

Education, Children and Families Committee

10am, Tuesday, 10 October 2017

Arts and Creative Learning update

Item number	8.3
Report number	
Executive/routine	Routine
Wards	
Council Commitments	

Executive Summary

This Report updates members of the Education Children and Families Committee on the work of the Arts and Creative Learning Team. It provides an update on the Instrumental Music Service and the Youth Music Initiative, Creative Learning, Dance Development and Screen Education Edinburgh.

Specifically, this report includes statistical information on how music provision was allocated across the school estate, along with specific examples from pupils receiving music tuition.

Arts and Creative Learning update

1. Recommendations

- 1.1 Note the contents of this report.
- 1.2 Note the progress of the Instrumental Music Service.
- 1.3 Note the progress of the Creative Learning Network funded by Education Scotland and related creative learning initiatives.
- 1.4 Note the progress of the Scottish Government's Youth Music Initiative in Edinburgh funded via Creative Scotland.
- 1.5 Note the progress of work carried out by Screen Education Edinburgh.
- 1.6 Note the high level of external funding and partnership working.
- 1.7 Agree to receive a further report in October 2018.

2. Background

- 2.1 Arts and Creative Learning delivers front line services in and through the arts, leads the development of creativity across the curriculum and contributes to improving outcomes linked to national and local education priorities. Arts and Creative Learning has citywide responsibility for instrumental music, the Youth Music Initiative, Creativity across Learning, Edinburgh's Creative Learning Network, Screen Education Edinburgh and dance development. The team also is responsible for connecting the arts and cultural sector with schools and the curriculum. The key areas of focus are creative learning and teaching and on developing learners' creativity skills across all the above workstreams.
- 2.2 Every mainstream school and most special schools benefit weekly from one or more aspect of the team's input. The extent and frequency depends on a variety of factors including need, available resources and school priorities. The team also delivers some out of school and holiday provision.
- 2.3 Much of the work is delivered using external funding and though increasing operational capacity via collaborations with external organisations and partners.
- 2.4 The Arts and Creative Learning team contributes significantly to national developments in creative learning, music education, screen education and the expressive arts.

- 2.5 This report provides the Committee with an update and progress across the various workstreams.
- 2.6 This report also contains specific update on music education, both the Instrumental Music Service and the Youth Music Initiative.

3. Main report

- 3.1 The key service areas are:

Instrumental Music Service (IMS)

- 3.2 The Instrumental Music Service is the largest in Scotland and one of a small number of non-charging authorities. Weekly timetabled lessons on a wide range of instruments are available in every mainstream school from P4/5 through to S6. On request, pupils in Special Schools are assessed for instrumental tuition and offered instruction on suitable instruments.
- 3.3 The IMS in primary schools gives pupils across the city the opportunity to learn instrumental music, necessary to impact on wider achievement and music attainment in secondary school. The music service is split 25/75% between primary/secondary schools. This helps ensure opportunities are available to learn an instrument in primary school, with sufficient resource in secondary schools to support pupils' learning through the BGE, and in the Senior Phase, instrumental music including SQA programmes and courses.
- 3.4 The full range of instruments is taught and the different instrument families (i.e. brass, wind, strings instruments) are spread across the primary schools in each cluster. All those instrument families plus keyboard, percussion, voice and guitar are available in secondary schools. This makes provision for the full range of instruments to be offered within each cluster.

The importance of instrumental music in primary as well as secondary schools is highlighted by the fact that SQA pupils must study 2 instruments and learning to the required standard takes several years. Many families cannot afford private tuition, and the music curriculum within the Broad General Education (BGE) does not cover instrumental tuition. For SQA, one instrument is generally taught by the instructor and the other by the school music teaching staff, with IMS staff working in partnership with music departments. Concepts of musical literacy within SQA awards and qualifications are reinforced and expanded in instrumental lessons and in orchestra/ensemble rehearsals. Within bands, orchestras and ensembles at school, area and central level, instructors also support the performance (Practical) unit, which is 60% of the qualification (bands and orchestras are delivered within the instructors' contractual agreements). Some instructors also support elements of other SQA units: Understanding Music; Composition.

- 3.5 The allocation of instructors to all schools is based on the school roll. Non-classroom instruments (upper strings, lower strings, brass and wind) are offered

across all primary schools with the distribution and instrument(s) in each school depending on the size of the cluster and individual school roll. An allocation of the same instruments plus voice, piano/keyboard, guitar and percussion are offered in all secondary schools. This allocation was agreed by Committee in [May 2010](#) following a 5% reduction in budget in 2009/10 and a Review of Instrumental Music Service in 2010.

3.6 The key principles behind the 2010 Review and resultant revised IMS model included:

- fair and transparent allocation per school that addressed historical anomalies;
- ensuring all schools received a minimum of one afternoon per week of tuition;
- timetabling instructors into clusters as far as possible to ensure continuity, support transitions and minimise travel time;
- offering a combination of instruments in each cluster to support the development of bands and orchestras locally and citywide;
- not reducing provision in guitar, percussion, voice and keyboard which are high in demand for national qualification presentation and for which demand outstrips resources.

