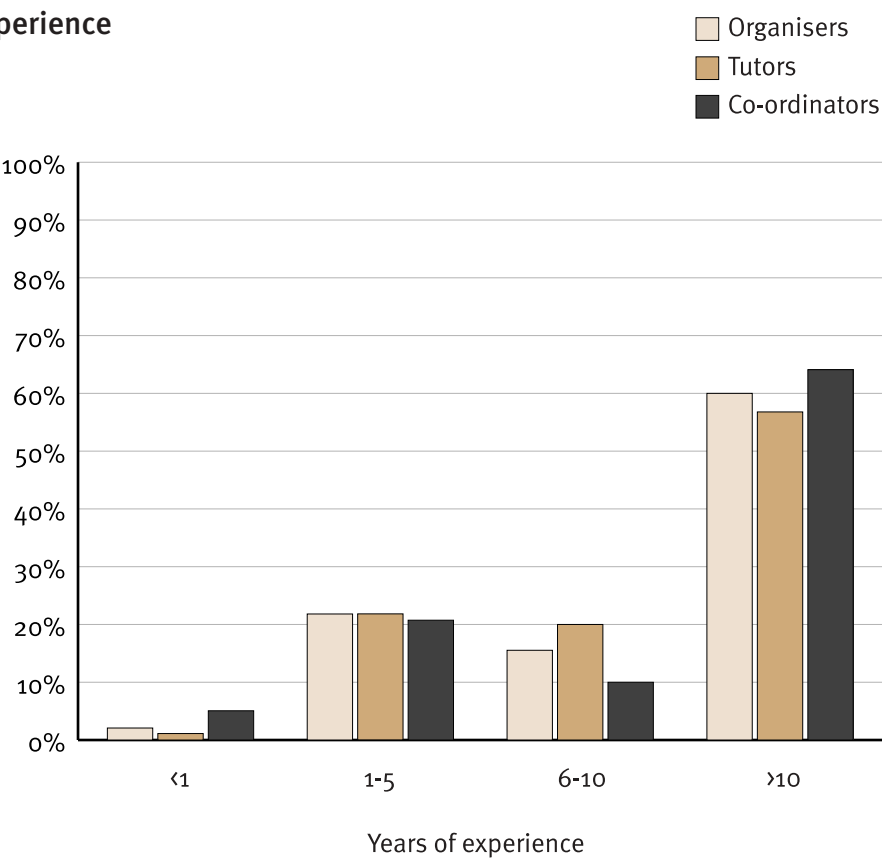We asked all respondents to say how long they have been working with young people by placing themselves in one of four predefined categories. The categories were:

- less than a year
- 1–5 years
- 6–10 years
- more than 10 years.

Experience

Organisers

Tutors

Co-ordinators

6.1.4   The Tutors sample

We asked the Tutors to tell us, by means of a single choice from a predefined list, who was their main employer. The results are shown in the graph below.

A large proportion of our Tutors sample told us that their main employment is with local authorities or for themselves. This might suggest that our Tutors sample is biased towards tutors who work for local authorities and for themselves. Alternatively, the result may reflect the wider situation of tutors working with young people. Since the question asked respondents to indicate their *main* employment, a conclusion about employment patterns might be drawn from the result: that few tutors have their main employment at, say, arts venues.

Whatever the conclusion to be drawn from this result, we can be confident that the views from this sample reflect the situation of local authority tutors (Instrumental and Singing Instructors) and those who are working for themselves.

Tutors: main employer
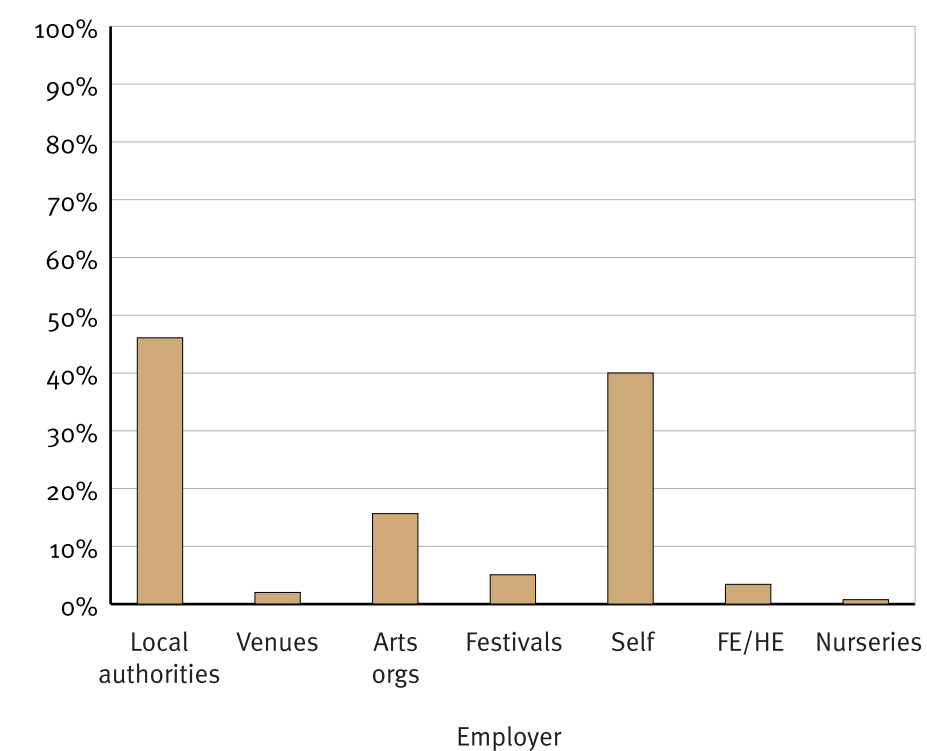
6   Qualitative findings

6.2   Respondents on their own situation

6.2.1   Organisers

We asked Organisers qualitative questions relating to their own organisation. We sought information on their working environment and the equipment available to them by asking them to select one of four predefined categories to rate these factors.

Equipment and environment
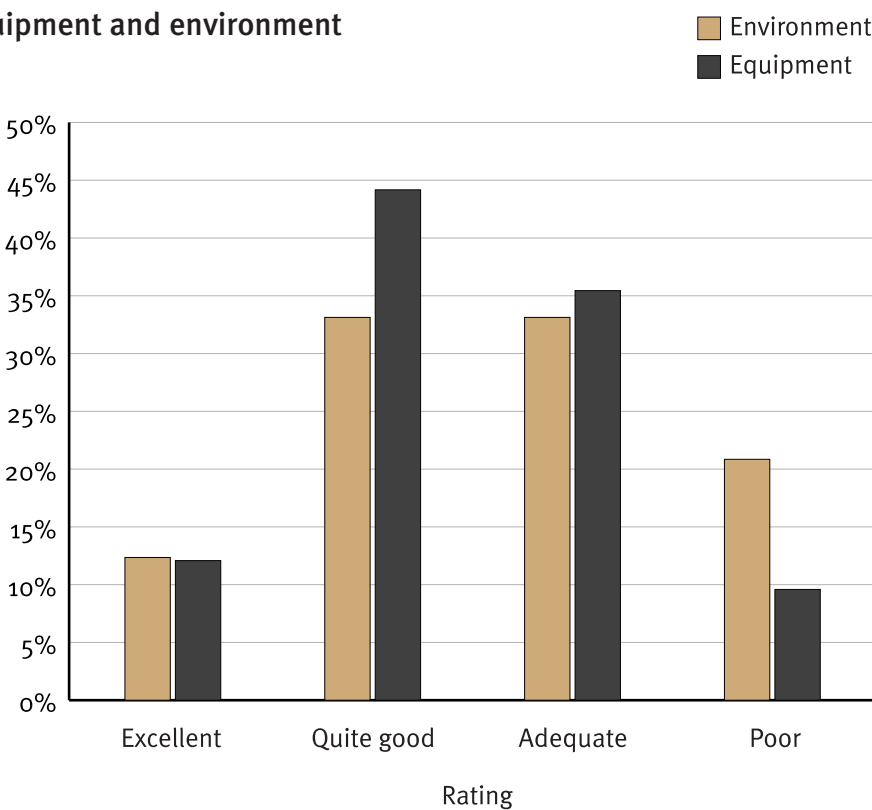
The results for both equipment and environment are spread across all categories. Overall, however, respondents rated the equipment available rather higher than the environment in which activities take place. This result is reinforced by the priorities that respondents expressed in free text (see below).

'If we leave a set of drums or a guitar out in the centre, someone is straight over to them the moment we open the door.'

Questionnaire respondent

We also asked Organisers to rate the enthusiasm of their participants, both absolutely and relative to the other activities available to them.

Enthusiasm of participants for musical activities

Rating
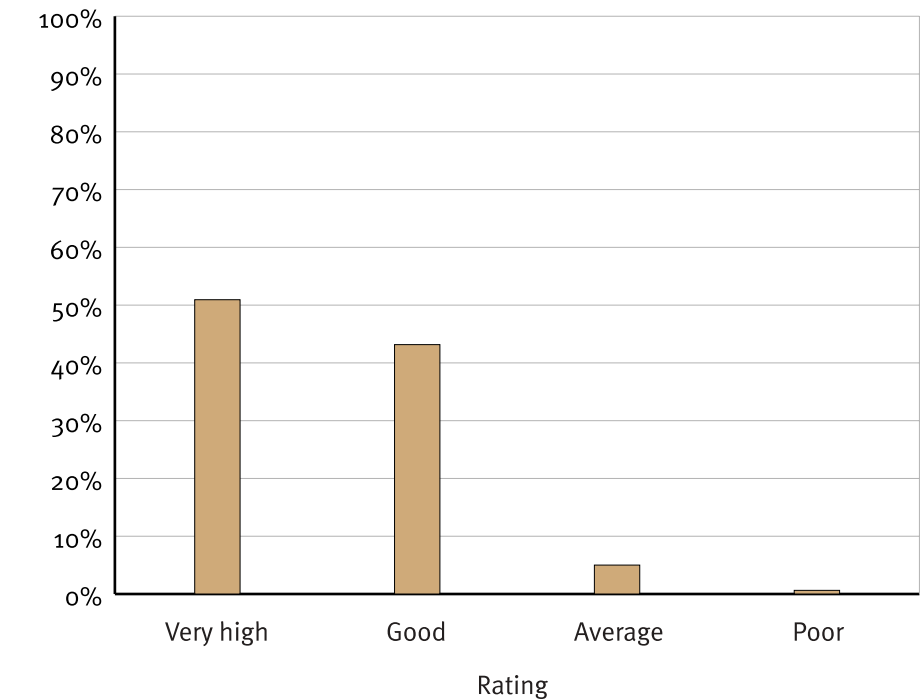
Enthusiasm for musical activities compared with enthusiasm for other activities

Rating

6   Qualitative findings

It might be said that it is in the interests of the Organisers who responded to the survey to say that their participants' enthusiasm is very high, but these responses are also reflected in the Participants survey. When Organisers compare young people's enthusiasm for musical activities with their enthusiasm for other activities, we might expect a concomitantly high rating for musical activities. However, although many respondents said their participants have a higher enthusiasm for music (or that music was the 'most pop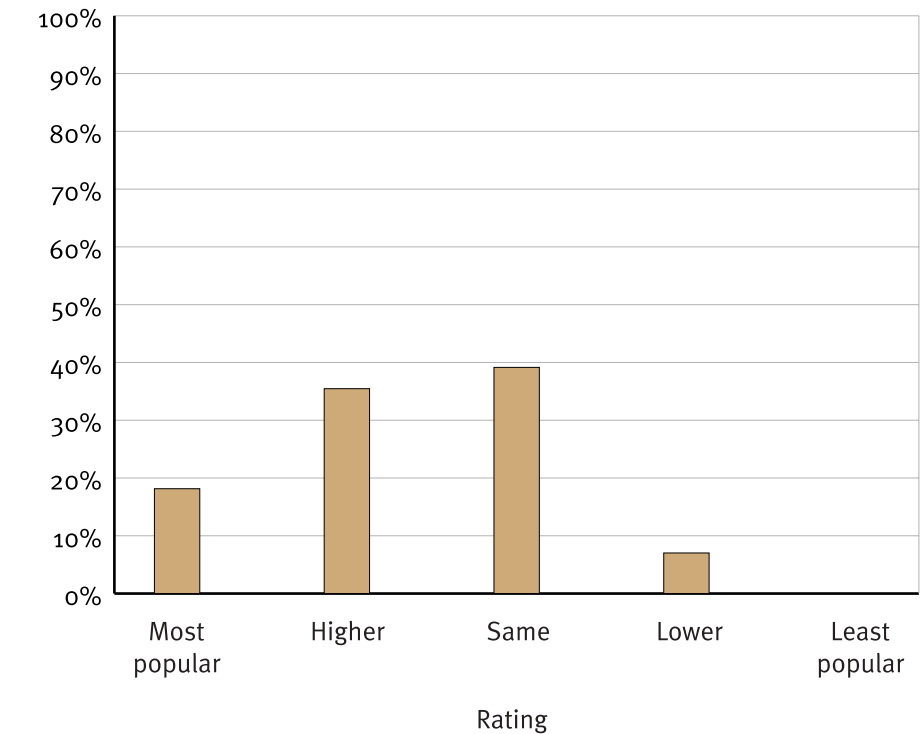ular' activity), there were more respondents who said that young people's enthusiasm for musical activities was the same as for other activities. This result suggests that responding Organisers have made an effort to be objective in their questionnaire responses.
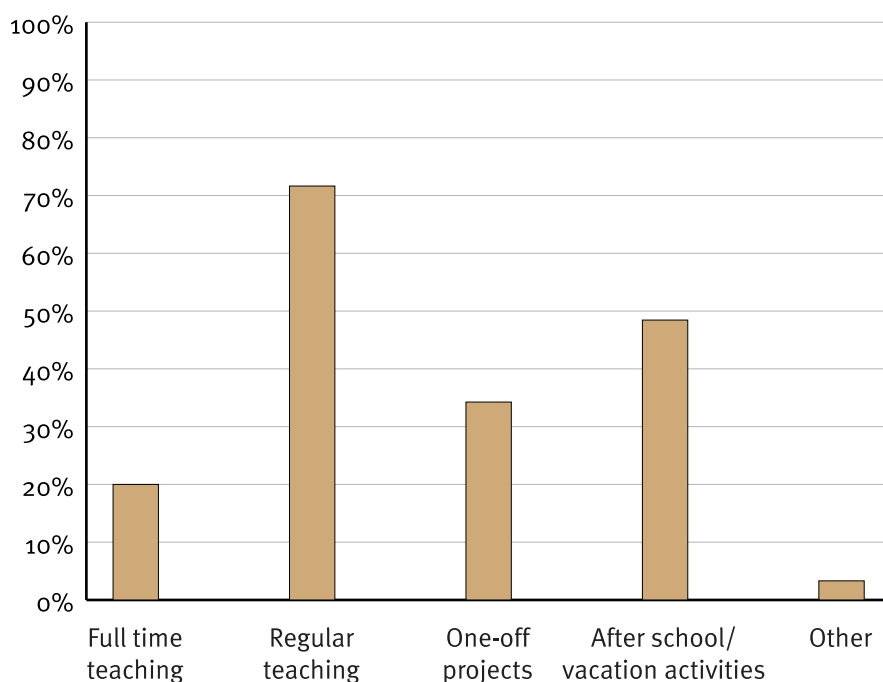
6.2.2   Tutors

> **Quick reference**
>
> Tutors tend to teach regularly, but not full time.
> Few Tutors are aware of funding opportunities.

