

WHAT'S

A study of young people

GOING ON

making music across Scotland

NOW?

“The value children get from high quality music education extends far beyond simply learning about music. The cognitive benefits are proven, as is the development in important ‘soft’ skills such as collaboration and communication. Music offers opportunities for pupils from all backgrounds to succeed.”

Tutor

What's Going On Now?

What's Going On Now?* in music education and youth music-making in Scotland - that's the question this study aims to answer, fifteen years after the publication of *What's Going On?

Drawing on a range of data on music education, on the evidence of a suite of specially-designed surveys, and on three detailed case studies, *What's Going On Now?* offers an assessment of music education and youth music-making, identifying the key issues that emerge from the data and proposing a number of recommendations to tackle the inequalities in music education, change perceptions of music and its purpose, nurture music in schools, and facilitate new experiences and opportunities.





Scotland is rich in cultural capital. As a small nation within the community of nations, it has so much going for it. In music education, the focus of this research, it is recognised as world-leading.

However, this current research exposes some cruel facts. Scotland still has areas of unacceptable deprivation. The gap between the haves and have-nots is widening. This is nowhere more evident than in instrumental music tuition. Despite a free state education system, 70% of students learning an instrument at school in Scotland contribute towards the costs of their lessons, adding to inequality of opportunity rather than helping solve the problems of inequity faced by successive governments.

The national context, however, bristles with positive energy to engage with solving the problems facing music education. 2018, when the research was being undertaken, was the Year of Young People. During that year, a public campaign and parliamentary petition on behalf of Instrumental Tuition in Schools was run - *#ChangetheTune* - and the Education and Skills Committee of the Scottish Parliament ran a public enquiry. This resulted in a groundswell of opinion throbbing through the Scottish media that music education is a universal good at which Scotland excels.

There are also positive indicators which course through these pages. The predecessor to this research in 2003, *What's Going On?* spawned the Youth Music Initiative (YMI) which has been a stunning success. This is socially inclusive and is now reaching around 244,000 school children and young people every year, giving them a year-long first experience of music. Music is the sixth most popular subject at Advanced Higher. Local Authority Instrumental Music Services (IMS) give over 60,000 instrumental lessons every week.

The big-ticket issues arising from this research revolve around inclusion, equity and participation. As in 2003, the research finds that national average participation rate of 8% indicates that demand is inhibited by supply, and that there are still over 100,000 children who would participate in the weekly high-quality experience provided by IMS but cannot.

During analysis of the research data, four areas of concentration emerged: *inequalities in access to music provision; perceptions of music and its purpose; music in the school; facilitating experiences and opportunities*. The research findings and recommendations are grouped in these four areas. The recommendations are a consequence of drawing together many of the positives already taking place in the music education sector to deal with the issues emerging from the research. A proposed extension to YMI - We Make Music - would provide a focus for many of these recommendations.

I would like to thank everyone who has contributed to this research, the analysis of its findings, and the consequent recommendations. The music sector in Scotland is buoyant, overwhelming in its sheer vibrancy. It transcends social division, understands the crucial role of education in sustaining its international prominence, and is one of the cultural windows through which Scotland is perceived internationally. Since *What's Going On?* in 2003 the music sector in its entirety and astonishing diversity has achieved so much. *What's Going On Now?* in 2019 demonstrates that there is an urgent necessity to build on all of this good work. And, as in 2003, Scotland's music sector is entirely up for it. So let's get on and do it.

John Wallace, Chair of the Music Education Partnership Group

***What's Going On Now?* was commissioned by the Music Education Partnership Group (MEPG) as an update to the previous audit of music education in Scotland *What's Going On?* (2003), with the specific intention to build on and update the work of the earlier report and make recommendations for the future. This publication is a summary of the full research report.**

This new study reaches across the formal, informal and non-formal sectors with the intention of identifying successes, issues and recommendations, and includes the classroom and formal education - both omitted in the earlier study - as vital areas for consideration where the landscape has changed radically since 2003. Secondary and further education institutions have seen the introduction of new and revised National Qualifications (NQs), and the school sector has undergone foundational curricular change through the introduction of the Curriculum for Excellence.