These principles have been held as constant as possible, particularly the allocation of time to schools. However, over several years several factors have led to less coherent timetables for some instructors and some fluctuations in the time allocated to schools. To address this, a major timetabling exercise is currently underway to strengthen the principle of deploying instructors to clusters and localities.

3.7 Schools were banded together by size in 2010 and allocation of music resource was decided by the band. The tables below show instructor time in days per week allocated to each band (following consultation with schools).

For secondary schools:

	Guitar	Percussion and Drum Kit	Keyboard and Piano	Voice	Strings and/or brass and/or wind	Total allocation in days
Band A (up to 550)	1 day	1 day	1 x pm	1 x pm	1 day and 1 x am	4 days and 1 x pm
Band B (551–850)	1 day	1 day	1 x am	1 x pm	3 days and 1 x am	6 days and 1 x am
Band C (851-1,050)	1 day	1 day	1 x am	1 x am	5 days and 1 x am	8 days and 1 x am
Band D (over 1,050)	1 day and 1 x am	1 day and 1 x am	1 x am	1 x am	7 days and 1 x am	11 days and 1 x am

For primary schools:

	Total Allocation in days	Split of brass / woodwind / strings depended on cluster
Band 1 (up to 185)	1 afternoon	
Band 2 (186 – 355)	1 morning	
Band 3 (356 – 440)	1 day	
Band 4 (over 400)	1 day and 1 afternoon	

3.8 School rolls have increased since this allocation of instructors/instrument disciplines to schools. A few primary and secondary schools have moved into the next band and more schools are forecast to be in the next band over the next few years. The allocation to schools has not increased despite some schools requesting more instrumental music instruction to meet demand and rising rolls.

3.9 A team of 55.14 FTE, currently 82 instrumental instructors (35 full time and 45 are part time), teach mostly in small groups. Exact full time/part time ratios within the 55.14 FTE can fluctuate with flexible working arrangements. On request, pupils in special schools are assessed for lessons and if successful, receive free tuition on a suitable instrument. Pupils are encouraged to participate in school, area and central bands, orchestras and ensembles. Young people regularly play in public at concerts, receptions, conferences, award ceremonies and other events. In 2016/17 these additional events numbered 10 with a total of 1,381 pupil performances (including concerts) taking place.

Regular feedback and observation confirms that performing in public builds pupil confidence, not only in developing social skills but also in their musical abilities. These young people act as ambassadors for the IMS, their schools and the city.

3.10 Final figures from the 2016/17 IMS Census in Edinburgh are currently being compiled for analysis. The Improvement Service will produce a national Instrumental Music Service report for the same period (date of publication tbc). National comparisons (May - July 2016) are available at the links provided under point 10 below, (background reading/external references).

3.11 Instrumental music instructors are engaged on teaching terms and conditions and the salary is nationally negotiated. The Working Time Agreement (195 hours) is agreed each May and 25 of those hours per FTE are used to rehearse central bands and orchestras and to a much lesser extent to support whole service developments. The remaining hours (170 per FTE) are given over to planning, assessment and reporting to parents, school groups and ensembles and additional pupil contact which is often in support of qualifications or for pupils with ASN.

In some situations, the additional contact time is for pupils to have structured practice with an instructor. This is because there are some pupils for whom home practice between lessons is not possible, due to family circumstances.

- 3.12 Where appropriate, Instructors present pupils for ABRSM and Trinity Guildhall graded music exams which carry UCAS points. Those exams have an additional cost to parents and for families who cannot afford the exam cost, schools often provide some financial help. While important achievements, there is no pressure or expectation for pupils to sit these external graded exams. Rather the Instrumental Music Service dedicates time and resource to supporting pupils in every school across the city to attain and achieve well through lessons, rehearsals, SQA programmes and courses, wider achievement awards and performing in public at concerts and events.

No analysis has yet been done but a few schools have indicated that they intend using some of their Pupil Equity Fund (PEF) to support additional access to music.

- 3.13 Every November/December, the annual Fanfare concert showcases central bands, orchestras and ensembles, each of which is directed by an IMS instructor. In November 2016, 292 pupils performed in the Central Hall, Tolcross, to an audience of family, friends and invited guests numbering c. 469. The concert featured:

- Edinburgh Secondary Schools Orchestra (ESSO)
- Percussion Ensemble
- Edinburgh Schools Senior Choir
- Edinburgh Schools Rock Ensemble (ESRE)
- Edinburgh Schools Jazz Orchestra (ESJO)
- Edinburgh Schools Classical Guitar Ensemble (ESCGE)
- Edinburgh Secondary Schools Orchestra (ESSO)
- Edinburgh Schools Wind Ensemble (ESWE)
- YMI Edinburgh Schools Performance Pipe Band (Piping Hot!)

- 3.14 The Childline concert takes place each December/January raising an average of £2,000 for Childline. In 2017, 168 pupils from, school groups, choirs and central ensembles performed at Central Hall to a large audience of family and friends and raised c. £3,000.