Tutors were asked about the pattern of their teaching, by selecting from a predefined list. They were asked to select all categories that applied to them.
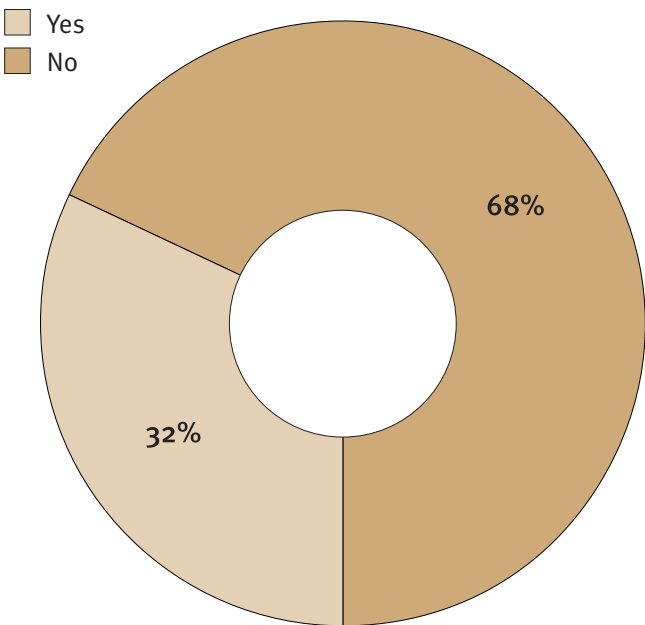
Teaching patterns

The number of Tutors who teach regularly, but not full time, is more than three times the number that work full time.

We also asked Tutors to say if they were aware of funding opportunities for them to work with young people. The following chart shows the Tutors' awareness of funding opportunities.

Tutors: aware of funding opportunities?

Yes
No

68%

32%

We asked those Tutors who said they were aware of funding sources to list four sources. Responses were rather patchy, and less than a third (30%) of those who said they were aware of funding sources could name four potential sources. This is around 7% of the total number of Tutor responses. Sources mentioned were the Scottish Arts Council, local authorities and Local Enterprise Companies. Several respondents mentioned Youth Music.

6.2.3 Do respondents feel well supported in their work?

Quick reference

All respondents feel well supported by the parents and carers of participants.

Only Co-ordinators feel supported by the Scottish Arts Council and the Scottish Executive.

'People involved in [youth music] are highly motivated and show tremendous dedication. They deserve to be better valued and supported.'

Questionnaire respondent

We asked all respondents to say how well supported they feel in their musical activities with young people. Six key groups or bodies that might have a stake in supporting youth music activities were identified, and respondents were asked to say how well supported they felt by each group.

The groups were:

• parents and carers of young participants
• the wider community
• local authorities
• local arts agencies
• national arts agencies
  (that is, the Scottish Arts Council)
• the Scottish Executive.

The headline result, combining the data from the Organisers, Tutors and Co-ordinators samples, is given in the chart overleaf.

6   Qualitative findings

Perception of support (%): All respondents
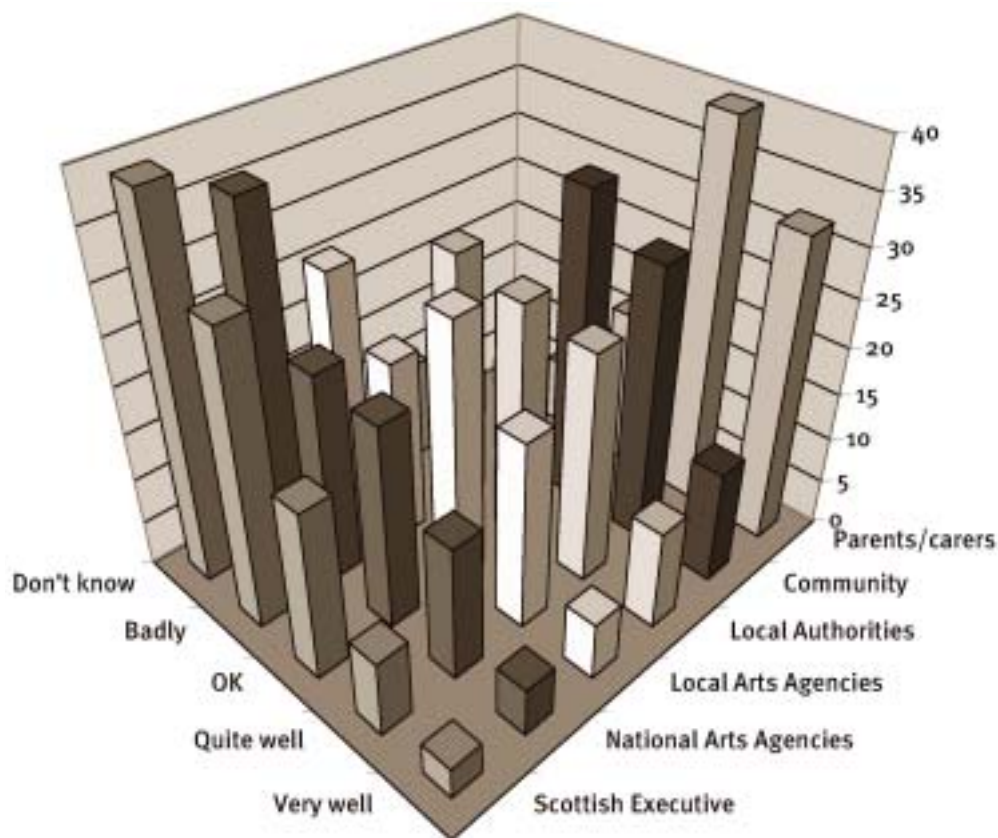
This headline result shows clear trends. The supporting groups or bodies fall into three categories that follow distinct trends.

- Respondents feel well supported by parents and carers. The result for this group is skewed towards positive results, with 73% of respondents saying they felt either quite or very well supported by parents and carers.

- Respondents' sense of support from the community and local arts agencies is varied. The results for these groups are centred on the middle response (OK) and suggest no particular positive or negative trend.

- Respondents feel less well supported by local authorities, national arts agencies and the Scottish Executive. The results for these groups are skewed towards negative results. Results for local authorities show most variation, suggesting that respondents' sense of support varies according to authority. Results for national arts agencies show less variation, whilst the result for the Scottish Executive shows least variation and the clearest negative bias.

Additionally, the number of respondents who gave the 'don't know' response is very much greater in the results for national arts agencies (37%) and the Scottish Executive (40%) than for any other supporting group.

If the results are split up by sample (Organisers, Tutors, Co-ordinators) a more detailed picture emerges.

Perception of support (%): Organisers
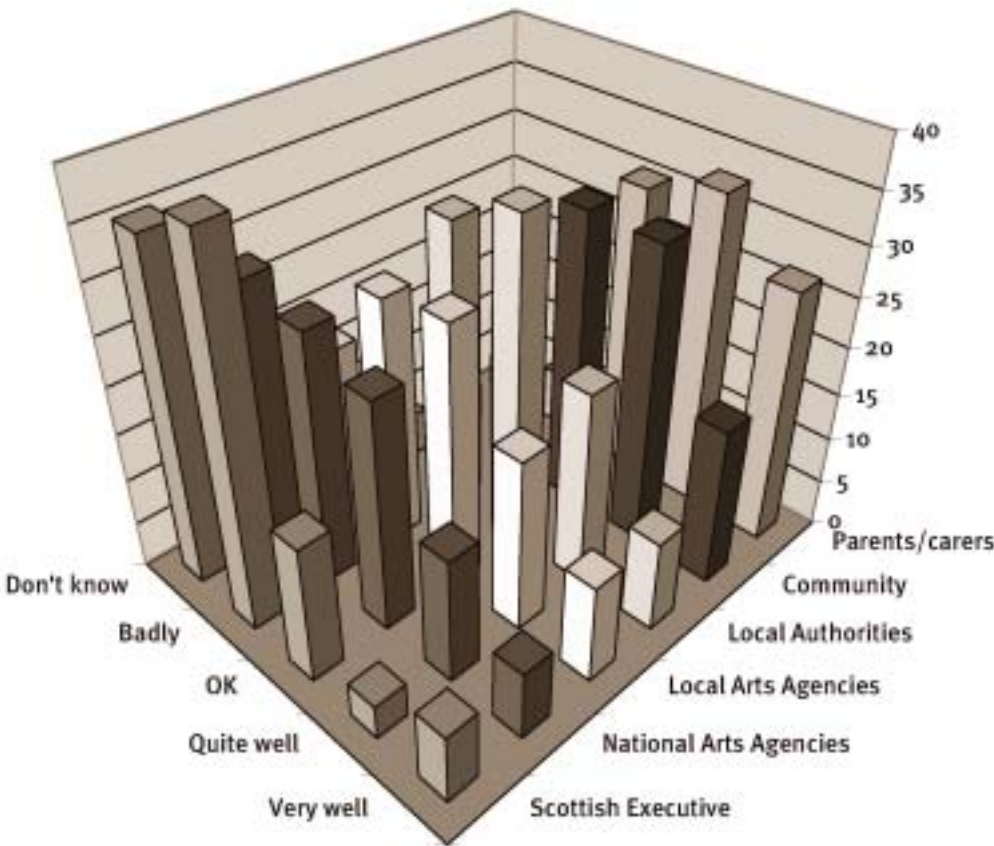
Organisers feel well supported by the parents and carers of young participants, and by the wider community: 60% say they are quite or very well supported by parents and carers. As with the headline result, the Scottish Executive is not generally seen as supportive. However the percentage of Organisers that say they feel very well supported by the Scottish Executive (9%) is three times the percentage of all respondents who feel very well supported (3%). This probably reflects the support the Scottish Executive offers to specialist music schools through the excellence fund. Once again, there was a large number of 'don't know' responses for national arts agencies (30%) and the Scottish Executive (36%).

6   Qualitative findings

Perception of support (%): Tutors
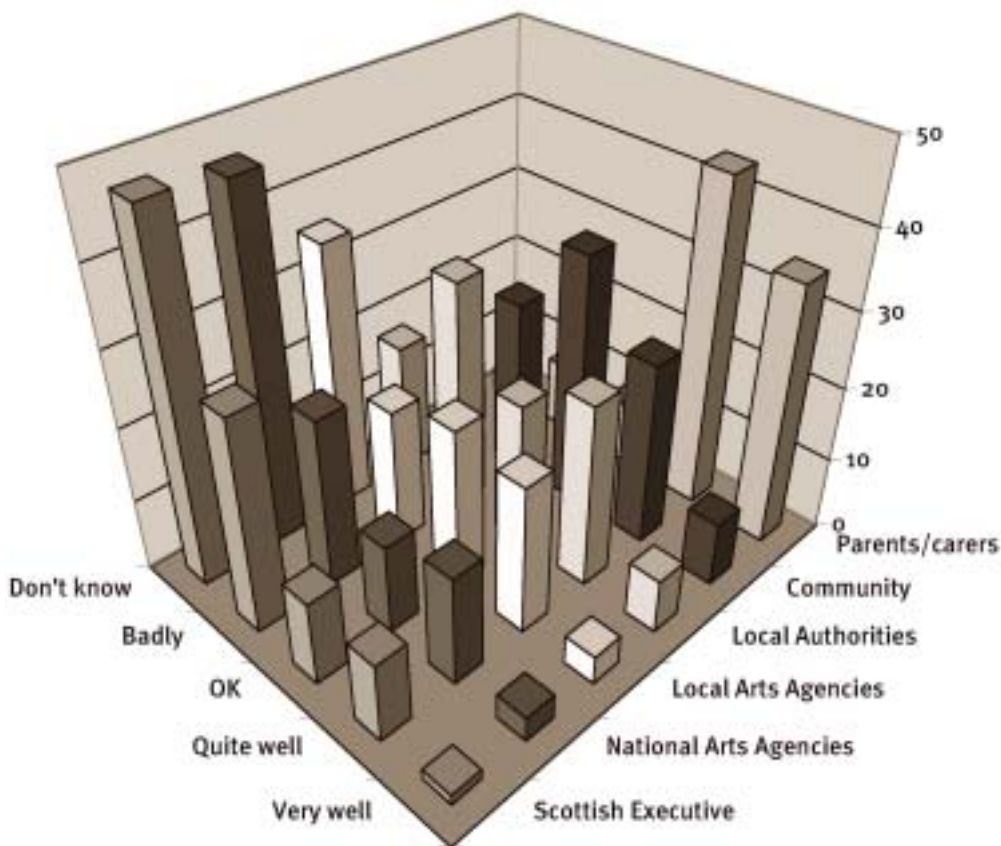
Tutors feel well supported by parents and carers of young people: 79% said they felt either quite or very well supported by parents and carers. There was a very high percentage of 'don't know' responses for national arts agencies (47%) and the Scottish Executive (48%). Tutors do not feel very well supported by any group except parents and carers. Only 9% felt very well supported by the wider community; only 7% felt very well supported by their local authority; only 4% felt very well supported by local arts agencies; only 3% felt very well supported by national arts agencies and only 1% felt very well supported by the Scottish Executive.

The results on support from the Tutors sample should be considered alongside the results discussed earlier. Most of the practitioners we surveyed in the Tutors sample work for local authorities or themselves. According to the results of the Activities survey (see above, 6.1.1), the Tutors sample successfully targeted those who have the least involvement in managing the activities. When these results are combined with the above spectrum of perceived support, our Tutors sample emerges as the most disenfranchised group, unsure of funding and the role of the national bodies and feeling poorly supported. At the same time, they are the group that has the greatest amount of contact with young participants.

'Can someone please tell me what the [Scottish] Executive's priorities are? We need more regular communication.'