It also takes account of the notable impact from Creative Scotland's Youth Music Initiative (YMI) which has provided funding for young people to access high quality music making opportunities across every social and cultural demographic

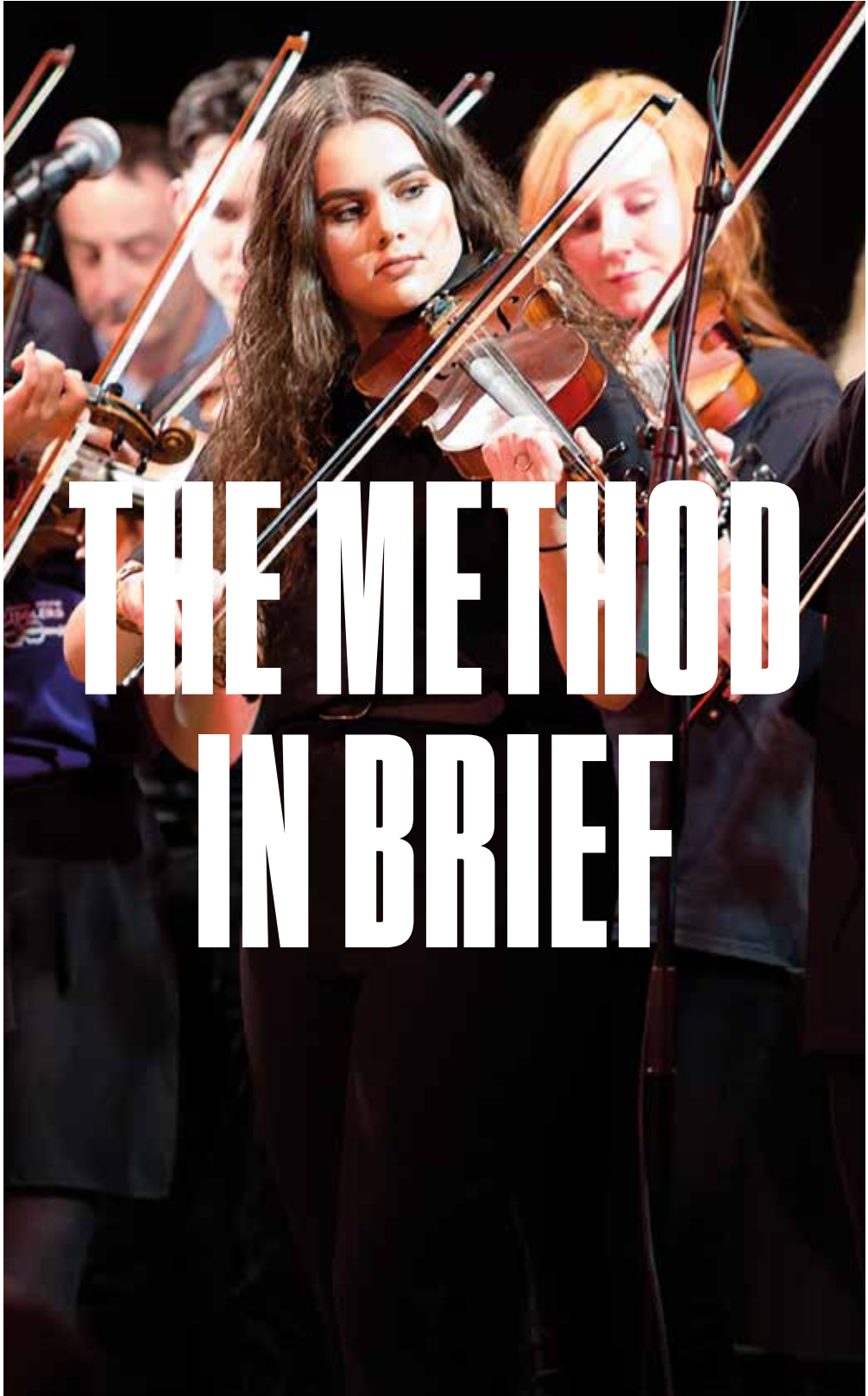
since its launch following *What's Going On?* in 2003. The YMI had the initial objective of ensuring that all children in Scotland should have access to one year's free music tuition in primary school, a commitment that has been sustained year-on-year. The YMI also incorporated an Informal Sector Fund, which has gone on to support key developments beyond the school setting. In developments since 2003, the YMI has become an integral part of Scotland's music education and youth music ecology and continues to tackle specific challenges in terms of initial access to music making in the context of complex geography and the continued impact of poverty on Scotland's young people.