- 3.15 In a successful partnership with the Queen's Hall, the Resonate Concerts (including From Studio to Stage) each March feature city and school groups, choirs, ensembles and orchestras. In March 2017, six concerts involved 799 children and young people with a total audience of 1,546. An important dimension of the Resonate concert series, is the collaboration between the IMS and Youth Music Initiative (YMI) programmes (see YMI from 3.25 below), school groups and choirs.

3.16 In 2016/17 IMS pupils performed in public at around 10 centrally organised events which included:

- City of Edinburgh Council Outstanding Achievement Awards
- The Lord Provost's Christmas Reception
- City of Edinburgh Council REF launch (Pupil Equity Fund)
- Edinburgh Festival Fringe Prizegiving
- Edinburgh Libraries Global Conference
- Foster Carers Appreciation Event
- Head, Hand and Heart Celebration event
- The Lord Provost's Silver Dinner
- The Modern Apprentice Awards
- The Paolozzi Prize for Art

They also performed in a large number of school and community concerts.

3.17 The IMS also works with Napier University. Every year BA music students undertake a placement with the IMS. Students are paired with instructors, shadowing them in schools. In 2016/17, 19 students benefitted from placements with the IMS. The university reports the positive impact. Instructors act as coaches and mentors to the students and at the same time develop their own learning, particularly around creative music technologies. Pupils benefit from conversations with young people who have chosen to study music at tertiary level. This can be very motivational and help pupils make subject and career choices.

3.18 Another strong IMS partnership is with the Edinburgh International Festival, specifically, the Young Musicians Passport. The YMP allows all pupils in Edinburgh who are learning an instrument either through the IMS or YMI, free tickets and half price adult tickets to selected International Festival concerts. Launched in 2013, this has gone from strength to strength with many thousands of young people attending concerts.

In July 2017, 5 young people attended the Lord Provost's reception and an Edinburgh International Festival Concert at the Usher Hall.

3.19 Over the last few years, several actions have been initiated that are designed to maximise impact of the service through the opportunities that the IMS offers. The IMS now carries out an annual census which is analysed and used to inform service development. An example is the use of the data gathered about pupil numbers, SQA, SIMD, FME, ASN, drop-off etc. to inform the current timetabling exercise, the result of which will be a better deployment of instructors working in schools where their skillset is maximised. This should result in decreases in pupil drop-off in some schools and potentially increase uptake of lessons including for SQA courses in schools where this is currently lower, along with other benefits to learners.

Other recent service developments include:

- CLPL (Career Long Professional Learning) and inservice training looking at group teaching, pedagogy, inclusion, child poverty, young people's mental health, managing student stress, brain development and music
- Updating all emergency procedures for rehearsals and concerts
- Piloting the use of SEEMiS for instructors
- Developing an instructor supply list
- Developing and producing a coherent IMS handbook
- Pitot of first cohort of GTCS registration for Instrumental Instructors

3.20 In 2016/17 a total of **5,097** pupils were taught through IMS which is around **11.3%** of the eligible school roll (P4 – S6). This will be confirmed as an exact percentage once the full census analysis is complete. Because only upper strings start pupils in P4 (the rest are P5), the percentage of the eligible school roll taught by IMS is likely to be slightly higher than 11.3% (the entire P4 cohort was included in the eligible school roll).

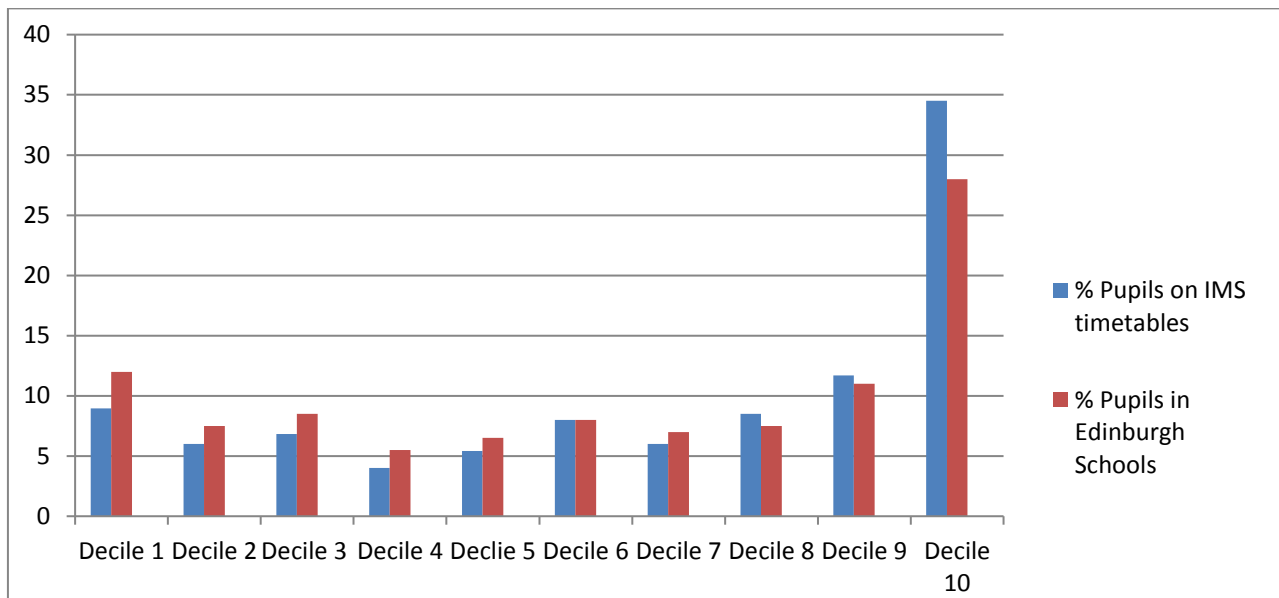
The average number of **pupils taught per FTE** in 2015/16 was **93** which was in the top third nationally. In 2015/16, of the 11 authorities with the most pupils per FTE, five are free Instrumental Music Services. The Scottish average was 83. From our own census we know that the **average number of pupils taught per FTE** in 2016/17 was **94** but the national comparisons for 2016/17 are not yet available.