Questionnaire respondent: Tutors sample

Perception of support (%): Co-ordinators
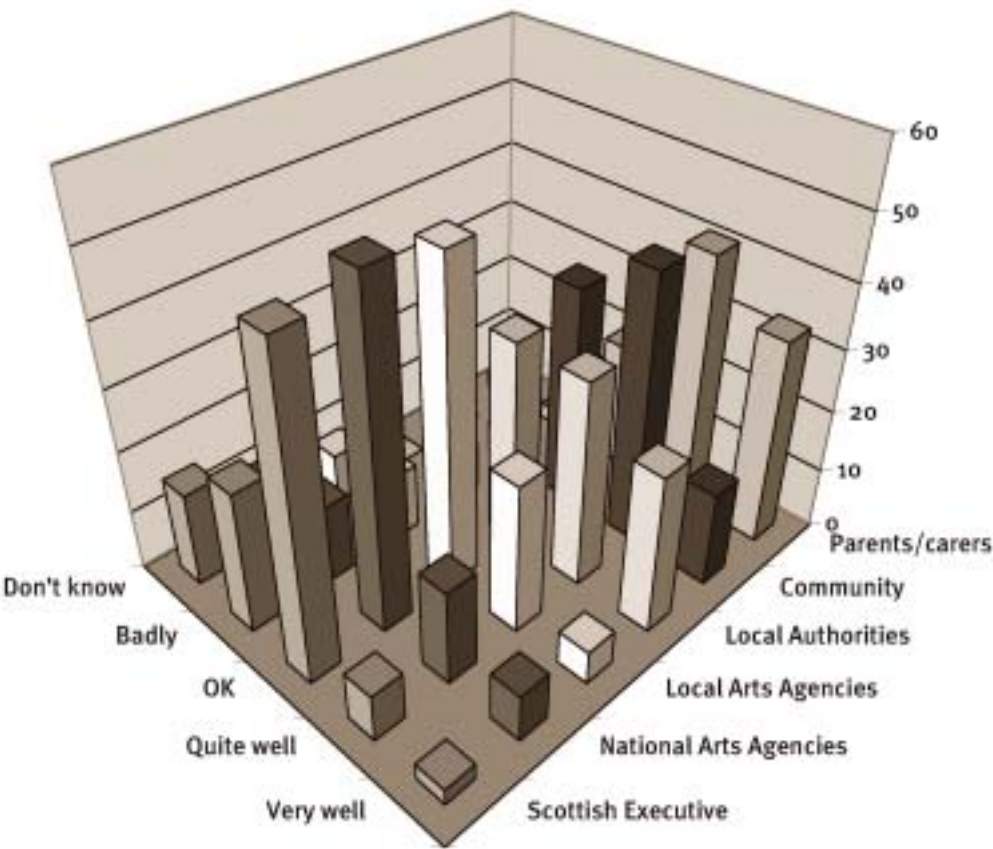
There is a strong tendency towards middle responses ('OK') for local arts agencies, national arts agencies and the Scottish Executive. The negative responses and 'don't knows' that characterised other attitudes towards national arts agencies and the Scottish Executive are absent in the response from Co-ordinators. A comparatively high percentage feel 'very well' supported by local authorities. This probably reflects the large number of local authority respondents in the sample. Parents and carers remain the most supportive group, with 73% of Co-ordinators saying they felt quite or very well supported by parents and carers.

6 Qualitative findings

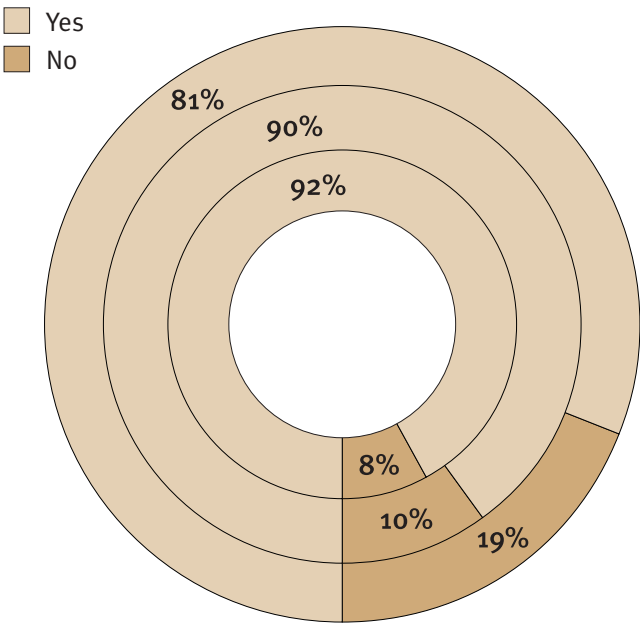## 6.3 Perspectives on the state of youth music in Scotland

6.3.1 Financial barriers

Quick reference

A majority of respondents perceived financial barriers to young people taking part in music.

Fees levied for LAISI and access to instruments were seen as the greatest financial barriers to participation.

We asked all three of our qualitative samples if they perceived any financial barriers to young people taking part in musical activities in Scotland. The results for each sample are given in the chart below. The inner ring represents the Co-ordinators sample; the middle represents the Organisers sample, whilst the outer ring represents the Tutors sample.

There is almost uniform agreement that there are financial barriers to young people taking part in music. It is interesting to note that more Co-ordinators (who have the least contact with participants out of our three samples, see above, 6.1.1) perceive these barriers than Tutors (who have the greatest contact with participants). However the result for Tutors is still unambiguous: four out of five tutors see financial barriers to young people taking part in music.

Respondents were asked to explain in free text the financial barriers to participation that they perceive. A controlled vocabulary (see above, 4.6) was developed to interpret the responses, and two major issues, LAISI fees, and the cost of instruments, emerged. As the following chart shows, these issues were more important to respondents than all other responses combined.

Do you perceive financial barriers to young people taking part in musical activities?

Yes
No

Perceived financial barriers
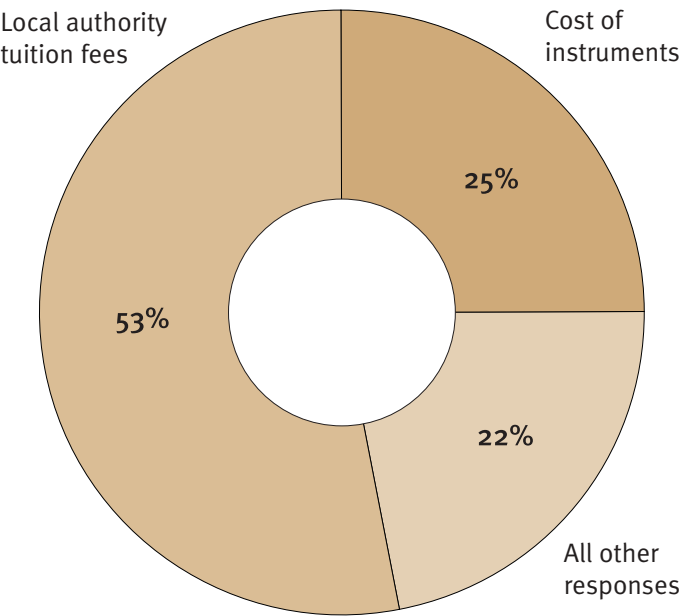
This chart confirms that fees for LAISI are the greatest perceived financial barrier to participation in musical activities: 53% of those who perceived financial barriers (about 30% of all responses) single out fees for LAISI.

6.3.2   Cultural, social or gender

Quick reference

Around half of those questioned perceived cultural, social or gender barriers affecting young people taking part in music.

'Cultural approval' and gender stereotyping are seen as the greatest non-financial barriers to participation.

'Some families just wouldn't consider getting involved with music: it's a cultural thing.'

Questionnaire respondent

We asked all three of our qualitative samples if they perceived any cultural, social or gender barriers affecting young people taking part in musical activities in Scotland. The results for each sample are combined in the chart below. Once again, the inner ring represents Co-ordinators, the middle ring Organisers and the outer ring Tutors.

Do you perceive cultural, social or gender barriers to young people taking part in musical activities?

☐ Yes
☐ No
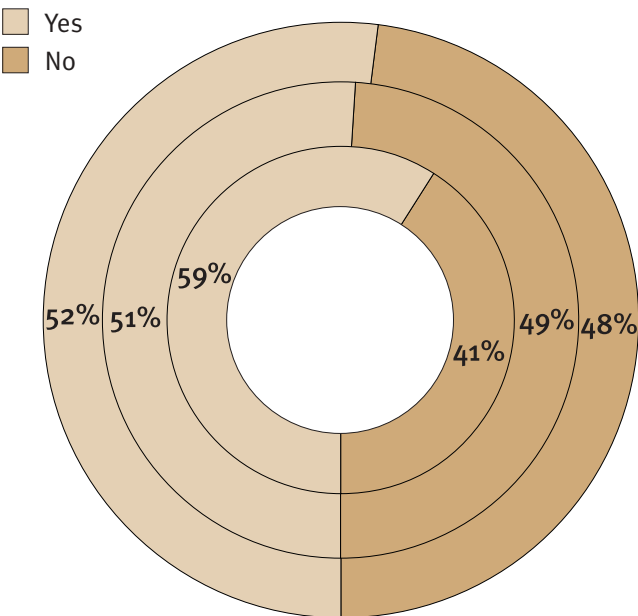
Cultural, social and gender barriers are evidently not perceived as consistently as financial barriers (though many respondents pointed out that it was difficult to draw a distinction between social and financial barriers). For the Organisers and Tutors samples, the number of respondents who see such barriers is almost exactly matched by those who don't. More Co-ordinators, however, perceived these barriers.

Respondents were asked to explain in free text the financial barriers to participation that they perceive. A controlled vocabulary (see above, 4.6) was developed to interpret the responses, and as with financial barriers, two major issues emerged: gender stereotypes and what we have termed 'cultural approval'.

Perceived cultural, social or gender barriers
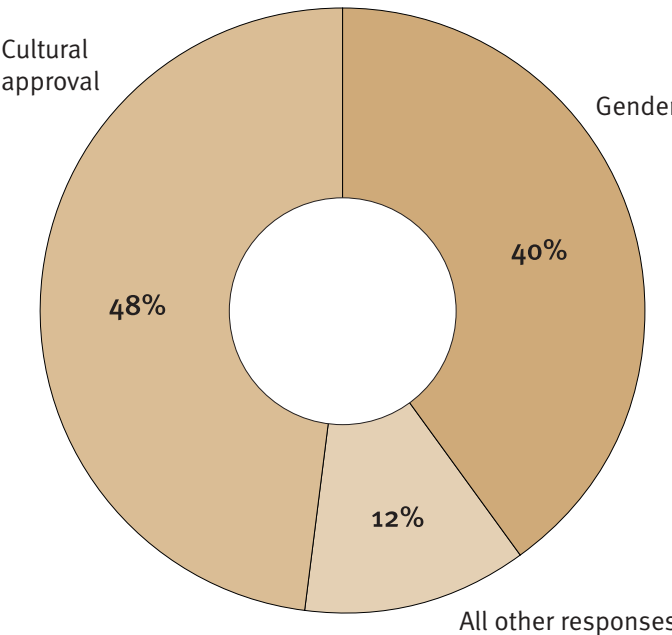
38% of respondents who perceived a cultural, social or gender barrier (15% of all respondents) told us that gender stereotypes in youth music are a barrier to participation.

'Rock, Pop and Dance styles are traditionally male dominated.'

Questionnaire respondent: Organisers sample

6   Qualitative findings

Many respondents involved in LAISI explained that they had seen a drop in the number of boys taking part in instruction and explained that they simply could not 'sell' instruction to a young male audience. In the community sector and especially in the Rock, Pop and Dance styles, practitioners told us that participation from girls is restricted to traditional roles, such as singing.

'It's what I call the "get a proper job syndrome".'

Questionnaire respondent: Tutors sample

Nearly half (48%, representing 20% of all respondents) of those who perceived a cultural, social or gender barrier mentioned the cultural position of music in Scottish society. We coined the term 'cultural approval' to describe a set of trends associated with a feeling that youth music, and the work of practitioners, is undervalued and misunderstood.

Although this feeling was expressed in many different forms, the main themes came across clearly in the free text responses.

- Musicians in each stylistic sector (Western Classical, Traditional etc) feel undervalued by and sometimes suspicious of their colleagues in other sectors.

- Musicians across all stylistic sectors feel undervalued by politicians and the media.

- There is a resultant impact on participants.

There were surprisingly clear trends in the responses from different stylistic sectors, and a strong pattern emerged in all samples. It can be caricatured like this.

- Traditional sector respondents: 'We're getting more money now, but the establishment is all classical and they don't respect us.'

- Rock, Pop and Dance sector respondents: 'We can't get any money, and the classical and traditional musicians don't respect us.'

- Western Classical sector respondents: 'Nobody seems to respect us any more.'

- All sectors: 'Politicians and the media simply don't understand and support what we're doing.'

'There's something about music that just doesn't push politicians' buttons.'

Key informant

'There's an institutional narrow-mindedness that ostracises traditional music.'

'Rock and Pop are way down the list.'

'Classical music suffers from a kind of inverted snobbery: it carries with it the social baggage of "being posh".'

'Everyone works to their own agenda.'

Questionnaire responses

6.3.3   Role for new agency

Quick reference

A majority of respondents believe there is a role for a new youth music agency in Scotland.

Co-ordinators would need to be persuaded of the need for such an agency.

Without giving significant detail or descriptions of remit, we contrasted the funding situation for youth music activities in England with the present framework in Scotland, and asked our Organisers and Co-ordinators samples whether they believed there would be a role in Scotland for an agency similar to Youth Music.

The results from each sample are combined on the chart below. The inner ring represents the Co-ordinators sample, whilst the outer ring represents the Organisers sample.

A clear majority of respondents are in favour of a new agency. The result shows considerable variation across the samples, and suggests in particular that any attempt to set up such an agency would require careful advocacy to the managerial-level practitioners represented in our Co-ordinators sample.

We asked respondents to explain their answer in free text. Broadly speaking, Organisers were keen that more money be made available and were less concerned with any other implications that a new agency might bring in its wake. Some Co-ordinators (perhaps only too aware of the complexities of the current arrangements) feared that a new agency would obscure rather than solve current problems. Ironically, a need for clarity and strategic coherence was cited both by those who supported and opposed the founding of a new agency.

Is there a role for a new youth music agency in Scotland?

- ☐ Yes
- ☐ No

91%

65%

35%

9%
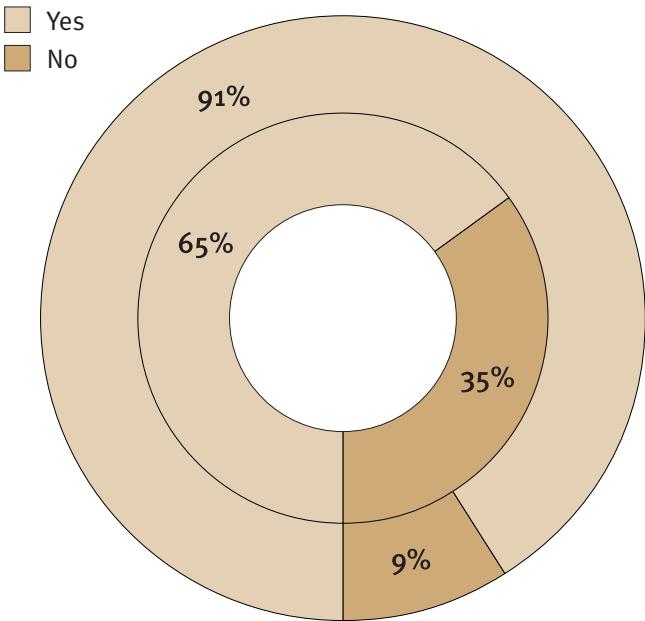
6   Qualitative findings

6.3.4   Priorities

Quick reference

Access to instruments emerges as the top priority among respondents by a considerable margin.

The importance of staff development and continuing professional development to our respondents is underlined by its position as third priority (in comparison to pay and conditions, for example, which emerges as eighteenth.)

We asked all three qualitative samples to list six things that would improve the quality of the work in which they are involved – their own priorities for development.

To get to issues beyond scarcity of funding, we asked respondents to give three priorities 'excluding increased funds', and then to list their three priorities were more funds to be available. These priorities were given in free text and analysed using a controlled vocabulary. The combined top ten priorities, for all three samples, are given in the table below. In some cases respondents repeated the same priority for emphasis and in these cases, the repeats have been incorporated into the results.