The Instrumental Music Services in Scotland are a major feature of the ecology for music education: they provide instrumental tuition to complement the classroom curriculum and permit pupils from diverse socio-economic backgrounds to experience music and receive sustained tuition. At the time of writing, all 32 local authorities offer such a service, though the size and structure of the services vary between authorities, with diverse local cultural ecologies and policy priorities influencing the range of instruments and ensemble experiences offered, as well as the cost of tuition and instrument hire. In recent years many local authorities have reviewed or reduced their services, often introducing charging structures that have been the subject of significant scrutiny.

The current project was formally commissioned and overseen by Creative Scotland, on behalf of MEPG and the consortium of funders who supported the research, and undertaken by a team that brought together researchers from the Royal Conservatoire of Scotland and the University of Strathclyde. A steering group met frequently during the design, data collection and analysis of the findings of this project and monitored the emerging work of the project team. It included senior representatives from local authorities, Heads of Instrumental Teaching Scotland, the Educational Institute of Scotland, the Musicians' Union, the Traditional Music Forum, the National Piping Centre, Creative Scotland, the National Youth Arts Advisory Group, Drake Music Scotland and Feisean nan Gaidheal.



CONTEXT



***What's Going On Now?* draws on three strands of research that were tackled as distinct but interconnected projects before being triangulated to determine the key issues to emerge from the work. These strands were:**

- The collation and analysis of existing data on music education;
- The generation of further quantitative and attitudinal data from online surveys;
- Detailed provision mapping and interviews to inform three in-depth qualitative case-studies.

The existing data examined for this research included data on Instrumental Music Services from the regular survey undertaken by the Improvement Service; pupil numbers; music teacher numbers; data on SQA presentations, and other freely-available information. This was analysed at the level of local authority area and compared with contextual measures drawn from the Scottish Indices of Multiple Deprivation and data on rural populations.

The online surveys were designed in consultation with the steering group, drawing where appropriate on the data categories from the 2003 report to facilitate comparability. Drawing on the previous report, specific surveys were targeted at four distinct stakeholder types, namely 'Participants' (young people taking part in music); 'Tutors/Teachers/Mentors' (those directly involved in teaching or guiding young people); 'Organisers' (those running youth music organisations, especially in the informal and non-formal sectors); and 'Coordinators' (those with a more strategic role, whether at a local, regional or national level). The surveys were widely promoted through a range of channels and through social media and online networks.

The case study element of the project followed the methodological framework for carrying out a scoping study set out by Arksey and O'Malley (2005), with contrasting locations agreed in consultation with the steering group. It was designed over the following phases:

- Phase 1: An initial mapping of current provision and practice of music education opportunities for young people under the age of 25 was undertaken across each of the three identified Local Authorities.
- Phase 2: Following the identification of key organisations and individuals through the mapping process, fieldwork was carried out. This involved qualitative interviews with key informants, knowledgeable in the extent and nature of current provision who included pupils, children and young people within each of the specified areas.
- Phase 3: Data were collated and analysed. Significant information and key themes were coded from interview transcripts and salient themes identified and discussed through regular meetings of the research team.

While the work generally took the linear format outlined above, phases 1, 2 and 3 were revisited when necessary as more information was revealed throughout the process.

The findings in this summary are presented under thematic headings that were not predetermined, but emerged from the data generated in the case studies.

Our survey comprised of a suite of questionnaires designed to gather quantitative data from organisations in the informal and non-formal sectors and qualitative attitudinal data from a wide range of stakeholders involved in music education and young people's music making.

Drawing on the categories established in *What's Going On? (WGO)*, four stakeholder groups were identified and, in total, around three times as many responses were received from stakeholders compared to the earlier report.