In 2015/16 **8.8%** of IMS pupils receive **free school meals** and **18.6%** of IMS pupils are on **SQA** timetables. Numbers for 2016/17 are currently being worked on but are not yet available.

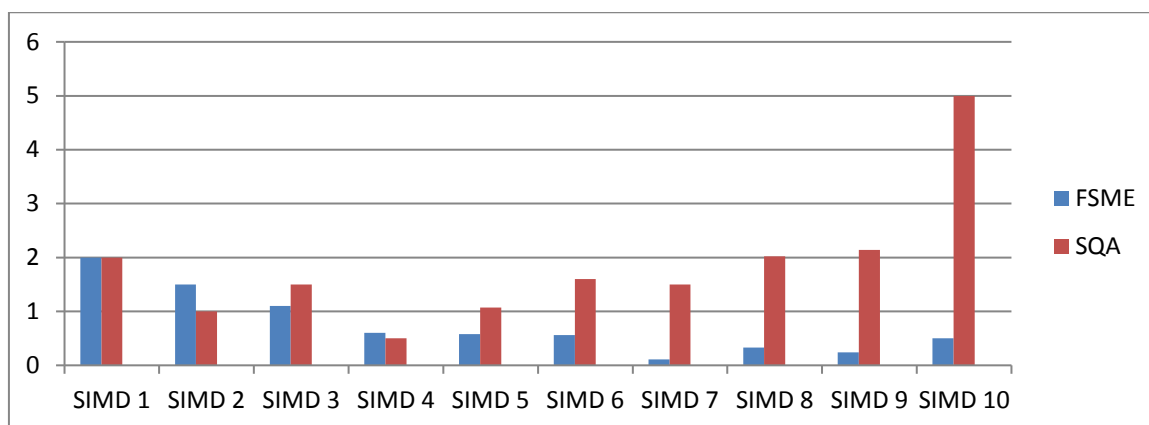
3.21 The chart below shows the 2016 SIMD profile of pupils attending Edinburgh Schools (red) and the 2016 SIMD profile of pupils on IMS timetables learning to play an instrument (blue). When separated into primary and secondary graphs the profile for IMS is broadly unchanged.

The 2017 data is not yet available but early indications are that the graphs will remain very similar.

NB. c. 50 Scottish Candidate numbers are not yet matched to pupil names - the table below reflects c. 5,050 IMS pupils (2016)



3.22 The chart below shows the % of pupils who are entitled to free school meals and are taught by IMS (blue) and the % of pupils who are on SQA courses and are taught by IMS (red) by 2016 SIMD Decile.



3.23 The service gathers feedback from pupils, parents and school colleagues throughout the year:

We are delighted as a school that we are still lucky enough that our P4s to P7s are getting the opportunity for quality teaching, direction and input for Cello and Violin.

I think it is important that as a Head Teacher I remember the positive impact their [instructors] extreme professionalism and warmth has on pupils weekly. This is in addition to their fantastic teaching skills. For many kids it is the highlight of their week. Thank you again!"

Primary Head Teacher

"I think my music lessons are brilliant, I have a lot of fun and learn a lot. Mr X is a great teacher and supports me"

P7 Pupil

"I am much more confident, especially when I am playing and performing. Lessons are always fun."

S4 pupil

- 3.24 Covering staff absences presents a major and ongoing challenge for the IMS. This impacts on pupil learning and generates a great deal of additional work as well as frustration for school, pupils and parents/carers. A new initiative to address this has been the creation of an IMS Instructor supply list. 70 applications were received and interviews are taking place in early October. While this will not wholly solve the problem as the number of instructors on certain instruments is low, it will go some way towards doing so. At the same time, it gives potential IMS instructors much needed experience of working in schools, helping to develop the workforce.