Access to instruments was the most important priority by a considerable margin, but respondents pointed out that it was not just a matter of more money for new instruments. Problems of insurance were also mentioned as was maintenance of existing stock. There were anecdotes about broken instruments cluttering up cupboards.

Note that staff development and continuing professional development are ranked third whilst pay and conditions are ranked eighteenth. Fees for Instrumental and Singing Instruction are once again a major issue.

Priority	Responses	
1	123	Better access to instruments
2	93	Better facilities
3	70	Staff development and continuing professional development
4	59	More practitioners
5	54	Making LAISI free
6	45	Promotion for youth music activities
7	41	Equipment
8	39	Support from professional organisations
9	38	More regular teaching
10	36	Networks for practitioners
(18)	17	Pay and conditions

7 Participant findings

7.1 Samples and analysis

Our Participants sample was designed to gauge the reactions of participants to their musical activities. Initially we sent two questionnaires to each organisation we contacted (sample 1), but responses were patchy, owing in part to the timing of the survey, which reached organisations in the summer months during which their activities were reduced. Subsequently, we decided to target specific groups of participants (sample 2) to achieve a spread of styles, modes of delivery and geography in the sample.

Responses from these two samples were analysed separately and found to give broadly the same results: they have been combined here. Although we tried to achieve a spread of styles, deliveries and geography, the sample was not rigorously controlled, so the results below should be treated with some caution.

Throughout the Participants survey, we used the expression 'music sessions' to describe the activities in which the Participants take part. This was to make the questionnaire as inclusive as possible.

7.2 Results

We asked Participants if they had been involved in musical activities outside school before taking part in their current sessions. The following graph shows the results.

Before you got involved in these sessions, had you done any music-making outside school?
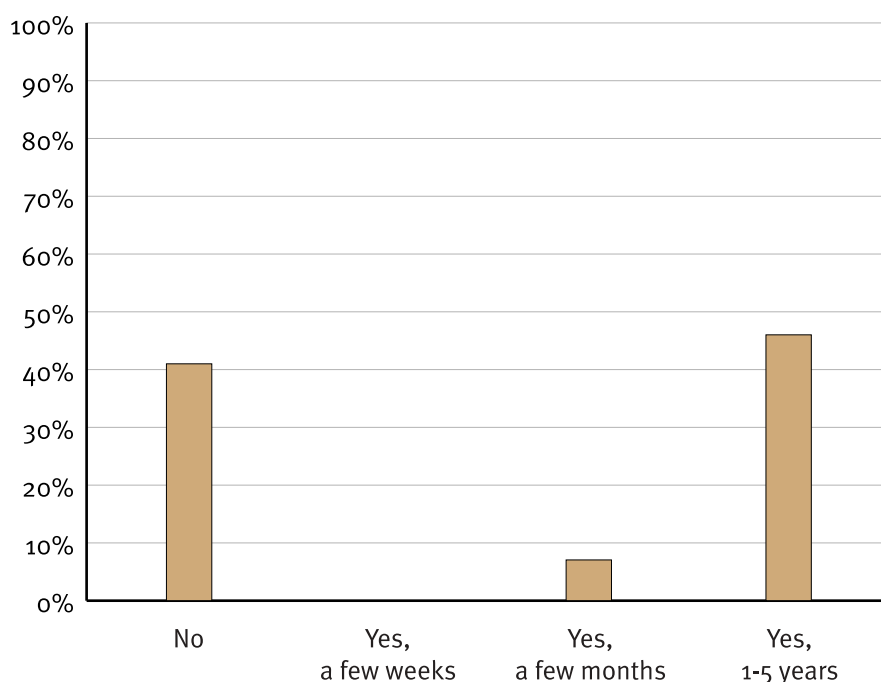
7   Participant findings

We asked Participants to say why they went to music sessions, by choosing from six predefined responses. The following graph shows the results received.

Why do you come to these sessions?
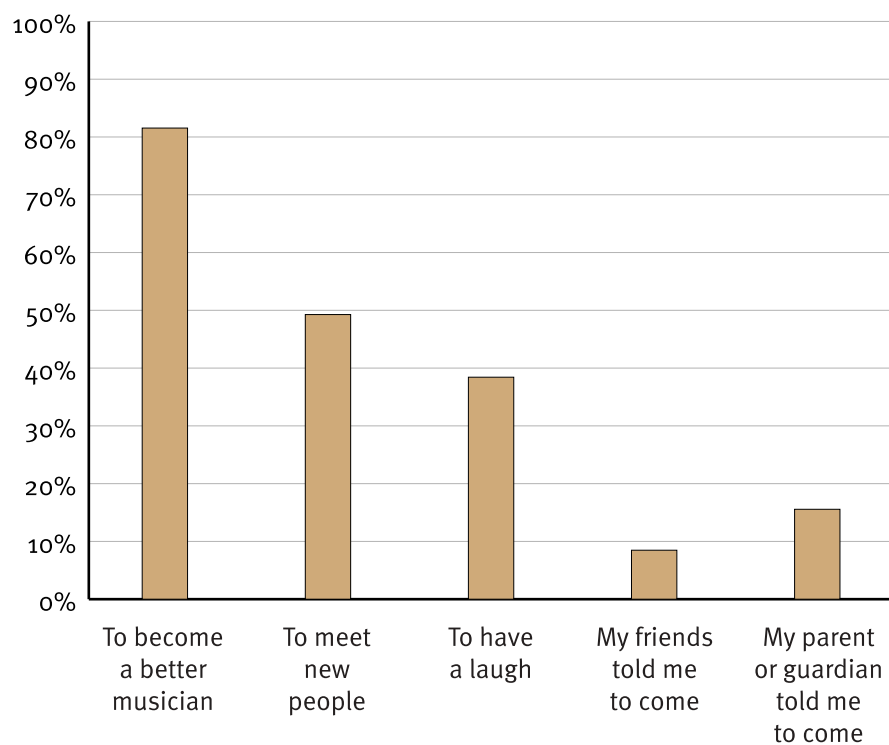
'Why do I go? Because I can.'

Questionnaire respondent: Participants sample

We asked Participants what kinds of activities they took part in during their music sessions, by choosing from six predefined responses. The following graph show the results received.

What activities do you do in your sessions?
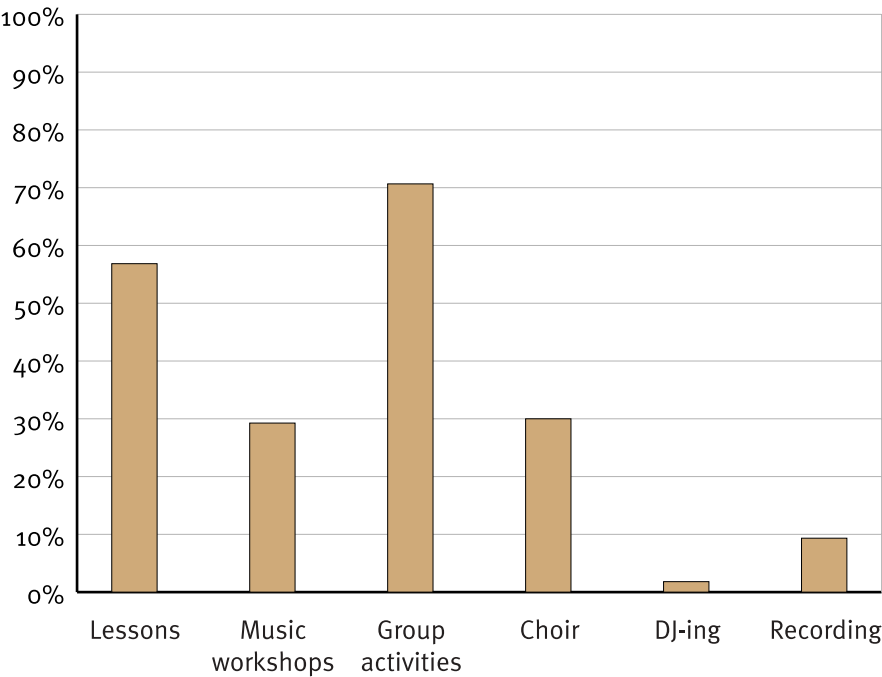
Finally, we asked Participants to rate their music sessions.

What do you think of these sessions?
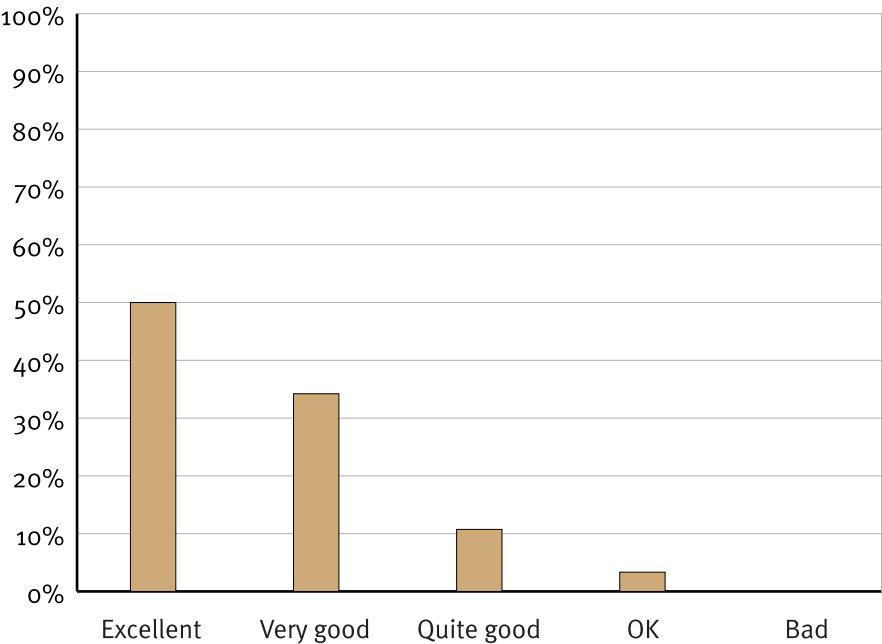
Clearly, the young people who formed our Participants sample are overwhelmingly positive about their musical activities.

8 Key issues and recommendations

Introduction

The evidence presented in the previous section paints a diverse and complex picture that has emerged through the analysis of data, interviews with key informants, project visits, focus group meetings, and the National Seminar. The aim of this section is to try to make sense of it all by identifying key issues and making recommendations.

For the sake of clarity, we have gathered these issues under the following sub-sections:

- Strengths in existing provision
- Gaps and weaknesses in existing provision
- Barriers to participation
- Strategic and developmental priorities.

8.1   Strengths in existing provision

We have been made aware of strengths in several areas, most notably the following.

8.1.1   A diversity of music styles catered for

Almost all respondents have identified a wide range of opportunities, particularly in the informal sector. Understandably the diversity is greater within the central belt, but there are still good examples in the more sparsely populated areas.

8.1.2   A solid foundation for participation upon which to build

Instrumental Co-ordinators report that, despite the increased competition of leisure opportunities elsewhere (and a growing body of commercial providers), participation rates in formal provision remain consistent. However, actual national participation rates of around 1 in 10 are felt to be no real indication of demand. Community-based projects report ever-increasing requests for workshops, and are straining to cope with the multiplier effect of good practice in areas where access has previously been denied. The statistics for Shetland Islands Council (which can legitimately claim to be Scotland's most musical authority) offer a glimpse of what genuine demand may be – and may provide an important source of research in measuring the impact upon young people's development in a music-rich environment.

'The demand is far greater than we all imagine, and this is the challenge for all of us committed to creating musical opportunities for young people – all styles of music-making should be encouraged, supported and resourced with equal access for those hard to reach, difficult young people.'

Susan White-Aktemel, Director, Impact Arts

8.1.3   A willingness to experiment with delivery models

Many of those interviewed felt that funders had encouraged projects to be innovative and there was now a plethora of delivery models in operation. Some of these models could, and should, be duplicated elsewhere. Within LAISI there was evidence of an increasing flexibility of delivery, with some authorities introducing less formal delivery mechanisms (rehearsals, workshops, sessions) to complement more curriculum/examination focused tuition.

8.1.4   A good pool of available musicians

Recent initiatives have helped encourage musicians to stay involved and contribute to developing young musical talent. There is, of course, a different range of skills involved in leading workshops and teaching, but with professional development support, a ready-made supply of home-grown tutors could meet increased demand.

'The music industry remains one of the UK's major exports: it is a national success story. This makes it all the more difficult to understand why projects such as this are not properly resourced and supported.'

Pete Wishart MP, Ex-Runrig

8.1.5 A thriving traditional music scene

The statistics relating to participation according to style provide a graphic illustration of what can happen when earmarked funds are combined with determination from within the musical community to contribute to educational provision. The contribution made by volunteers has been noted earlier, but it is worth stating that this support needs to be nourished. A number of requests for training support programmes (eg group skills, fundraising, etc) were made, and a positive response would be a relatively cheap way to sustain volunteer involvement.

The impact upon local community cultural life by Fèisean nan Gàidheal has been documented elsewhere,[4] but the dual impact of direct Scottish Executive support for traditional arts and the devolution of funds to an arts development agency, provides a model which many think could be replicated with other musical styles. It is perhaps no coincidence that traditional music with young people has flourished in areas (eg Highlands and Islands, and Dumfries and Galloway) where there are independent arts development agencies operating and there is strong commitment from volunteers (noted earlier). It must also be said that some commented that support for traditional arts (particularly those with Gaelic origins) had been so effective that perhaps it was time for priorities to shift elsewhere – though no such comments were made by traditional music tutors!

8.1.6 A growing number of effective partnerships

We have been made aware of excellent projects which have come about through cross-agency partnerships, and all focus groups welcomed their development and wanted to see more in the future. Local authorities can play a key role in brokering partnerships and whilst many officers referred to a 'silo' mentality within authority departments, there was a general recognition of the benefits in sustaining partnership ways of working. In this respect, the Scottish Executive's recent guidance to local authorities in devising cultural strategies (currently out to consultation), and Edinburgh and Glasgow City Councils' recent strategic initiatives and public consultations involving music and young people, are to be welcomed.

8.1.7 A hugely enthusiastic response from young people

None of the above strengths would count for much without the passion, commitment and enthusiasm of young people. Wherever we went, we found universal praise for young musicians, and occasional bewilderment that the popular media portrayal of young people as bored, disaffected and dangerous was not reflected in their musical practice. These responses could easily, but should not, be taken for granted. At a time when there is great concern about low motivation levels and drop-out rates within adolescent learners, such powerful evidence – supported by independent research[5] – should be shared more widely.

8.1.8 Recommendations

- Document the range of delivery models as a guide to start-up projects, client groups and for external promotion.

- Promote involvement in youth music as a career progression path for professional musicians.

- Commission case studies in successful partnership projects.

- Encourage Further and Higher Education research to carry out medium- to long-term impact assessment studies in personal/educational development through involvement in youth music.

- Identify a national training programme for volunteers.

---

[4] Matarrasso, 'Northern Lights: the Social Impact of the Fèisean (Gaelic Festivals)', *The Social Impact of Arts Programmes* (Stroud: Comedia, 1996).

[5] Heath, 'Living the Arts through Language and Learning: a Report on Community-Based Youth Organisations', *Americans for the Arts Monographs* (Washington DC and New York: Americans for the Arts, November 1998).