A series of demographic questions allow us to assess a number of trends in the samples:

- The young **Participants** who responded to the survey tend to be in the older age range, with just over two thirds being in the 18-25 age range and **one third being of school age. They tend to be very actively engaged in music**, with nearly three quarters of respondents spending more than four hours a week engaged in music.
- Respondents to our Tutors/Teachers/Mentors survey form the largest and also the most diverse group of voices in the research. Nearly **a third of Tutors/Teachers/Mentors responding to the survey have more than 25 years of experience helping young people make music, suggesting that the responses received are based on long experience**, but the respondents also included around 70 responses from teachers with less than

five years' experience. A large proportion of respondents described themselves as a tutor (72%) or teacher/lecturer (62%); **around half also describe themselves professional musicians (52%)**. A significant proportion (60%) described themselves as full time and around the same proportion cited local authorities as their main employer, suggesting that **the sample includes a strong representation from school music teachers and peripatetic staff working for the Instrumental Music Services.**

- **Organisers and Coordinators** were less likely to describe themselves as professional musicians, although more than half of Organisers and around a third of Coordinators do some kind of teaching. Therefore, **although these roles are more administrative, many of the individuals responding are likely to have direct experience of working with young people.**

Being an opportunity sample of people who are deeply invested in music education and youth music making, the survey responses tend to include strong positive beliefs about the place and power of music. Crucially, the case studies offer a counterbalance to this, being purposive samples of key informants working in and with music and young people across a range of contexts in the three contrasting localities selected for the studies.

Stakeholder group	Responses (n)	Responses for WGO
Participants	430	182
Tutors/Teachers/Mentors	631	149
Organisers	242	83
Coordinators	88	39
	1,391	453



CASE STUDIES IN SUMMARY

Case study A

Shetland Islands

This is perceived as a prosperous island community with a strong traditional music scene and a strong music network involving schools, the local arts scene and a newly flourishing private sector. A population of approximately 23000 is served by:

- 1 secondary school
- 1 secondary school with a primary and nursery department
- 1 school with a secondary, primary and nursery department
- 4 junior high schools with secondary, primary and nursery departments
- 22 primary schools

Currently this Local Authority (LA) charges for instrumental music lessons.



Case study B

North-East Glasgow

An urban area of a major city with a largely working class population and significant areas of poverty. No conspicuous music tradition outside of that established around marching bands. A population of approximately 70,000 people. Single parent households make up 45% of all households with dependent children. Eight out of ten people live within 500m of vacant or derelict land. Twenty-five per cent of adults are claiming out of work benefits. Thirty-seven per cent of children live in poverty and levels of deprivation are considerably higher than the Scottish average.

- 3 secondary schools
- 15 primary schools
- 2 ASN primary schools

Currently this LA does not charge for instrumental music lessons.

Case study C

Perth & Kinross

A semi-rural community with a large rural area and a central city that is the administrative centre. The overall population is approximately 151,000 with 47,000 of this number living in the city. The central geographical location makes it accessible to visiting arts organisation and the city is served by modern concert hall that houses a diverse range of concerts programmes and community events.

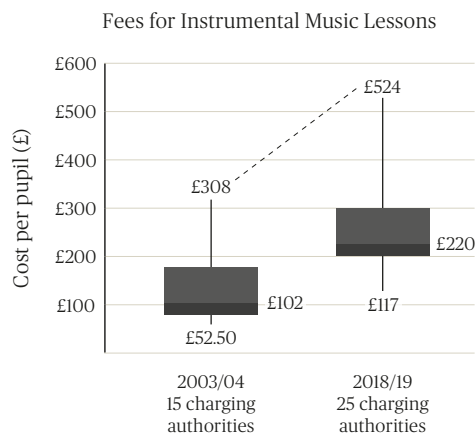
- 10 secondary schools
- 69 primary schools
- 1 ASN straight-through school.

There are also a number of independent mainstream and special schools in the district. Currently this LA charges for instrumental music lessons.



What's going on now... in numbers

- In 2017-18, just over **60,000 young people received tuition from the Instrumental Music Services**, representing a likely increase of around 10% since 2002-3.
- In 2016/17, around **244,000 young people took part in the Youth Music Initiative**, with at least 202,000 taking part in school-based activity and at least 42,000 in out of school activity.
- We estimate that around **75,000 young people participated in music activities in the informal and non-formal sectors**, an estimated increase of up to 50% since 2002-3.
- Proportions of pupils receiving tuition through the Instrumental Music Services vary widely in different local authorities, but the average (median) proportion has stayed roughly constant since 2002-3, at around 8-9%. This, together with the regional variation, suggests that **the number of pupils receiving tuition is determined by the supply, not the demand.**
- Since 2003-4, the number of local authorities charging for instrumental music has risen from 15 to 25, and the average (median) fee has risen from £102 to £220 with the maximum fee increasing from £308 to £524. Around 19,000 pupils pay nothing.
- There is no evidence that pupils in some local authority areas are more likely to want music tuition than pupils in other areas. Therefore, our best estimate of potential demand is the proportion of pupils accessing IMS music tuition in the area with the highest proportion of uptake, currently around 25%. This suggests that, as in 2002-3, the **unmet demand continues to exceed 100,000 young people.**
- In 2016-17, the number of presentations for school-based National Qualifications in music (National 4 & 5, Higher and Advanced Higher) was just around 15,500. This compares with around 12,500 for Computing Science and 17,500 for Business Management. In 2016-17, **Music was the 6th most popular Advanced Higher** after Maths, English, Chemistry, Biology and Physics.