Youth Music Initiative

- 3.25 The Youth Music Initiative is now in its 15th year. Funded by Scottish Government, grants are distributed via Creative Scotland. Local Authorities are required to bid each year for a formula based allocation of funding. Until 2016/17 Edinburgh received £403,100 annually. Following a cut of 10% across Scotland in 2017/18, Edinburgh now receives £362,790. This funding is used to employ a Co-ordinator and a Projects Assistant who manage the extensive programmes. The bids need to meet the purpose and outcomes of the fund and local authorities are required to report to Creative Scotland annually. In 2014/15 the Scottish Government commissioned an external evaluation of the YMI nationally. In 2016/17, Creative Scotland sharpened its focus on outcome based evaluation of YMI programmes across Scotland.

No YMI activity can carry any cost to families, directly or indirectly and YMI funds cannot be used to support or replace cuts or reductions in Instrumental Music Services.

- 3.26 In 2016/17, Edinburgh's YMI continued to develop and strengthen. The following YMI projects were delivered many of which are further developing into 2017/18 based on feedback from pupils, parents and teachers.

- 3.27 **Magic of Music:** Early Years Resources developed in Edinburgh with a group of Early Years practitioners and young children who worked with a professional music educator. The resources are fully illustrated, each has a CD or DVD for practitioners to use and accompanying CLPL for staff is offered. The resources continue to be used effectively in nursery schools, some special schools and partner provider nurseries across Edinburgh. The programme of CLPL is very well attended and has helped build practitioner confidence leading to increased use of the resources. Feedback from teachers is consistently positive and practitioners comment favourably, not only on the quality of the resources and CLPL, but also on the impact on learning and teaching. Magic of Music supports learning in literacy, numeracy, health and wellbeing and creativity through music, rhythm, song and rhyme. Determining an exact number of pupils benefitting is difficult because the resources are used in schools by practitioners at varying times throughout the year. However, between 180 and 200 practitioners have attended CLPL and many report that they are using the resources to good effect. This, along with anecdotal evidence, suggests that upwards of 4,000 pupils are benefitting from the resources.
- 3.28 **Wonder of Music:** This new First Level suit of resources builds upon the Early Level, Magic of Music and will be distributed free to every primary school over 2017/18, with supporting CLPL offered to practitioners. Wonder of Music will support teaching of Global Citizenship, Environment, Digital Technologies and Enterprise and Creativity skills through music, rhythm and song. These new resources have been developed in partnership with primary schools in Edinburgh and professional musicians.
- 3.29 Scottish Borders Council in 2015/16 purchased Magic of Music and rolled out the resource across the Borders through CLPL delivered by Edinburgh's YMI Coordinator. Borders Council has fed back very positively, indicating it intends to purchase Wonder of Music for all Primary schools, again with CLPL delivered by Edinburgh's YMI Co-ordinator.
- 3.30 **ABC Creative** is engaged by the Arts and Creative Learning team and provided a comprehensive programme of CLPL to primary teachers across the city, including nurseries and special schools, and delivered support workshops in class. This helps practitioners to use ABC Creative online resources, including French, Spanish and Burns Songs, designed to support 1+2 and Scots culture through music.
- 3.31 **NYCoS** (National Youth Choirs of Scotland) is engaged annually via YMI to deliver a programme of Kodaly workshops (pedagogical approach designed to support music learning through song and rhythm) in P3 classes in all primary schools. In 2016/17, NYCoS worked with 4,462 P3 pupils in 88 schools and delivered CLPL to 73 teachers. This programme builds on the Early and First Level resources and prepares P3 children for the next stage of YMI input into schools which is Sounds Like Music
- 3.32 **Sounds Like Music** is the flagship Edinburgh YMI project that significantly contributes to the delivery of the Scottish Government's YMI P6 target. Based on evaluation of the previous year's work, Sounds Like Music was introduced into every primary school in 2014/15 for P4 and P5 pupils. This significantly increased

the number of pupils accessing music through YMI. In 2016/17 the number of pupils increased again and around **8,750** P4 and P5 pupils received 5 week blocks of whole class music delivered by YMI tutors. Each pupil receives whole class Ukulele and singing lessons. Such is the success of Sounds Like Music, that several schools have started their own Ukulele after school clubs, with instruments provided by YMI and in some cases purchased by the schools themselves.

Sounds Like Music was also introduced into Special Schools on a slightly different model. Pupils identified by the schools as likely to benefit from music are matched with YMI tutor. They learn music in small groups and the learning is tailored to their specific needs and interests.

“The last few weeks have been the most fun of my life.”

P4 Pupil

“Because of the deprivation within our area, Sounds Like Music gave our children the opportunity to learn and work with instruments they’d never seen before. Some were able to show some real natural musical talents that they can carry forward.”

Teacher, St. David’s RC Primary School

“I have been lucky enough to participate in these sessions in a number of schools and at all times have found them to be motivating and interesting for the children. I am always impressed by the teaching approaches and by the confidence that is instilled in the children, when singing is something I personally lack! I have also seen the benefit for the children but have also learned strategies that I can use in my own practice.”