8   Key issues and recommendations

8.2   Gaps and weaknesses in existing provision

As one might expect, responses to questions around gaps and weaknesses covered many viewpoints and apparently contradictory positions. We include here only those where a degree of consensus was present.

8.2.1   Lack of diversity

Whilst we highlighted above the diversity of musical styles, there was considerable concern over access to music-making from two communities in particular – **minority ethnic communities** and **young people with special needs**. Discussions on how best to support young people from minority ethnic communities focused upon two main areas – a broadening of instruments offered through instruction and strategies for better engagement with communities which were often described as musically self-sufficient. The Edinburgh Mela provides a strong image of culturally diverse musics which are presented within the context of living and changing traditions. The Mela's organiser raised important questions of definition when reference is made to 'traditional music(s) of Scotland' – how often is traditional music of well-established immigrant communities here thought of within such a definition?

We heard of innovative projects working with asylum seekers and contemporary music fusion projects with young Asians which were highly successful, but these were isolated examples. Nor should an automatic assumption be made that young people from minority ethnic communities are only interested in non-western music. The recent publication of Youth Music's report commissioned by the Higher Education Funding Council for England[6] identifies the challenge facing conservatoires, colleges and music organisations in widening participation.

Similar concerns were expressed in relation to young people with special needs. While many Co-ordinators of instruction were conscious of the need to do more, the prime obstacle seems to be a lack of expertise. The Drake Music Project was regularly cited as an example of partners in special needs projects, but the organisation has limited capacity to respond to requests for direct delivery – its recently developed training programmes may offer a model for encouraging music organisations and co-ordinators to develop their own in-house practitioners.

8.2.2   Less visible groups

We found common agreement that there has been a significant increase in work with young people in the middle band of our age range (6–18). Perhaps it has been a result of the additional funds available within social inclusion and education priorities, but the two groups at either end of the age range, 0–5 and 19–25, appear to be missing out in comparison. Many people made the observation that more work with under-fives is likely to create less drop-out in later years and that this particular age range is likely to develop musical skills much more quickly than has been assumed in the past.

8.2.3   Delivery weaknesses

A number of key areas have been identified as either under-developed or not responding sufficiently to demand. By some margin, singing (particularly outwith the choral context) was seen as the most obvious weakness. The statistical evidence shows how little singing tuition is currently available through Local Authority Instrumental and Singing Instruction. On the surface, opportunities within the informal sector would appear to be better, particularly in contemporary music, but most occur in a workshop setting, where the leader is invariably an instrumental rather than vocal specialist.

Like or loathe it, the glut of *Pop Idol*-style TV programmes has generated enormous interest in singing (even from young men). Opportunities to develop singing skills are, at best, extremely patchy. In part, this is due to a shortage of suitably trained and qualified tutors (particularly in contemporary fields), but many interviewees complained that the voice is still not considered an 'instrument'.

If a young person's entitlement to participate in the music of their choice was to be the cornerstone of an overarching national strategy – as we believe it should be – then there are clear, historically rooted inconsistencies in current delivery patterns.

---

[6] Rogers, *Creating a Land with Music: the Work, Education and Training of Professional Musicians in the 21st Century* (London: Youth Music, 2002).

8.2.4 Music tuition in Primary schools

Although not within the central focus of this study, support for Primary classroom teachers (eg help in overcoming the 'fear factor') is a significant concern to many we spoke to. If the perceived lack of support for the classroom teacher is correct, the importance of access to instrumental tuition becomes even more critical. Our findings suggest that the provision of tuition to Primary-age children is barely adequate in some areas, and almost non-existent in many others. A number of respondents criticised the opportunities which, according to recent cognitive development studies, are being missed through neglecting this age-range.

8.2.5 Composition and improvisation

Within youth music provision across all sectors, it would appear that there has been a historical over-emphasis upon performance, at the expense of composition/improvisation. A number of delegates at the National Seminar observed that education more generally is focusing upon developing young people's creativity but provision is still dominated by the re-creation of existing music.

8.2.6 Music technology

Music technology is seen as another neglected, and much misunderstood, subject area. As one Organiser commented, 'I could be running DJ workshops every night, such is the demand,' but for many organisers and co-ordinators it remains a foreign land. The scope of music technology is broad – from performance (DJ-ing) to composition (sequencing) and sound manipulation (sampling) and engineering/recording, and there is still a reluctance to acknowledge many of these disciplines in developing musical skills. There is, however, no doubting their popularity with young people. As in singing, there is a shortage of good tutors, but unlike singing, it requires an awareness of and investment in up-to-date equipment. A recurring request within continuing professional development needs (see below) was regular updating of music technology skills.

'Provision could be improved by recognising DJing and decks as (both) performance (and) instrument. Basic music programming software is now available and no more complex than games technology.'

Allan Dumbreck, Course Leader BA (Hons) Commercial Music, University of Paisley

8.2.7 Recommendations

- Funding agencies should consider prioritising support for projects involving young people with special needs, and from minority ethnic communities.

- Assist more musicians/volunteers from minority ethnic communities to develop skills in workshop techniques, project planning and fundraising.

- Encourage/assist national music organisations and academies to diversify their social and cultural base.

- National and regional agencies should balance existing provision by supporting projects with 0–5 and 19–25 age groups.

- Consider national participatory schemes for singing, and for music technology, with accompanying training support.

- Document/disseminate best practice examples of creative song-writing, composition and improvisation projects.

- Consider ways of targeting support to Primary schools, informed by the needs of classroom teachers.

8   Key issues and recommendations

8.3   Barriers to participation

Both surveys and interviews identified a number of barriers to further extending participation. We have grouped them under **financial** and **cultural** barriers.

8.3.1   Financial barriers

8.3.1.1 *Fees for Local Authority Instrumental and Singing Instruction*

This issue has regularly been the subject of most public debate when discussing youth music. A significant proportion (almost one-third) of those consulted believed it to be the single biggest impediment to participation. It is not difficult to see why it has generated considerable emotion – the inconsistency in deciding to charge fees across local authorities appears to penalise unfairly some young musicians purely on the basis of their postcode. The wide variation in fees across authorities (from no fee in some authorities to £308 per annum in one for individual lessons) is equally difficult for the lay person to understand. The commonly assumed consequence of this is that children from families who can least afford it are being denied access, and a number of national co-ordinating agencies (including the National Youth Orchestras of Scotland) have expressed their concern that the social backgrounds of its young musicians are narrowing.

As in previous surveys,[7] we are unable to prove or disprove the above assumptions, for the reasons given in 5.4.5 above.

8.3.1.2 *No clear pattern in fee-charging authorities*

Somewhat disappointingly, very few of all authorities appear to hold information relating to demand for tuition. Waiting lists are not commonly kept, and in some cases responsibility for keeping records is assigned to individual tutors who usually (and understandably) do not follow up enquiries once target numbers are achieved. It can be safely assumed, furthermore, that those applying in fee-charging authorities have not been deterred by fees, but falling numbers of applications here would still not necessarily mean that fees were a disincentive – the question of disincentive can only be answered by consulting with applicants and non-applicants alike.

This was not part of our brief, but should be an essential future task for local authorities, since without the necessary evidence no clear conclusions can be drawn.

Our qualitative survey did, however, present plenty of anecdotal evidence from tutors who suggested that:

- numbers of students from families whose income level was just above the threshold for fee remission were being deterred from applying

- increasing numbers of students were registering for Standard Grade and Higher exams, not in pursuit of the award, but because of the relief from fees. The implication here is that retention rates and grade results would show a decline, and further analysis may establish a pattern.

There would appear to be some cause for questioning the cost-benefits derived from fee-collection. At least one co-ordinator believes that current administration costs in collecting fees outweighs the income derived. Another estimated fee-charging as less than 10% of total turnover, but as 100% of complaints.

8.3.1.3 *Other factors impacting upon demand*

Interviews revealed a profile of instruction delivery which had remained consistent for a number of years. In short, tutors were generally on long-term contracts, group lists were full, budgets were capped, therefore little scope for further expansion existed. In some authorities – Shetland would be a good example – arts development services work sufficiently closely with Instrumental Instruction Services to 'fill the gaps' and offer complementary instruction on a range of popular traditional and contemporary instruments.

For reasons outlined above, it is impossible to ascertain unmet demand for instruments currently offered, and therefore we can only guess at demand in areas (for example, singing, electric guitars and keyboards, fiddle and accordion) in which choices are limited or non-existent – colleagues in the informal sector suggest that interest would be very high.

---

[7] Most recently Hall, John, *A Review of Musical Instrument Instruction in Scotland* (Edinburgh: Scottish Council for Research in Education, 1999).

Conversely, youth orchestras have concerns about their ability to perform the existing repertoire if the current pattern of young people ignoring the 'unpopular instruments' continues. Whilst there may be cost and availability issues which are contributing to this dilemma, it is also possible that we are witnessing a changing profile of instrument popularity, and if local authorities are unable to meet all demands, they may wish to reassess their current provision in a more strategic context.

'In Shetland, the local authority's vision to invest in widespread instrumental tuition in schools is creating a solid foundation to support our tradition and culture now and hopefully well into the future. It is also an investment in both social and economical terms of inestimable value.'

Davie Gardner, Shetland Music Development Project

8.3.1.4 Demand outstrips supply

Instrumental co-ordinators, and others, have called for the removal of tuition fees, so that access and participation can be made much wider. Few would argue with this assertion, and it would certainly ease current frustrations. We would suggest, however, that we should also ask the question: 'access for whom?' We have tried to show the range of complexities involved and urge that a full assessment of demand be undertaken, together with a cost-benefit analysis of delivery methods and agencies. The best solution will be youth- rather than provision-led.

8.3.1.5 Access to instruments/equipment

As noted in this report's introduction, the ability to purchase appropriate instruments and equipment is a common problem for individual students and organisations alike. A number of respondents also expressed concern that instruments available for loan or use in workshops were not representative of the current stylistic interests of young people – particularly the resurgence of interest in traditional music.

Others expressed frustration that they had come across instruments, but they were unavailable for use for a number of reasons (needing repair, insurance issues, etc).

A similar picture exists with regard to equipment, particularly music technology. Sometimes organisers mistakenly assume exorbitant costs in developing facilities, or have made mistakes in purchasing inappropriate equipment, thus consigning it to the store-room. There would be, we believe, considerable support for some form of 'instrument/equipment helpline', where advice and guidance could be given and unused resources could be traded in or reallocated, along the lines of Youth Music's Instrument Amnesty and Instrument Swap schemes.

'Certain instruments – drums, guitar etc – are most popular but flute and recorder are usually provided by schools out of financial necessity.'

Allan Dumbreck, Course Leader BA (Hons) Commercial Music, University of Paisley

Some felt that, whilst funding schemes had encouraged increases in musical activity, the difficulties in securing small grants for equipment had hindered that objective. Mention here should be made of the Prince's Trust Small Development Grants, which enables young musicians to make modest bids for instruments and equipment, as well as Youth Music's funding schemes, which enable small capital allowances within project funding and the Scottish Arts Council's capital funds which are available for equipment and instruments.

8 Key issues and recommendations

8.3.2 Cultural barriers

8.3.2.1 Cultural approval

In order to foster healthy participation levels, tutors, workshop leaders and organisers clearly need to feel that their skills (and those of the young people they work with) are valued and supported. From a very early stage in our investigation it became apparent that perceptions were unexpectedly downbeat, particularly in the informal sector. The graphs in 6.2.3 show that, despite considerable intervention from Scottish Arts Council and Scottish Executive initiatives, the youth music community does not feel well supported. Focus group participants regularly complained that policy makers and politicians 'don't know how effective our work is because they never see it or hear about it'. The high levels of 'don't know' responses suggest that both the Scottish Arts Council and the Scottish Executive would benefit from closer direct contact with youth music projects across all sectors.

There are some sector-specific issues around approval for particular styles. Within the formal sector some Traditional and Pop, Rock and Dance tutors felt (perhaps understandably given the figures on participation in 5.2.6) that there was little respect for their musics. Certainly we encountered personal anecdotes and direct comments (from the 'that's not really music' variety, to open hostility from elected council representatives) that suggested such instances were not widespread, but neither were they isolated.

Within the informal sector, Western Classical co-ordinators voiced concerns that their activities are still perceived as elitist and not seen as appropriate to social priorities and that there was a discernible shift away from support for classical projects.

'The National Youth Orchestras of Scotland are able to operate education and performance activities as a direct result of the quality and quantity of instrumental teaching in Scotland. The teaching of orchestral instruments in Scotland's schools has been developed with significant success for over 50 years.'

Richard Chester, Director NYOS

8.3.2.2 Gender imbalance

There are indications of stereotypes emerging in the gender profile of participation. In Rock, Pop and Dance, whilst there is a growing number of girls and young women taking part, the balance (especially in 'back-line' instruments [bass and electric guitar, drums] and DJ-ing/rapping) is overwhelmingly male. In Western Classical music a different pattern is present. Some orchestra co-ordinators report significant declines in the take-up of strings (eg formerly 50:50 boy to girl ratios, now 20:80) and brass (formerly almost exclusively boys, now 50:50). Instrumental instructors report a similar fall-off in participation (eg North Ayrshire reports only 25% male participation) and this is now considered a critical issue by 1 in 6 respondents.

'Out of the 91 pupils I see each week, only 6 are boys.'

Questionnaire respondent

Reasons for these participation patterns are diverse. In Rock, Pop and Dance music there is still a strong social and cultural conditioning at play – perpetrated by the music industry and reflected, almost inevitably, in garage band line-ups. Community musicians have worked hard at challenging these stereotypes, and there are signs that attitudes are changing, but real success will arrive when there are as many female drummers and bass-players as there are lead vocalists.

Western Classical tuition is suffering from a serious image problem with boys, who now, according to many respondents, see it as not 'cool'. Anecdotally, we were told that there may be a number of factors affecting attitudes: delivery of Instrumental Instruction is seen as relatively formal, particularly in comparison with more workshop-based delivery in other styles; other forms are less directorial, offering more creativity, responsibility and ability to make decisions; there is still an associated tendency toward examination and competition and, in a society which increasingly values immediacy, other opportunities for musical participation offer faster results.

Questions of gender affect those enabling youth participation on a daily basis (though perhaps less so in traditional music and jazz, which are seen as relatively gender neutral). Should strategies seek to reverse these trends through trying to change attitudes? Or are co-ordinators faced with some inevitabilities in changing tastes, and therefore should re-align provision to accommodate those shifts?

8.3.3 Recommendations

- Undertake a comprehensive national review of Local Authority Instrumental and Singing Instruction.

- Investigate feasibility of franchised instrument and equipment advice and re-distribution service.

- Establish a scheme to enable small grants for instrument purchase/hire to groups in need.

- Consider ways of improving dialogue between the Scottish Arts Council/Scottish Executive and youth music organisations.

8.4 Strategic and developmental priorities

'We hope that [this study] will not only bring about key debate, but fully engage with the Scottish Executive to inform policy that will benefit all Scotland's citizens, ensuring lifelong access to and enjoyment of music.'

Ian Smith, Musicians' Union

This closing section attempts to identify the key strategic and developmental needs which future policy makers, and others involved strategically in youth music, may wish to consider. We have listed them under three broad headings: **supporting musical practice**, **funding**, and **infrastructure**.