How many pupils are paying how much?

Fee	£0	£100	£150	£200	£250	£300	£350	£400+
	18,845	1,976	8,155	11,618	4,701	9,450	2,178	432
Number of pupils*								

*Before concessions are applied

Inequalities in access to music provision

“Within Local Authorities there is an absolute postcode lottery with regard to paying for music tuition, with some authorities providing this for free while others are charging prohibitively high rates.”

Tutor

Perceived inequalities in access to music provision were a consistent theme in the research, both in the surveys (perhaps influenced by high-profile reporting and campaigns around policy changes within Local Authorities at the time of the research) and in the case studies.

From the Case Studies...

- The attainment gap between children and young people from middle class and more working class and poorer households is conspicuous with regard to engagement and attainment in music.
- The introduction of charges for music tuition is impacting significantly on the ways in which provision is shaped and delivered. There is evidence in some areas of an increasing role for the private sector.
- The case studies also illuminated the ways in which access to music is becoming increasingly inequitable in different communities. This occurs not just between different schools and communities but within them. Financial capital plays a key role here but also family access to different forms of social and cultural capital can increase opportunity.
- There was evidence of very different post school opportunities for those from more advantaged backgrounds and those from working class or poorer ones. Young people from more middle-class backgrounds are more likely to have gained higher level qualifications that afford them more choice in the career pathways.



- Those with formal experiences of musical tuition have more choice through school and more opportunity to follow chosen career paths, e.g. musical or non-musical professions. Opportunities for those without experiences of formal provision tended to exist in FE in relation to popular music.
- There was little evidence in the case studies of authentic models of inclusive practice in which music provision is accessible to all children and young people. The case studies illustrated ways in which children and young people with impairments or from working class or poor families had limited or no access to musical activities over a sustained period.

“Music is not seen as a serious or difficult subject” - Tutor

From the surveys...

There is a sense in the responses that, in the changes to Instrumental Music Service provision across the country, ‘Scotland is in danger of losing something that has worked’.

Among the Tutors, Teachers and Mentors responding to the survey, 94% said they perceived financial barriers to young people taking part in music making; for Organisers and Coordinators, the proportion was even higher, at 98% in each respondent group. Tuition fees for Instrumental Music Services were by far the most frequently cited example of inequality in access to music provision, with many respondents suggesting that these impact greatly on students from more working class and poorer households; a large

“Every person who enjoys music should be given opportunity to play instruments, not just because your parents can afford to pay tuition fees”

Participant



proportion of Tutors, Teachers and Mentors (21%) also questioned approaches to concessions for these fees, where they exist, suggesting that there may be many young people and families who are not eligible for concessions but for whom fees are still a significant disincentive. Some Coordinators expressed a view that the costs of music tuition through some Instrumental Music Services had been set at an 'unrealistic' or 'ill-informed' level, meaning that in some cases these services no longer offer value for money for pupils and parents who are able to afford the fees, compared with the private sector.

In the course of the research, it also became apparent that further work is required to understand how Instrumental Music Services engage with the full range of young people, including pupils with Additional Support Needs (ASN) in mainstream schools, and those in specialist ASN schools and units. An inclusive approach for all needs to take account of all needs and circumstances.

The effectiveness of the formal curriculum in preparing young people for work in music has emerged as an area that may promote further inequalities. Survey respondents note and value the inclusivity that the National Qualifications promote, and our case studies include examples of how they have opened up opportunities within and beyond music; at the same time, however, many respondents also consider them ineffective in preparing pupils for further study in music, including study to become a music teacher.