Teacher, Wardie Primary School

- 3.33 **Sounds Like Friday/Sounds Like Saturday** are the complementary out of school YMI projects that contribute to P6 target. Even with a free Instrumental Music Service and YMI programmes, some children prefer more informal learning and develop their interest in music through social and fun music making, often then going on to instrumental lessons in school. Sounds like Friday provides free weekly term time lessons on Friday afternoons and takes place in all four Localities (Jack Kane Community Centre, Craigmillar Library, Gracemount Community High School, Wester Hailes Education Centre, Forrester and Craigmroyston). Around 500 P5 – P7 pupils regularly attend Sounds Life Friday. The emphasis is very much on fun, social skills and engaging music making.

“It is a great opportunity for her to learn to play an instrument and get singing lessons as otherwise would be too expensive. She has also grown lots in confidence.”

Parent, Gracemount

Sounds Like Saturday attracts a further 250 pupils from across the city and is held in Broughton High School. A cafe at Broughton run by parents helps create a warm and welcoming atmosphere.

- 3.34 **Spotlight: Creating Music** is a partnership with Drake Music Scotland. Drake musicians deliver a programme of workshops and staff training in special schools. In 2016/17, they also worked in Towerbank Primary School with a child with profound physical difficulties who communicates through a computer and five of her classmates. In 2016/17, a total of 101 pupils from Braidburn (12), Oaklands (6), Kaimes (6), Redhall (14), Pilrig Park (16), Prospect Bank (10), Woodlands (10) and St Crispin's (27) were involved. Drake musicians work with pupils using new technologies, meeting the learning needs of individual pupils. Each year the project culminates with a performance at the Queen's Hall as part of Resonate. In 2017 the collaboration with the Edinburgh Schools Jazz Orchestra was a huge success with the specially composed piece winning the Royal Conservatoire of Scotland Award for Community/Education Project in the inaugural Scottish New Music Awards.

"The performance at the Queen's Hall was a highlight – the pupils were totally committed to learning the music and performing their best. A huge boost for them all."

Teacher, Pilrig Park School

"Pupil X has been focussing on developing her bilateral skills and using Figurenotes on the keyboard has helped her with this development."

Teacher, Redhall School

- 3.35 **Music Making a Difference** began in 2011 as a song writing and music programme at Panmure St. Ann's where pupils experience significant personal and social difficulties leading to exclusion from mainstream school. A number are looked after away from home. The project has evolved since its inception and 2014/15 worked with around 35 mostly female pupils aged between 13 and 16. In 2016/17 the project worked with 10 male students with the programme tailored to their interest and needs. Participants worked with freelance music educators, school staff and Screen Education Edinburgh and at the end of the project they made their own music videos. Pupils were taught music production and sound engineering using technology and time spent in a professional recording studio at North Edinburgh Arts. The technical aspects successfully encouraged young men to participate. Along with developing musical skills, the project impacted on personal and social development, life skills, self-esteem and confidence. In some cases, the project has helped to nurture the relationship between the pupils and their families and friends. The video, 'Crying Rain', can be viewed on Youtube.
- 3.36 **Punkit in 2016/17** engaged 60, P7 pupils from Clovenstone and Sighthill primary schools in weekly percussion workshops, with world-renowned percussionist Joby Burgess, and Stephen Deazley of Lovemusic. The project concluded in June 2017 with pupils performing at the Usher Hall together with the 300 strong Lovemusic Community Choir. The project was supported by Instrumental Music Service and YMI staff and supported p7/S1 transitions with the weekly workshops being held at Wester Hailes Education Centre.

- 3.37 **Chanter Piping and Drumming (YMI)** is offered to P5, 6 and 7 pupils in every school in the city and delivered at selected Sounds Like Friday centres. It is also offered at, and funded by Merchiston Castle School. Around 80 pupils are now learning chanter/piping and drumming, around half of whom attended Merchiston. At Craigmoynton, YMI resources have supported chanter tuition in the cluster primary schools. There is also a citywide performance pipe band, Piping Hot! which rehearses each week at St Thomas of Aquin's RC High School and in 2016/17 performed as part of Fanfare and the Resonate concert series.
- 3.38 In 2016/17 the YMI team supported two JET (Jobs Employment Training) students, a Career Ready student, two work experience students from Edinburgh College, and two volunteers, including a Duke of Edinburgh participant. The YMI team employed over 60 tertiary tutors, and generated creative work through CLPL, the development of creativity, resources and a new guitar teaching book.
- 3.39 YMI contributed to the holiday provision at Jack Kane Centre in Craigmillar by providing ukulele workshops at a Fun Day designed to recruit pupils for the Friday after school club.
- 3.40 Edinburgh's YMI programme in 2016/17 was evaluated by Really Useful Knowledge (Appendix 1).