8.4.1 Supporting musical practice
As noted earlier there is a wide range of musical practices which takes place across an equally wide range of styles and contexts. Each has specific needs which differ according to context, but there was broad agreement that the following areas of support would improve the quality of provision.

8.4.1.1 Training
There is an urgent need for a framework of opportunities for practitioners to gain initial training, and to update existing skills. Some important training initiatives have been established in some areas (most recently in traditional music), and instrumental instructors have an entitlement to staff development. Elsewhere, especially in the informal sector, training opportunities for freelancers are minimal. Some specific needs identified were: creative approaches to composition; singing (especially for Primary teachers and those teaching Rock, Pop and Dance); project management and fundraising – but these were generated informally and not resulting from a substantive investigation. The significant increase in youth music work has led to a UK-wide shortage of suitably prepared practitioners, so there is an urgent need to develop flexible solutions which match practitioner circumstances with training delivery partners.

8   Key issues and recommendations

'Some artists, in my experience, have problems with simple matters such as issuing invoices and many have little experience of managing projects. Rural organisations (and townies) have problems in matching plans and demands with a steady resource of artists.'

**Bill Muir, Founder,
Junior Acoustic Music and Trash Music Project**

8.4.1.2 Advocacy

The call of arts practitioners for more and better advocacy has become axiomatic. In this case, however, there is a real sense that there is a transformation taking place which goes largely unnoticed. Anthony Everritt's confession that he had little knowledge of participatory music whilst Secretary-General of the Arts Council of Great Britain is symptomatic of what he described as 'a long-standing lack of serious attention or value accorded to the field'.[8] Everritt's subsequent Damascene conversion vividly illustrates the potential power of getting the message across.

We often felt that people referred to advocacy, when perhaps *publicity* was what they envisaged. Advocacy is a more complex process and may involve later substantiation of claims advanced for the work. Senior arts figures have warned of the dangers of embracing performance criteria and impact measurement in non-arts related areas. But it was our impression that a sizeable proportion of those working in areas, for example, of social justice, health or education, had a degree of confidence in the outcome of closer scrutiny, particularly if that led to increased support. Others, however, expressed concern that politicians, in particular, were steering artists toward a reductionism which could compromise the integrity of delivery.

'The best single improvement that could be made for youth music would be a consistent recognition, from government down, that active participation in music has a range of proven personal and community benefits.'

Questionnaire respondent

All agreed that support for advocacy has been in relatively short supply – aside from the sterling efforts of some of the national organisations, very few organisations feel they have either the necessary time or 'clout'. Progress has also been hindered due to some of the infrastructure issues discussed below. We received many suggested examples of advocacy measures (high profile public events, newsletters, celebrity patrons, etc), but a coherently consistent banging of the drum would require a more integrated approach.

8.4.1.3 Increase and diversify the range of instrumental tuition

Instrumental tuition is provided through a range of delivery agents. Clearly the largest group is the local authority instructors, but this process has revealed a large range of private providers and others, including Further Education and Higher Education institutions and community-based initiatives, which operate through a mix of subsidy and fee income. What is clear is that there is a large body of young people in Scotland which, whether through lack of instrument or tutor availability, or cost, is currently not able to access tuition. **By our estimation this could be as many as 100,000 young people**.[9] All those who were consulted agreed on the singular importance of meeting this challenge, though there were a number of opinions on how this might be addressed and who might be best placed to meet the additional needs.

8.4.1.4 Research

Whilst many organisations regularly evaluate their work, there is very little evidence-based research taking place. There is now international interest in the effect upon social and educational development through music, and the UK is a subject of particular focus through its innovative study support and community music programmes.

---

[8] Everritt, *Joining In: an Investigation Into Participatory Music* (London: Calouste Gulbenkian Foundation, 1997).

[9] Based upon the differentials in participation across the country (see Section 5.2.3).

8.4.2 Recommendations

- Undertake further research into levels of unrealised demand in tuition and informal opportunities.

- Develop national framework of training and continuing professional development opportunities across Higher/Further Education and informal providers.

- Consider high-profile events aimed at widening understanding of youth music's benefits.

- Commission a range of longitudinal evidence-based studies on impact of youth music on social, personal, educational and creative development of young people.

- Establish links with educational researchers (eg National Foundation for Education Research) to compare experiences within and outwith classroom teaching, particularly 5- to 11-year-olds.

8.4.3 Funding

8.4.3.1 More consolidation, less innovation

There is widespread concern that funding sources have been increasingly prioritising 'innovative' projects within their awards. Re-applications of successful projects, aiming for consolidation, therefore face rejection on the grounds of self-definition. Whilst recognising the importance of partnership working in achieving sustainability, longer-term support (ie two- to three-year agreements) is seen as essential for strategic growth.

'The current approach in Scotland is not working. Funding can be there one minute and away the next.'

Questionnaire respondent

8.4.3.2 Minding the gaps

This study has identified a number of 'provision gaps' where it is felt that targeted support for these areas, across formal and informal sectors, should be a funding priority:

- projects/tuition aimed at young people of minority ethnic origin and culturally diverse projects/tuition

- projects/tuition aimed at young people with special needs

- singing

- music technology

- projects/tuition seeking to develop creativity through music, eg composition, improvisation, inter-disciplinary projects

- projects/tuition for work with under-fives and post-school young people.

8.4.3.3 Helping smaller, experimental projects

More than one respondent complained that 'they can never do the wee thing – the seed-corn money'. It was deemed by organisers easier to apply for £50,000 than £5,000. For many grassroots projects, however, particularly start-ups, larger sums of money were both inappropriate and often intimidating. There was widespread support for smaller, possibly devolved, funding schemes which would entail less of an administrative burden.

'I feel there is a need for groups to be able to readily access smaller amounts of funding – up to £10k at a time – and this is perhaps the difficulty. [It's] a bit too much for [the Scottish Arts Council] voted funds budget, and a bit too small for the lottery.'

Susan White-Aktemel, Director, Impact Arts

8.4.3.4 Support for access to instruments and equipment

Whilst funding agencies and local authorities are understandably wary of requests for capital support, it is clear that future growth and development may be compromised by lack of instruments and equipment. Once again, large-scale capital projects have been a welcome development through structural and lottery funds, but grassroots groups and ensembles are felt to be disadvantaged in seeking support.

8.4.4   Recommendations

- More support for longer-term (ie three- to five-year) partnership projects.

- Consider earmarked youth music 'minor award schemes' for start-ups, smaller organisations and voluntary groups, with simplified application process.

- Targeted support in the areas of cultural diversity, special needs, singing, music technology, creativity, under-fives and post-school age groups.

8.4.5   Infrastructure

This final section of possible developments reflects the fundamental issue that could serve to inform all others: the widespread contention from those consulted that the necessary support structures that could build upon progress achieved are:

- too fragmented
- confusing to volunteers and professionals alike
- not encouraging cross-sector collaborations.

The following are the most commonly articulated infrastructure needs.

8.4.5.1 Access to information and networks

There are a number of information services and websites which we have found useful in our research, although none deals directly with the needs of youth music practitioners. As we have seen, many projects feel a sense of isolation and a lack of awareness of others' practice. Ideas abounded on the range of information (directories of tutors and workshop leaders, project reports, practical teaching workshop materials, funding digests, etc) which could be shared if the means could be provided.

8.4.5.2 Clarity over UK-wide agencies

There is continuing confusion over the remit of UK-wide agencies working in Scotland. A number of small-scale organisations consulted had unnecessarily spent time applying to Youth Music only to discover that they were ineligible for support. With independently raised funds, Youth Music has been able to support a relatively limited number of projects in Scotland. It has not been able to do more owing to the fact that currently Youth Music receives its main source of funding as delegate distributor of lottery funds through the Arts Council of England. This means that these funds can only be spent in England. The same scenario affects Sound Sense, the UK community music association: since membership benefits often favour English-funded initiatives, it is hardly surprising that Scottish membership is disproportionately small. Experience south of the border, however, has shown that both organisers and tutors have valued the support that both agencies have been able to provide. Currently, no equivalent to either agency exists in Scotland.

8.4.5.3 Coherence across local authority departments

'Our work has grown and diversified quite dramatically in recent years. But we now face ever-increasing demands on our time – particularly associated with the new Cultural Co-ordinators project in Scotland. We cannot continue to meet those demands, and must find more strategic ways of working.'

Stephen Deazley, Education Development Director, Scottish Chamber Orchestra

The success of youth music often lies in the sheer range of multi-agency approaches: health, education, crime prevention, social services, culture and leisure, youth services and many more are regularly involved. Even for large-scale companies communication can prove difficult, not helped by the often discrete nature of delivery of local authority departments. We heard regular praise for the Scottish Arts Council's *links* officers, and the news that the scheme is to be

extended across all 32 authorities is widely welcomed. Respondents and interviewees frequently complained that small-scale organisations struggle to establish meaningful partnerships simply because of the time required to find relevant contacts.

8.4.5.4 *Fewer co-ordinating agencies?*

Many respondents have highlighted the fragmented nature of youth music co-ordinating agencies: our research identified at least a hundred, many representing small constituencies of interest. Some appeared to have little communication with others, despite working in almost identical contexts. Youth music has become a significant industry in itself and many feel its ability to create a better dialogue with national government agencies, or to devise cross-sectoral policy, is not helped by the need to consult with so many.

8.4.5.5 *Stronger cross-sectoral links*

The National Seminar was, for many, the first opportunity to meet with colleagues working in other sectors. In formal education youth music is delivered by all three sectors, and Further Education and Higher Education have a particularly important role to play in training and continuing professional development, support for Primary and Secondary teachers and outreach activity.

Many felt that the Seminar was simply the start of what might be possible in developing better links, and were anxious that the momentum created by the event, and the audit itself, should not be lost.

8.4.5.6 *National strategy and agency for developing youth music*

An ambitious, but oft-repeated wish from organisations was to tie many of the perceived needs, priorities and policies identified in this section into an over-arching national strategy. Some felt that such a strategy should focus purely on the informal sector. Others argued that:

- the lived experience of young musicians (and music tutors very often) made little distinction between formal and informal delivery, so why should policy formulation?

- having separate strategies across formal and informal sectors would simply perpetuate the separation between the two.

If such a strategy were considered achievable, then there remains the question of who might be charged with its formulation and how it might be implemented. Since this arose from, but was not the prime focus of, our qualitative analysis, we were unable to pursue this with respondents, but in our view it points to a strong desire for coherence, and thereby guidance, across a broad and complex field.

One area where we were asked to elicit views was on the possibility of a national youth music development agency. As the findings show, there is again strong support from practitioners and organisations for this idea, though less so from co-ordinating and national bodies. A number of respondents had directly benefited from the Youth Music initiatives referred to earlier. There was a perception that Scottish organisations do not enjoy the same funding opportunities, within specific initiatives, as their colleagues in England.

> 'There are many different agencies operating in Scotland. One organisation to run the whole funding side would save a lot of grief.'
>
> **Questionnaire respondent**

There is some evidence that independent development agencies can be effective in stimulating partnerships, responding to emerging needs, having closer contact with work on the ground and end-users, and levering additional support. To this end, some respondents asserted that there were regional models (for example Fèisean nan Gàidheal or the quasi-autonomous arts development agencies) which were worthy of further investigation.

There have also been calls for a national umbrella body for youth music, without devolved funding responsibilities, which could act as lobbyist, advocate and policy convener. It is hard to see how effective this might be, however, until the present fragmentation (referred to above) is addressed.

8 Key issues and recommendations

What is clear is that there is a specific history and context within Scottish youth music which cannot be ignored, and will require specific solutions. It is likely to be the responsibility of the Scottish Executive to determine the appropriateness of the range of possible options.

8.4.6 Recommendations

- Develop a National Youth Music Strategy for Scotland, recognising the unique contexts of tradition, geography and executive power.

- Establish a National Youth Music Development Agency to advocate, co-ordinate, fund and support youth music opportunities.

- Create a youth music practitioner/project database with access to tutor/project directories, music materials, advice and guidance.

- Provide clarity of role and remit of UK-wide organisations (eg Youth Music, Sound Sense) receiving national funding.

- Encourage rationalising numbers of co-ordinating agencies, and investigate feasibility of a single body for music in schools (curriculum and instrumental instruction).

- Support more cross-sectoral events across formal education, youth, community and leisure sectors.

8.5 Coda

It is worth commenting upon the context in which our investigations took place. Many practitioners can only get a sense of developments outside their immediate environment. The isolation referred to earlier potentially means that some will be surprised at the strength and variety of youth music-making going on elsewhere, while for others, envy may be the overriding emotion. Those who were unable to attend the National Seminar will hopefully learn through this study of the issues affecting others in their field, and perhaps be reassured that they share many of the same concerns.

Questions such as 'what do you think the main development priorities should be?', occasionally elicit self-serving, and often unrealistic, wish-lists. They sometimes offer respondents an opportunity to criticise or complain. Through our experiences in interviews, focus group sessions, correspondence and the National Seminar, neither was the case.

In the executive summary we make clear recommendations for new strategies and structures for the support of youth music. We believe that these recommendations, combined with the dedication of practitioners and enthusiasm of participants, will act as a springboard for young people's music-making in Scotland, reinforcing the spirit of our communities and the cultural vitality of our nation.

As our investigation progressed it became clear that this is a unique moment of opportunity. If better dialogue between policy-makers and practitioners is combined with consolidated support and sufficient vision, the transformational power of music can become a permanent feature in the lives of all our young people.

Appendix 1

Project commissioners and Steering Group membership

The project was commissioned by:

- Nod Knowles, Head of Music, Scottish Arts Council

- Christina Coker, Chief Executive, Youth Music

- Ian Smith, Scotland and Northern Ireland Organiser, Musicians' Union.

The Steering Group comprised the project commissioners and:

Louise Mitchell, Director,
The Glasgow Royal Concert Hall (Chair)

Adam Armitt, Music Course Co-ordinator,
Jewel and Esk Valley College

Jill Carrick, Instrumental Music Co-ordinator,
East Renfrewshire Council

Victor Carroll, Tourism, Culture and Sport Division,
Education Department, Scottish Executive

Richard Chester, Director,
National Youth Orchestras of Scotland

Arthur Cormack, Director,
Fèisean nan Gàidheal

Sylvia Dow, Head of Education,
Scottish Arts Council

Jim Gaitens, Arts Manager,
Highland Council

David Hughes, Hidden Talents Manager,
Prince's Trust

Ian Mills, General Manager,
National Youth Choir of Scotland

Bert Richardson, Advisor for Music and Social Subjects,
Advisory Services, Highland Council

Denise Swanson, Qualifications, Assessment
and Curriculum Division, Education Department,
Scottish Executive

Paul Warren, National Piping Centre

Susan White-Aktemel, Director,
Impact Arts.

Appendix 2

Individuals and organisations consulted

Interviewees

The following people were interviewed by the research team (either in face-to-face or telephone interviews).