Only 58% of Tutors, Teachers and Mentors responding to the survey considered the current National Qualifications to be effective or mostly effective in preparing pupils for continuing study in music, in contrast to 96% who consider private tuition to be effective or mostly effective. On this issue, there is no difference in the views of Tutors, Teacher and Mentors with many years of experience, compared with those with less experience. A similar response was found among Coordinators (53% considering NQs to be effective or mostly effective and 93% considering private tuition to be effective or mostly effective). In a list of potential pathways to the further study of music,

National Qualifications were indicated as the least effective route by Tutor, Teachers and Mentors, Organisers and Coordinators alike, and private tuition was considered the most effective route.

“Students are no longer prepared ... to study music at degree level unless they have music tuition out of school”

Tutor

Effective pathways to further study in all its forms, which work for everyone and not only those with access to additional private tuition, should be a part of the more equal and inclusive approach to music provision. There is perception among some respondents that the availability of effectively articulated routes into further study would also help to re-shape perceptions around the purpose of music.

Recognising that further study in music takes many forms and, crucially, includes training to become the next generation of tutors, teachers and mentors, respondents emphasise the importance of a flexible and relevant curriculum at this level. A number of respondents to our Tutor, Teachers and Mentors survey suggested that a further broadening of the music curriculum is necessary. Any revision to the curricular offer should therefore include a range of options, taking account of the needs of and expectations on pupils continuing to the full range of music provision in further and higher education, across all styles of music, and including Initial Teacher Education in Music, music technology and production, ensuring that Scotland's young people have the best opportunity of entering a growing global industry.

“The best quality music education in schools will provide routes for those with the talent and desire to make music their profession but also give everyone the confidence to listen to and make music in their own way throughout their lives”

Coordinator

Tutor

Complex considerations around perceptions of music and music education, and the value that is placed on different kinds of music, were also significant themes in the research.

From the Surveys...

Over **half of all respondents to the survey referred to social or cultural issues around music**, whether this was a perceived stigma to taking part in music, the perceived 'elitism' of certain styles, or the perceived position of music within the hierarchy of formal education. 50% of Tutor, Teachers and Mentors responding to the survey, and 70% of Organisers, referred directly to issues of 'social class' and 'stigma' in their responses.

"Music is a basic human right ... The language of music is not complicated, it is not elitist and should not be feared. I came from the poorest background imaginable from a family with no music in it at all, and I became one of the UK's most successful international classical musicians ... music is not about class."

Organiser

While there was unanimity on the importance of addressing problematic social and cultural perceptions around music, the research also uncovered tensions around attainment in music (on the one hand) and the value of participation in itself (on the other), closely linked to the longstanding debates around the intrinsic and instrumental benefits of music.

Many respondents drew a connection between the benefits of participating in music and perceptions of a narrowing range of opportunity for those from disadvantaged communities, expressing concerns that these benefits will only be available to those who have the means to pay and already recognise the intrinsic and instrumental value of music.

From the Case Studies...

- The most dominant discourse as to the purpose of music education in schools values attainment and performance. The case studies provide evidence of the ways in which this is limiting

engagement in music both as a creative process and for its intrinsic value. This has major implications for the ways in which experience of a broad music education is accessible to all children and young people.

- Young people from more middle-class backgrounds tended to reach high levels of engagement and academic attainment. However, these young people and their families recognised the intrinsic value of engaging in musical activity and the social opportunities this affords. Many did not intend to pursue a career in music.
- Where music was valued highly in the community there was significantly higher participation by children and young people. Crucially for the island community studied this was more the consequence of the efforts of a few passionate individuals than a historical inheritance. This leaves open the possibility for growing interest in other communities in a similar way.
- Young people interviewed, particularly those from more disadvantaged communities had an underdeveloped understanding of the varied pathways to a potential career in the music industries.

Schools, and the formal curriculum, were thought to be central to addressing these perceptions, but the case studies also underline the importance of the wider community.

Perceptions of music and its purpose



Perceptions of music and its purpose

“Making music should be a fundamental right for all young people - there is ample evidence on the huge social, emotional, cultural and cognitive benefits of participation in making music.”

Tutor



Although this research encompasses all forms of music making in all contexts, the responses of participants in the surveys and interviews point to the central role of the school and, in particular, the primary school. This role may be even more significant in less advantaged areas.

“Above all, bring music into primary schools - it helps everything: the rest will grow, multiply, snowball from there”

Organiser

From the surveys...