Creative Learning: Creativity Across Learning 3–18

- 3.41 Scotland's Creative Learning Plan was published in 2013 as a further development of the *Education, the Arts, Culture and Creativity: an Action Plan* published by the Scottish Government in 2010. The Creative Learning Plan sets out how the strategic partners (Creative Scotland, Education Scotland, SDS, GTCS, SQA, ADES and College Development Network) will deliver against four workstreams. It also highlights the role local authority Creative Learning Networks (CLN) should take in progressing creative learning and teaching.
- 3.42 Education Scotland invites local authorities to bid for CLN funding each year. The purpose is to develop and embed creativity within CfE. There is a strong emphasis on the contribution creativity makes to key education priorities and for the work to be delivered through cross sector partnerships. Funding is competitive and awarded on the basis of strategic links and capacity to meet the fund aims and outcomes.
- 3.43 The Arts and Creative Learning Team has received the maximum award of £10,000 (per authority) each year between 2010/11 to 2013/14. In 2014/15 and 2015/16, the team collaborated with Midlothian and East Lothian Councils, making a consortium bid on behalf of the three authorities. In 2014/15 the team was awarded £30,000, £29,000 in 2015/16 and £28,991 in 2016/17.
- 3.44 For 2017/18, Education Scotland has made an award of £31,784 to the Arts and Creative Learning Team to continue developing Creative Learning and working again with Midlothian and East Lothian councils.
- 3.45 Since 2011/12, Edinburgh has strategically developed the CLN via Creative Conversations. Creative Conversations have successfully engaged practitioners at all levels and from all sectors (special schools, early years, primary and secondary

along with HE/FE, libraries, community learning and the arts and cultural sector). Creative Conversations provide access to highly regarded and inspiring individuals of national or international renown and stimulate professional dialogue around topics such as effective learning and teaching, leadership and equity. Creative Conversations are of relevance to all participants and around 800 individuals have attended, many then inspired to take action at school and authority level. Edinburgh's Creative Conversations have also influenced how some other local authorities developed their CLN.

- 3.46 A growing number of schools participate in Creative Conversations which are increasingly attended by several staff from the same school. Some Head teachers, Deputes and class/subject teachers describe them as the best professional learning they have had. A number of schools have creativity on their improvement plans and seek support from the Arts and Creative Learning team. For arts organisations attending Creative Conversations, as well as engaging in dialogue with education colleagues, they make new contacts and widen their networks.
- 3.47 Between 2011/12 and 2016/17 Creative Conversations have represented a cost of around £22 per head with a wider value that is harder to quantify. They have had a demonstrable impact on the development of creativity and creative approaches in schools, cluster and to some extent with arts partners.
- 3.48 Another growing dimension of the CLN is Creative Connections. Since 2013/14, the team has facilitated, under the same brand and format as Creative Conversations, events which have focussed on local creative initiatives in schools. These are mostly but not always delivered in partnership with or by local arts organisations and creative professionals. Creative Connections are planned in response to initiatives that are seen to have a positive impact on learners, staff and the community. Arts organisations whose work has featured in Creative Connections report increased engagement and uptake from schools with whom they have not previously worked.
- 3.49 In November 2016 the Arts and Creative Learning Team worked with Paul Collard of Creativity, Culture and Education and Ken Edwards of Skills Development Scotland to plan and deliver a CfE day for Head Teachers and a half day for Deputes, with a focus on Creativity and Employability.
- 3.50 In May and June 2017 the team, hosted 2 events in Firrhill High school and Craigmount High School respectively with Skills Development Scotland. The events were called Career Conversations and engaged with parents, senior pupils, school staff and colleges, looking at the links between creativity and employability. Two further events are planned for 2017/18. These events were funded from Skills Development Scotland.

Projects and Partnerships

- 3.51 While CLN funding from Education Scotland is used to strategically develop the network, the team also supports the development of learners' creativity skills and creative learning and teaching through:
- Delivery and brokerage of a range of arts, creative learning and interdisciplinary learning projects in schools;
 - Practical advice and support for schools, colleagues and partners;
 - Delivery of CLPL (Career Long Professional Learning) for teachers and external partners;
 - The development of creative learning resources to support practitioners.
- 3.52 In addition to strategic partners (Education Scotland, Creative Scotland and Skills Development Scotland), the Arts and Creative Learning Team works in partnership with many freelance artist educators and a number of arts and Cultural organisations which in 2016/17 have included but are not limited to:
- Drake Music
 - Edinburgh International Festival
 - Edinburgh Fringe
 - Underbelly (Edinburgh Christmas)
 - Scottish Chamber Orchestra
 - Edinburgh Castle
 - Love Music
 - Edinburgh College of Art
 - Edinburgh College
 - National Galleries of Scotland
 - National Museum of Scotland
 - The John Byrne Award
 - National Library of Scotland
 - Centre for Moving Image
 - Mary King's Close
 - Summerhall
 - Catherine Wheels
 - Trinity House, Leith
 - Jupiter Artland
 - Riddles Court
 - Talbot Rice Gallery
 - Captivate Theatre
 - Holyrood Palace
 - Historic Environment Scotland
 - Incorporation of Goldsmiths
 - Children's International Festival
 - Festivals Edinburgh
 - Edinburgh International Science Festival
- 3.53 In 2017, a sponsor donated £5,000 to the Arts and Creative Learning team. The purpose was to ensure that young people who would not otherwise have the opportunity, could access Fringe and Festival performances with all costs such as travel, tickets and refreshments covered. As free tickets for targeted groups are often accepted but not taken up can be an issue, the team invited youth workers, third sector partners, library colleagues and teachers to identify groups who would benefit. The groups then chose the show they would like to see and were supported by staff to attend. All free tickets were used and the feedback from participants confirmed that the experience was one which they had never had before. Feedback also said that young people were made more aware of, and more open to, the idea of attending performances for enjoyment, learning and to build social skills. Some

had never been into the centre of Edinburgh, far less attend an arts performance in a venue. Discussions are planned to explore opportunities to continue this initiative next year.