Penny Aberdein (Orkney Islands Council)

Chris Achenbach
(Nordoff-Robbins Music Therapy)

Rachael Arnold (Impact Arts)

Alisdair Campbell (Tolbooth, Stirling)

Sheila Capewell
(Adult Learning Project, Edinburgh)

Jill Carrick (East Renfrewshire Council)

Vic Carroll (Scottish Executive)

Richard Chester
(National Youth Orchestras of Scotland)

Paul Chisholm
(Oasis Youth Project Dumfries)

Adrian Clark (Highland Council)

Christina Coker (Youth Music)

Arthur Cormack (Fèisean nan Gàidheal)

Grainne Curtis (Random Access)

Stephen Deazley
(Scottish Chamber Orchestra)

Sylvia Dow (Scottish Arts Council)

Brian Duguid (West Lothian Council)

Pamela Flanagan
(Royal Scottish Academy of Music and Drama)

Jim Gaitens (Highland Council)

Davie Gardner
(Shetland Arts Trust)

John Hall
(Scottish Council for Research in Education)

David Hughes (Princes Trust Scotland)

Pat Hymers (Scottish Executive)

Helen Jamieson (Scottish Arts Council)

Brian Kerr (North Ayrshire Council)

Nod Knowles (Scottish Arts Council)

Janice Lafferty (Torry Youth Music Project)

Gica Loening
(Adult Learning Project, Edinburgh)

Rita McAllister
(Royal Scottish Academy of Music and Drama)

Bridget McConnell (Glasgow City Council)

Roxana Meechan (Highland Council)

Jill Miller (Glasgow City Council)

Jo Miller
(Royal Scottish Academy of Music and Drama)

Ian Mills
(National Youth Choirs of Scotland)

Louise Mitchell
(Glasgow Royal Concert Hall)

Phil Robertson (Torry Youth Music Project)

Clare Robertson
(Scottish Academy of Asian Arts)

Thursa Sanderson
(Drake Music Project, Edinburgh)

Rosemary Slessor
(Edinburgh Youth Gaitherin)

Ian Smith (Musicians' Union)

Tommy Smith (Jazz Musician)

Dave Stewart
(Aberdeen Foyer Music Project)

Sheila Tate (Scottish Executive)

Joan Thomas
(North East of Scotland Music School)

Alan Tweedie (Edinburgh Mela)

John Wallace
(Royal Scottish Academy of Music and Drama)

Paul Warren (National Piping Centre)

Sheena Wellington
(Fife Traditional Arts Project)

Susan White-Aktemel (Impact Arts)

Graeme Wilson (Fife Council)

Jane Young (Piano Teacher, Sutherland)

Focus group attendees

The following people attended the focus groups that formed part of the qualitative investigation.

Adam Armitt
Rachael Arnold
Bridget Black
Alasdair Campbell
Claire Campbell
Jill Carrick
Naheed Cruikshank
Stephen Deazley
Sue Dodds
Pam Flanagan

Eva Flannery
Julie Fowlis
Jim Gaitens
Alison Gaukroger
Joe Herd
Gordon Horsburgh
David Hughes
Chika Inatimi
Carol Irvine
Robert Livingstone
Jeff MacLean
Margo MacLennan
Hugh Marwick
Iain Massey
Mary McGookin
Roxanna Meechan
Anne Murphy
Sam Paterson
Lynda Peachey
Andrew Ross
Audrey Scott
Maggie Singleton
Ken Thomson
Mary Troup
Rachel Walker
Kit Watson
Sheena Wellington
Susan White-Aktemel
Kate Wimpress
Jacquie Wiseman

Questionnaire respondents

The following people returned a survey that gave their perspective on youth music in Scotland, or provided data on an organisation. This list does not include those who responded on an official basis as part of the investigation into LAISI (though some of those respondents do appear here because they returned other questionnaires).

Please note that some questionnaires were returned anonymously.

James M Alexander
Naomi Allison
Julian Appleyard
Sophie Askew
Linda Babbs
Janet Bain
Sophie Bancroft
May Barnes
Sue Baxendale

Roxanne Benezra
Anne Binnie
W A Blackwood
Jean Boardman
Frank Bolam
Gregor Borland
Ewan Boyd
Kathleen Boyle
Michael Dylan Brawley
Colin M Brett
Jon Bromwich
Lorna Brooks
W Ray Bruce
John Butt
Douglas Campbell
Mairi Campbell
Morag Campbell
Sheila Capewell
Iain Carleton
J Carpenter
Jill Carrick
Mary Anne Carroll
Paul Chisholm
Marion Clark
Julian Clayton
Trudi Clayton
Mat Clements
Veronica Cooper
Heather Corbett
Lucy Cowan
Nicholas Cowan
Linsey P Cox
Eona Craig
John Crawford
William George Crookston
Clare Cushing
Guy Dadge
Jane Davidson
Marilyn de Bleick
James Dean
Sharon Desbois
Shaun Dillon
Kevin Dobie
Neil Donnachie
Gwen Donoghue
Anna Dougan
Aileen Douthwaite
Isabella Dovaston
Alan Duncan
Veronica Dyason
Liz Easton
Morag-Anne Elder
Colin Elliott
Ruth Ellis
Jane Emmanuel
Russ Evans
Mysie Ferguson
Armando Ferri
Mike Findlay
David Finkelstein
Edward Foley

Stewart W Forbes
David Francis
Iain Fraser
Lorraine E Fraser
Henry Fullerton
C R Garnett
Alison Gaukroger
Amy Geddes
R Gibson
Claire Giffiths
Archibald Gillies
Dobie Gilmour
Ronnie Goodman
Jan Green
Eunice Groat
John Guerrier
D Guild
Dorothy Gunnee
Liam Hackett
Yvonne Hall
Catriona Henderson
Ingrid Henderson
P Henderson
Rich Herrington
Corrina Hewat
Della Hickey
Sue Hillman
Liz Holmes
Gordon Horsburgh
Juliet Hosie
Ken Houston
Colin Hunter
Tom Hunter
Louis Isbrand
John Jackson
Jennifer Jael
Laura Jarret
Susan Jarvis
Marilyn Jeffcoat
Paula Jenkins
Karen Jones
Andrew M Keachie MBE
Rana Keane
Charles Keenan
George Kelly
Brian Kerr
Steve King
Paul Klein
Janice Lafferty
Mary Lamont
Chris L'Anson
Robert C Lawson
David Ledingham
Hazel Leitch
John Leitch
John Leith
Jean Leonard
Robert Livingston
Stuart Lowe
Ranald MacArthur
A MacDonald

Alex MacDonald
Carol-Anne MacKay
Ronnie Mackie
Caroline MacLennan
Margo MacLennan
Aoife Magee
David Marr
Karen Marshalsay
Iain Massey
Charlie Maynes
Gary McBretney
Catherine McCallum
Maddy McClarkin
Kevin McCrae
Alistair McCulloch
Gordon McDermid
Brian McGeoch
Mary A McGookin
Ross McGowan
Ronald McIntosh
Ronald McKay
Susan McKenzie
Audrey McKirdy
Ken McLeod
Sharon McPherson
Haftor Medboe
Roxana Meechan
Richard Michael
Simon Milton
Brian Morris
Kathleen Morrison
Jane Morton
Bill Muir
Iain Muirhead
Jean Murray
Frances Musslewhite
John Mustard
Sarah E Naish
David O'Connor
Clare O'Neill
Lynne O'Neill
Gavin J A Pagan
Jim Park
Catherine Parkinson
Sam Paterson
David Patrick
Gail Penman
Joanna Petrie
Hilary Phillips
Dougie Pincock
Stephen Pinnock
Jennifer Port
John P Power
Karen Reynolds
Jennifer Rimer
Lindsay Robertson
Morag Robertson
Andrew Rodden
Sonia Rose
Alistair Salmond
Thursa Sanderson

J Shepherd
Robert Sim
Bob Simans
Deborah Simonton
Susan Simpson
Christine Sinclair
Alan Small
Margaret Smith
Rosalind Smyth
Yla Steven
Anna-Wendy Stevenson
Dave Stewart
Thomas Stewart
Wendy Stewart
Fraser Stone
Martin Strachan
Rhona Sutherland
Tony Swainson
Rachael Swanick
William Sweeney
Caroline Tariq
Rebecca Tavener
Bill Taylor
Fiona Taylor
Margaret Taylor
Gillian Thomson
Robin Thorton
N Toneri
Charlie Tracey
Alison Tucker
Pamela Turley
Ian Wallace
Robert Wallace
Sarah Walsh
Eileen Waterston
David H Watson
Kit Watson
Michelle Wealleans
Andrew Webster
Rick Wells
Stephen West
Clare Whiston
RB Williams
Graeme Wilson
Lesley Wilson
Sally Wilson
W Wilson
Neil Winton
Allan Young
Margaret Young

Organisations

The following organisations provided quantitative data on their activities.

47th Culter Boys' Brigade Pipe Band
6th/8th Dundee Company, Boys' Brigade Pipe Band
Aberdeen City Music School

Aberdeen City Schools Elementary Strings
Aberdeen City Schools Guitar Group
Aberdeen City Schools Initial Strings
Aberdeen City Schools Intermediate Brass Band
Aberdeen City Schools Intermediate Strings
Aberdeen City Schools Intermediate Wind Band
Aberdeen City Schools Junior Big Band
Aberdeen City Schools Junior Brass Band
Aberdeen City Schools Junior Choir
Aberdeen City Schools Junior Strings
Aberdeen City Schools Junior Wind Band
Aberdeen City Schools Percussion Ensemble
Aberdeen City Schools Senior Choir
Aberdeen City Schools Training Orchestra
Aberdeen City Schools Youth Big Band
Aberdeen City Schools Youth Brass Band
Aberdeen City Schools Youth Orchestra
Aberdeen City Schools Youth String Orchestra
Aberdeen City Schools Youth Wind Band
Aberdeen City Schools Youth Wind Ensemble
Aberdeen Foyer Music Room
ALP Scots Music Group
An Lanntair
An Tobar
Assembly Direct
Ayrshire Voices
Banchory Youth Singers
Bon-Accord Silver Band
Call That Singing!
Cappella Nova
Chinese Community Development Partnership
COMA
Douglas Community Centre and Library
Drake Music Project Scotland
Dunbar Belhaven Best Music Festival
Dundee Schools Big Band
Dundee Schools Concert Band
Dundee Schools Intermediate String Orchestra
Dundee Schools Junior Brass Ensemble
Dundee Schools Music Theatre
Dundee Schools Senior String Orchestra
Dundee Schools Senior Wind Ensemble
Dundee Schools Symphony Orchestra
Dundee Schools Training Orchestra
East End Community Arts Project

East Glasgow Music School
East Renfrewshire Junior Choir/Intermediate Choir
East Renfrewshire Schools Concert Band
East Renfrewshire Schools Intermediate Band
East Renfrewshire Schools Training Band
East Renfrewshire String Orchestras
Easterhouse Arts Project
Eastfield and Harthill Flute Orchestra
Edinburgh City Junior Schools Symphony Orchestra
Edinburgh City Senior Schools Symphony Orchestra
Edinburgh International Harp Festival
Edinburgh Schools Clarsach Ensemble
Edinburgh Schools Classical Guitar Ensemble
Edinburgh Schools Elementary Wind Band
Edinburgh Schools Primary String Orchestra
Edinburgh Schools Rock Ensemble
Edinburgh Schools Senior Jazz Orchestra
Edinburgh Schools Senior Wind Band
Edinburgh Schools Training Jazz Orchestra
Edinburgh Schools Training Wind Band
Edinburgh Young Musicians
Edinburgh Youth Choir
Edinburgh Youth Gaitherin
Fèisen nan Gàidheal
Fiddle Attraction
Fiddle Finale
Fife Youth Jazz Orchestra
FPR Community Radio, Tannahill Centre
Garths of Deugh Upland Heritage Association
Girvan Festival
Glasgow City Council Choral Animation Project
Grey Lodge Settlement
Hebridean Celtic Festival
High Strings
Highland Council Alness and Tain Brass
Highland Council Alness Pipes
Highland Council Caithness Junior Pipe Band
Highland Council Caithness Junior Strings
Highland Council Charleston Orchestra
Highland Council Charleston Pipes
Highland Council Charleston Strings
Highland Council Charleston Woodwind
Highland Council Culloden Wind
Highland Council Dingwall Hooters and Tooters

Highland Council Dingwall Scottish Strings
Highland Council Dornoch Pipe Band
Highland Council Fortrose Brass
Highland Council Fortrose Strings
Highland Council Gizzen Briggs
Highland Council Invergordon Orchestra
Highland Council Invergordon Wind Band
Highland Council Inverness Pipe Band
Highland Council Inverness String Orchestra
Highland Council Inverness Wind Band
Highland Council Lochaber Community Band
Highland Council Lochaber Junior Wind Band
Highland Council Lochaber Pipe Band
Highland Council Lochaber Senior Wind Band
HIghland Council Lochaber String Group
Highland Council Mid-Highland Orchestra
Highland Council Mid-Highland Wind
HIghland Council Millburn Strings
Highland Council Millburn Wind
Highland Council New Culloden Strings
Highland Council New Nairn Strings
Highland Council New Wick Wind
Highland Council Strontian Strings
Highland Council Sutherland Orchestra
Highland Council Sutherland Schools Junior Pipe Band
Highland Council Sutherland Schools Senior Pipe Band
Highland Council Tain Baroque Ensemble
Highland Council Tain Concert Band
Highland Council Tain Junior Strings
Highland Council Tain RA Orchestra
Highland Council Tain Senior Strings
Highland Council Tain Senior Wind
Highland Council Thurso Strings
Highland Council Thurso Wind Band
Highland Council Wind Band
Highland Council Youth Choir
Highland Council Youth Orchestra
Highland Traditional Music Festival
Highlands and Islands Arts Ltd (HI Arts)
Inverclyde and Renfrew Music Festival
Inverclyde Juvenile Pipe Band
Inverness Festival Association
Inverness Junior Singers
Inverness Traditional Music Project
Isle of Bute Jazz Festival
JAM Abbey Row

JAM DJ Workshops Jedburgh
JAM Learn Together, Play Together
JAM Rehearsal space (ex. Abbey Row)
JAM Toddler Time
JAM Traditional Music Groups
Kenneth van Barthold Piano Workshop
Leith Community Concert Band
Loch Fyne Branch of An Comunn Gàidhealach
Lochaber Music School
Lomond Folk Club
Lomond Folk Festival
Lossiemouth Folk Festival
Lyth Arts Centre
Mearns Community Centre
Mendelssohn on Mull Festival
Moray Schools Choir
Moray Schools Concert Band
Moray Schools Intermediate Strings
Moray Schools Junior Strings
Moray Schools Junior Windband
Moray Schools Orchestra
Moray Schools Senior Strings
Moray Schools Senior Windband
Moray Schools Youth Orchestra
Multi-ethnic Aberdeen Limited (MEAL)
Music Corner
Music School of Douglas Academy
Naga Mas
Napier University (Ian Tomlin School of Music)
National Centre Of Excellence In Traditional Music, Plockton High School
National Recorder School of Scotland
National Youth Brass Band Scotland
National Youth Choirs of Scotland
National Youth Jazz Orchestra of Scotland
National Youth Orchestras of Scotland
National Youth String Orchestra of Scotland
National Youth Wind Ensemble of Scotland
NCOS
NCOS String Training Orchestra
Northfield Community Education Centre
NYOS Camerata Scotland
NYOS Jazz Course
NYOS Orkney Workshops
NYOS Primary School Workshops
NYOS Repertoire Course
NYOS Secondary School Workshops
Oasis Youth Centre
Orkney Arts Society Young Musicians' Festival

Orkney Traditional Music Project
Peebles Youth Orchestra
Portlethen Community Education Centre
Random Rhythms
Rap Management
Red School Youth Centre
Redburn Rock School
Royal Scottish National Orchestra
RSAMD ReachOut Projects
Sambalistic (West Lothian Samba Band)
Saturday Morning Music Club (Lerwick)
Scottish Academy of Asian Arts
Scottish Chamber Orchestra
Scottish Opera for All
Scottish Schools Orchestra Trust
Shetland Arts Trust Schools Music Festival
Shetland Youth Jazz
Shetland Youth Wind Band
South Ayrshire Council Ayrshire Youth Orchestras
South Ayrshire Council South Ayrshire Jazz Band
South West Arts and Music Project
St. Mary's Music School, Edinburgh
St. Thomas' Junction Road Pipe Band, Leith
Stonehaven Folk Festival
Strathspey in May
Taigh Dhonnchaidh
The Bridge Centre Music Project
The Children's Music Centre
The College of Piping, Glasgow
The Highland Festival
The Music Room
The National Piping Centre Evening Classes
The National Piping Centre Vacation Activities
The National Youth Music Theatre
The National Youth Pipe Band of Scotland
The Princes Trust Scotland
The Scottish Fiddle School
The Toll Centre
Tolbooth
Torry Youth Project
Trash Music Projects
West Dunbartonshire Primary Orchestra
West Dunbartonshire Senior Schools Orchestra
West Lothian Council Bands and Orchestras
West Lothian Youth Theatre
Young's School of Music

Appendix 3

'This would be a great annual event.'