Respondents express concern that, notwithstanding the positive impact of the Youth Music Initiative (YMI), music has become devalued as an integral part of a rounded learning experience. The sense of music as ‘second best’ is also expressed by young participants completing our survey, some of whom experienced pressure to drop formal music studies in preference for other subjects, because they could continue it as an ‘extra-curricular’ interest.

“The YMI is a good start, but as it only guarantees one year [of] tuition it can be merely a frustrating taster for pupils.”

Tutor

Respondents feel that young people should have more opportunities to access music education from an early age as an integral part of their broad general education and that the value of the YMI ‘free year’ would be significantly enhanced if the context for that experience were more effective. In practical terms, this means classroom provision in the early years, the availability of inclusive onward routes for young people to develop their music making beyond the YMI year, and enhancing the general culture for music in the wider school.

Access to appropriately skilled practitioners, and classroom teacher confidence to deliver music provision, are essential in developing the wider role of music in the primary school. A number of Organisers from the third sector signalled that they target their work towards pre-school and primary school pupils due to a perceived lack of confidence in schools - but this provision is, inevitably, piecemeal.

Music in the School

Nearly two thirds of respondents to our Organisers survey (64%) made 'additional music specialists' their top priority for investment, ahead of 'equipment and resources', and 'facilities and spaces'. Other respondents pointed to examples of good practice in embedding music in the school, from specific local authorities and the Youth Music Initiative, and charities such as the National Youth Choir of Scotland, the National Youth Orchestras of Scotland, the Scottish Brass Band Association, the Scottish Schools Pipes and Drums Trust, Drake Music Scotland and Sistema Scotland. The range of expertise that can be available in specific localities, across formal and third-sector provision, was also emphasised.

From the Case Studies...

- Particularly evident in the less socially advantaged areas is the roles that schools are required to play in brokering new opportunities for children and young people. While there are some successes this role is too challenging for already stretched teachers.
- Evidence from the case studies suggested a significant reduction in the numbers of primary school music specialists. Newly qualified primary teachers often have little training in primary music. This places them in a position of delivering music as part of the curriculum with few if any opportunities to collaborate with or learn from experienced specialists.
- The responsibility for delivering more inclusive forms of provision seems to now reside with the voluntary sector. This is evidenced by third sector organisations now nurturing and supporting children and young people in their musical journeys within and post school.

“Bring it back into the classroom in primary schools and watch the benefits spread across literacy, numeracy and social interaction.”

Organiser

Facilitating experiences and opportunities

“We need longer funding cycles. Currently, funding is approved on an annual basis and this does not allow for medium-long term strategic planning.”

Organiser



The significance of coordinated networks and access to sustainable funding both emerged as significant strategic concerns in the research, together with the need for targeted investment in resources like musical instruments.

From the case studies...

- In a new mixed economy of provision there is evidence to suggest that the presence of a more coordinating and strategic role is necessary to facilitate the development of different opportunities for children and young people. This is particularly important in terms of engagement with the voluntary sector.
- There was evidence of some very positive developments across the case studies some of which were not solely dependent on securing new resources. Better sharing of resources and information could play a key role in allowing similar forms of local replication.
- Musical experiences outside of formal education tended to be shaped by national level arts organisations and more local community-based projects. Evidence from the case studies indicates that where local projects were able to achieve financial security they were able to maintain and sustain useful impact.

From the surveys...

Survey responses underlined the importance of networks in opening up new experiences and opportunities for young people. Asked about their most important existing networks, Organisers underlined the importance of 'place' with just over half (53%) identifying organisations such as schools, clubs and venues in their locality as their most important networks. A further 30% of organisations cited national or international collaborations with, for example, organisations like the National Youth Choir of Scotland, or the national companies, as being most important to their work. Only a smaller proportion (17%) listed networks at the regional level.

This suggests that local ('place-based') partnerships may be the most significant in supporting the

work of organisations, with the 'hub-and-spoke' support of bodies with a national remit playing an important supporting role.

Respondents across a range of organisations cited a lack of sustainable support for projects that have shown significant growth and/or a track-record of success, noting that they would benefit from long-term funding rather than trying to promote newer projects from scratch for each funding round.

There was also concern that smaller organisations in the informal sector perceive difficulties of scale in accessing YMI funding, and some organisations proposed that funding bodies should insist on more collaborative working as a criterion of any funding award, with evidence in their reporting. This would give smaller organisations the opportunity to work with larger, well-funded organisations in a 'common aims' strategy. For Organisers, 'strengthening partnerships' was the most frequently cited action that could increase the quality of the work they were involved in.

An 'instrument grant scheme' was frequently mentioned by all stakeholder groups in this research (including young participants). In addition, and despite existing initiatives from a range of sectoral organisations, many respondents also feel that they would benefit from more effective sharing of information, resources and opportunities, to support them both in their activities, but also their advocacy of music.

Pooled investments could include instruments (including accessible music technologies) and their maintenance, advocacy tools for practitioners (see earlier recommendation), and new ways of connecting individual and organisational expertise.

“[We need] more meaningful and sustained partnership with other organisations, institutions and bodies.”

Organiser

Key Findings

1. Inequalities in access to music provision

Services have **maintained** an average participation rate in pupils taking instrumental lessons at 8-9%, despite financial constraints

The evidence indicates that the increased prevalence of charging for music lessons has accelerated a **widening equity gap** between the more affluent and those in poverty.

Music is the sixth-most-popular subject at Advanced Higher and music presentations compare favourably with other key subjects, but there is a consensus in the evidence that existing music qualifications are **insufficient in themselves** to aid progression to some programmes at degree level.



Recommendations

1.

To **TACKLE** inequalities in access to music provision...

a) Local Authorities should develop common guidance for Instrumental Music Services that reflects an inclusive approach consistent with article 31 of the UN Convention on the Rights of the Child, and coherently **extends equality of opportunity to all of Scotland's young people** within the lifetime of the next Scottish Government.

b) The Music Education Partnership Group (MEPG) should initiate a dialogue with key national agencies which, while cognisant of the value of current national qualifications in music, will explore further initiatives to **develop effective pathways into the continuing study of music** and the rapidly evolving contemporary cultural industries.

Key Findings

2. Perceptions of music and its purpose

What's Going On Now?



Parents and carers generally understand the positive social and community value of music, but more widely there is **weaker recognition of the intrinsic value of music** as a pursuit in its own right.

There is some **perception of a devaluation of music** relative to other subjects in formal education.

There is a **high level of interest in traditional and popular music**.

Less understanding of the **opportunities for employment** within the music industries.

Recommendations

2.

To **CHANGE** perceptions of music and its purpose...

MEPG should continue to **develop a range of resources** for schools and teachers, and those working in the informal and non-formal sectors to enhance their effectiveness, impact and status while promoting wider understanding of the personal, social and community benefits of making music.

Key Findings

3. Music in School

At least **202,000 young people get an experience of music** tuition in school every year through the Youth Music Initiative.

The success of YMI has created an **unfulfilled appetite** that should be mobilised to achieve a range of further positive outcomes drawing on the range of good practice that exists in Scotland.

Despite financial challenges, the Local Authority Instrumental Music Service teach **60,000 pupils each week**, a 10% increase on 2002/3.

There is a **lack of specialists in primary schools** and the need for ongoing teacher development and capacity building.



Recommendations

3.

To **REALISE THE POTENTIAL** of music in the school..

MEPG, taking guidance from Education Scotland on possible opportunities arising through the Regional Improvement Collaboratives, should **develop a programme of activity - *We Make Music* - to build on the YMI.** This would encompass initiatives to support a positive culture of music-making in schools; professional learning in music as part of the career-long professional learning of primary school teachers in mainstream and ASN schools, and three pathfinder projects to explore ways of achieving a step-change in the positive role of music in the school.

Key Findings

4. Facilitating experiences and opportunities



The variation in participation rates for instrumental music tuition in different Local Authorities across Scotland suggests that there may be an **unmet demand of over 100,000 pupils**, as in 2002/3.

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Demand outstrips supply to such an extent that **non-formal, third sectors and private suppliers all have a place in the ecology of provision**; presently this is incoherent.

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Economies of scale and efficiency savings could be promoted through national and regional pooling.

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Small providers have difficulty in sustaining their provision, and the effectiveness of networks and partnerships has **not yet been fully realised**, though there is a clear appetite to strengthen them.

Recommendations

4.

To facilitate **NEW EXPERIENCES** and **OPPORTUNITIES...**

MEPG should work with all agencies towards **strengthening the sector through increased partnership working** between formal, non-formal, public and private agencies: this would support local co-ordination and networks and the pooling of resources for music, procurement, organisation and advocacy.

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