'Excellent! Please can we have similar days in the not too distant future.'

'We need to find a way to continue the networks established today in the short, medium and long term.'

'Please take this forward – don't let it be a waste of time.'

'Looking forward to next year!'

Feedback from delegates

Around a hundred delegates attended the 'What's Going On?' National Seminar held on 5 October 2002 at the RSAMD. Keynote presentations were made by Christina Coker, Chief Executive of Youth Music; Bob Irvine, Head of Sport, the Arts and Culture at the Scottish Executive Education Department; and James Boyle, Chairman of the Scottish Arts Council. The research team presented some interim findings for discussion, and the day was hosted by John Wallace, Principal of the RSAMD and overall director of the project.

We asked seminar delegates for their reactions to the day. These were overwhelmingly positive:

- 100% of delegates who completed an evaluation survey described the day as useful

- 92% of delegates who completed an evaluation survey said that the interim findings of the research team were in line with their own perception of the position of youth music in Scotland

- 98% of delegates who completed an evaluation survey said they found the discussion sessions useful

- 87% of delegates who completed an evaluation survey said that the research was getting to grips with the issues that concerned them most.

We believe this seminar, which brought together practitioners from all sectors, was the first of its kind to take place in Scotland. Useful (and occasionally heated) discussion was provoked by the interim findings that were presented, and many of the issues raised have been incorporated into this report.
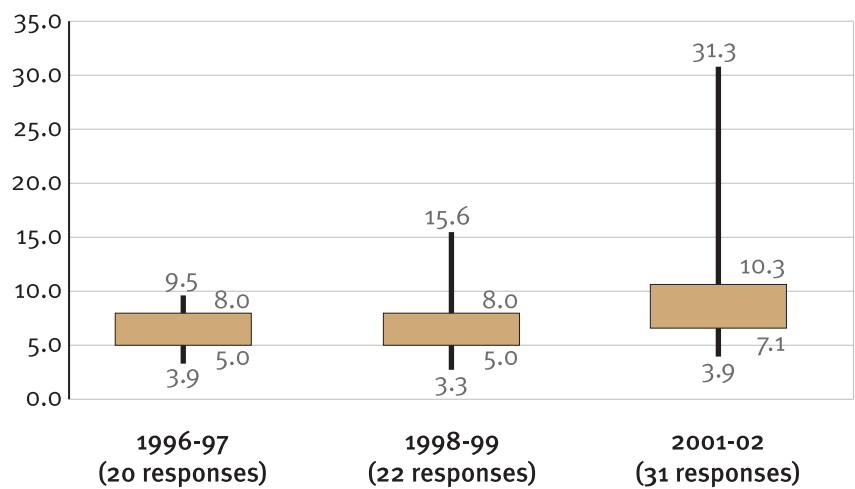
Appendix 4

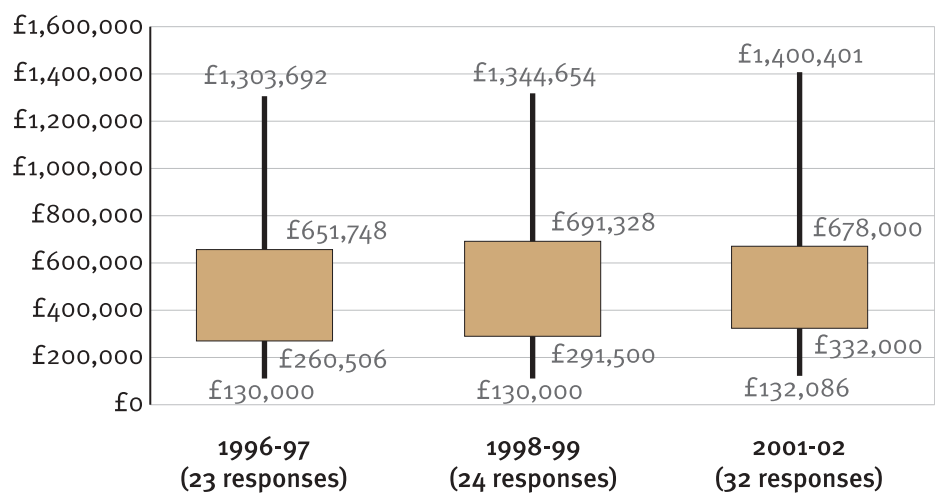## A historical comparison of data on LAISI

The survey of Local Authority Instrumental and Singing Instruction (LAISI) was based on that carried out by Dr John Hall of the Scottish Council for Research in Education in 1999, allowing historical comparisons to be made between the two sets of data. For selected measures made in the main text, these are presented below, based on the results of the survey, and figures published in Dr Hall's report *A Review of Musical Instrument Instruction in Scotland*.

Some caution should be exercised in the interpretation of these comparisons since the number of responding authorities may be different in each year.
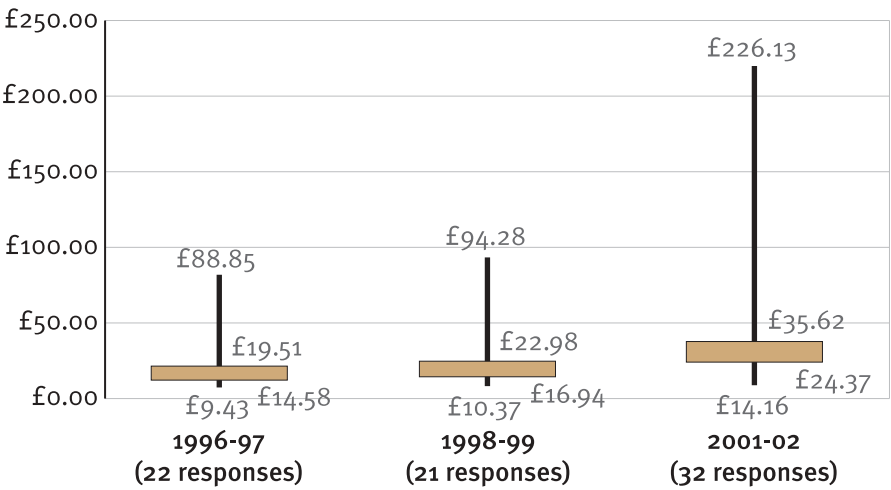
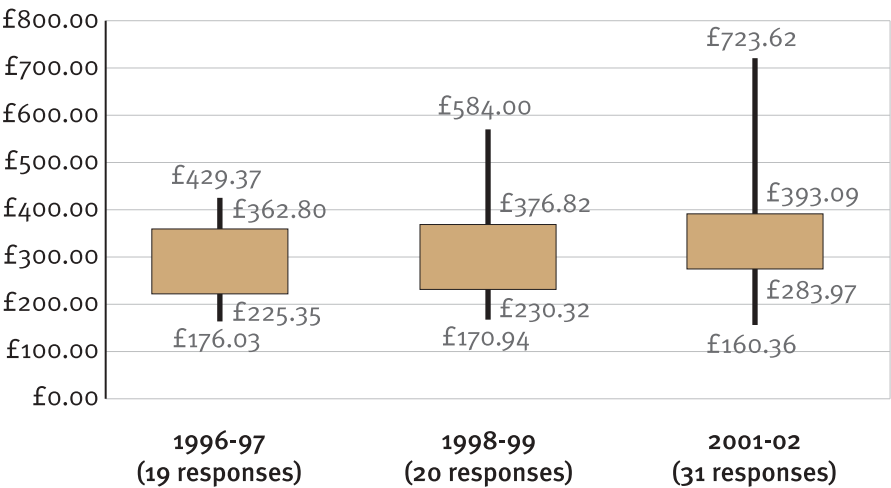## Participation in LAISI Percentage participation in LAISI
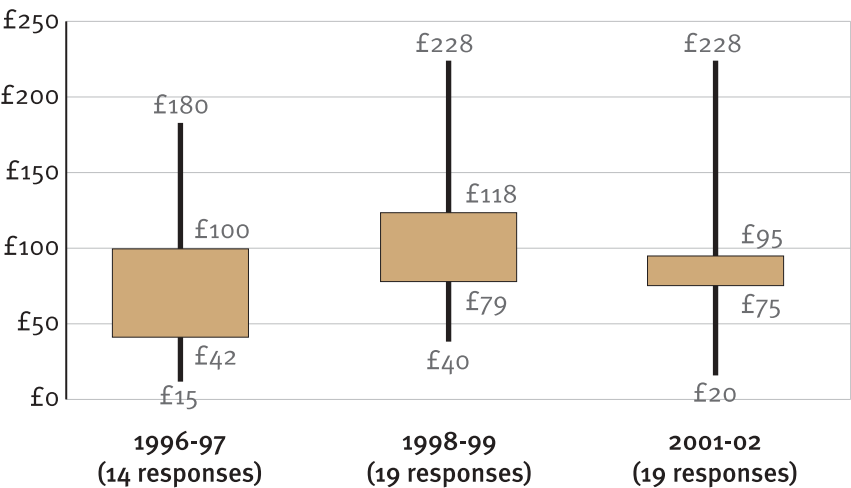

Financing LAISI Budgets for LAISI

Financing LAISI Spend per capita on LAISI

£250.00
£200.00
£150.00
£100.00
£50.00
£0.00

£88.85
£19.51
£9.43   £14.58

£94.28
£22.98
£10.37   £16.94

£226.13
£35.62
£24.37
£14.16

1996-97
(22 responses)

1998-99
(21 responses)

2001-02
(32 responses)

Financing LAISI Spend per music student on LAISI

£800.00
£700.00
£600.00
£500.00
£400.00
£300.00
£200.00
£100.00
£0.00

£429.37
£362.80
£225.35
£176.03

£584.00
£376.82
£230.32
£170.94

£723.62
£393.09
£283.97
£160.36

1996-97
(19 responses)

1998-99
(20 responses)

2001-02
(31 responses)

Financing LAISI Maximum annual fee for LAISI

£250
£200
£150
£100
£50
£0

£180
£100
£42
£15

£228
£118
£79
£40

£228
£95
£75
£20

1996-97
(14 responses)

1998-99
(19 responses)

2001-02
(19 responses)

Bibliography

[…], 'The Bridgton Music Project at Queen Mary Street Nursery School Glasgow', *Education for Work* (Glasgow and Dundee: LT Scotland [previously SCCC], 1999).

[…], *Common Chords: a Music Strategy for the City of Edinburgh* (Edinburgh: City of Edinburgh Council, 1999).

[…], *Creating our Future, Minding our Past: the National Cultural Strategy* (Edinburgh: Scottish Executive, 2000).

[…], *Creativity in Education Case Study 11: Young Musicians on the Move* (Glasgow and Dundee: LT Scotland, 2001).

[…], *Fèisean nan Gàidheal: the National Association of Gaelic Arts Youth Tuition Festivals Annual Report 2002* (Portree: Fèisean nan Gàidheal, 2002).

[…], *Proiseact Nan Ealan: the Gaelic Arts Agency* (Stornoway: Proiseact Nan Ealan,1998).
http://www.gaelic-arts.com/html/PNE_E.pdf

[…] *Soundtrack for Scottish Tourism* (Edinburgh: Scottish Arts Council, 2002)

Cope, P, 'Community-based Traditional Fiddling as a Basis for Increasing Participation in Instrument Playing', *Music Education Research*, 1.1 (1999).

Deasy, RJ, ed, *Critical Links: Learning in the Arts and Student Academic and Social Development* (Washington DC: Arts Education Partnership, 2002).

Everritt, A, *Joining In: an Investigation Into Participatory Music* (London: Calouste Gulbenkian Foundation, 1997).

Francis, D, *Traditional Music in Scotland: Education, Information, Advocacy* (Edinburgh: Scottish Arts Council, 1999).

Halcrow, C; Ferries, A; Wood, I; and Creigh-Tyte, S, eds, *Creative Industries Mapping Document 2001* (London: Department of Culture Media and Sport, 2001). http://www.culture.gov.uk/creative/mapping.html

Hall, J, *A Review of Musical Instrument Instruction in Scotland* (Edinburgh: Scottish Council for Research in Education, 1999).

Heath, SB, 'Living the Arts through Language and Learning: a Report on Community-Based Youth Organizations', *Americans for the Arts Monographs* (Washington DC and New York: Americans for the Arts, November 1998).

Hetland, L, 'Learning to Make Music Enhances Spatial Reasoning', *Journal of Aesthetic Education* (2000).

Mahoney, JL and Cairns, RB, 'Do Extracurricular Activities Protect against Early School Dropout?', *Developmental Psychology* 33(2) (1997).

Matarrasso, F, 'Northern Lights: the Social Impact of the Feisean (Gaelic Festivals)', *The Social Impact of Arts Programmes* (Stroud: Comedia, 1996).

Meiklejohn, D, *The Instrumental Music Service in Scottish Comprehensive Schools*, MEd thesis (Aberdeen: University of Aberdeen Centre for Educational Research, 1997).

Peggie, A, *Tuning Up: the Pattern of Instrumental and Vocal Training Opportunities across London* (London: Greater London Authority, 2001).

Robinson, K, *All our futures: Creativity, Culture and Education* (London: Department of Education and Employment/Department of Culture, Media and Sport, 1999).

Rogers, R, *Creating a Land with Music: the Work, Education and Training of Professional Musicians in the 21st Century* (London: Youth Music, 2002).

Rooke, M, et al, *Music Education Opportunities for Young People aged 0–18 in Scotland in the Formal and Informal Sectors* (Glasgow: Youth Music [unpublished], 2000).

Williamson, J and Stewart, S, *Hidden Talent Scotland: a Study of Youth Music Projects* (Glasgow: Prince's Trust [unpublished], 2000).

Scottish **Arts** Council

INVESTOR IN PEOPLE