Paolozzi Prize for Art

- 3.54 In 2017, the fifth Paolozzi Prize for Art was again held in the National Galleries of Scotland. This strong partnership has evolved to include closer working on a range of other projects. The Paolozzi Prize in 2017, 13 schools nominated 33 pupils for the award.
- 3.55 The judges in 2017 were members of the team along with Chris Breward (Principal of Edinburgh College of Art) and Duncan Robertson (artist educator with National Galleries and trained at school of Paolozzi in Munich). Paul Edie who initiated the prize following Paolozzi's death and Ricky Demarco both remain closely involved
- 3.56 Pupils from the schools below won the following categories:
- 3.56.1 Talent and Creativity: Portobello High School (commended), St Thomas of Aquin's RC High School (highly commended), James Gillespie's High School (winner)
- 3.56.2 Overcoming Barriers: Pilrig Park (commended), Braidburn (highly commended), Currie High School (winner);
- 3.56.3 New Directions: James Gillespie's High School (commended), Leith Academy (highly commended), Holy Rood RC High School (winner);
- 3.56.4 Spirit of Paolozzi: Boroughmuir High School (commended), Holy Rood RC High School (highly commended), James Gillespie's High School (winner).
- 3.57 The overall winner was an S6 Pupil from Pilrig Park School, entered to the Overcoming Barriers category.
- 3.58 Each year the previous overall winner is invited to the award ceremony to describe what winning meant to them and how they used the prize money. Being nominated and winning a prize at the Paolozzi Prize for Art helps pupils wishing to go on to study art at college and is beginning to be recognised by the art schools. Being nominated is very motivational and has a positive impact on the individuals as well as the schools. Paolozzi Prize winners often receive additional recognition at school achievement events.
- 3.59 Winners receive a cash award.

Dance Development

- 3.60 Arts and Creative Learning worked in partnership with Moray House around the development of a new Masters level course and placed students in 7 primary schools, secondary schools and community settings. The first cohort of students is about to qualify with a Masters Degree in Dance Science and Education and will be eligible to register with GTCS as Specialist Teacher of Dance 3-18. The placements in primary schools for the second cohort will commence in October.

This qualification is the first qualification of its kind that has been validated by GTCS.

- 3.61 A dance teacher post is shared between the specialist dance unit at Broughton High School and the Arts and Creative Learning Team. The time with Arts and Creative Learning is devoted to dance development across the city. Work includes, but is not limited to, dance showcase performances, projects with partners, classes for young aspiring dancers, developments around moderation and assessment for curriculum dance and CLPL with school staff and partners.

Screen Education Edinburgh (SEE)

- 3.62 SEE is based in Pilton and delivers screen and media education in schools and communities across the city and beyond. Their work is funded largely from external grants awarded to the SEE Trust. Their work prioritises young people in areas of greatest deprivation.

- 3.63 Projects and programmes include:

3.63.1 **Cash for Creativity** is an educational drama filmmaking programme for young people aged 12-19 across the four localities of Edinburgh, working with young people living in areas of multiple deprivations. Arts Awards accreditation is offered at Explore (Introductory) and Bronze (Next Steps) level. In 2016/17 SEE worked with 296 young people, 74 of whom gained accredited Arts Awards. Many then progress to BFI Film Academy. Screen Education Edinburgh has just received an award of £120,000 over three years to continue this work.

3.63.2 **BFI Film Academy** is a programme for 16-19 year olds and priority is given to young people hoping to work in the film industry and who are from diverse backgrounds. The programme offers a qualification, *Preparing to Work in the Film Industry*, developed by Creative Skillset and the BFI (British Film Institute) in conjunction with the NCFEE (Northern Advisory Council for Further Education). SEE delivers an Academy for 20 Edinburgh and South-East Scotland youngsters based at Waverley Court each weekend between November and December, whilst also delivering a specialised Residential for 24 of the most talented youngsters from across the UK each summer in Edinburgh. Evaluation shows improved motivation and engagement, greater empathy, confidence and motivation and a sense of strengthened identity and 80% progression towards further education or employment.

3.63.3 **Edinburgh Schools Film Competition:** All schools in Edinburgh are encouraged to submit their films to SEE. A youth jury watches each film and selects winners in a number of categories. The awards screening takes place each year at the Filmhouse as part of the Edinburgh International Film Festival. Prior to judging, the youth jury attends training delivered by SEE. They are introduced to the basics of how to judge a film and the training includes presentations from programmers at the Edinburgh International Film

Festival. The jury get a free pass for the film festival. The young people on the youth jury gain inter-personal and critical skills through debating each film, planning and presenting the winning films to an audience during the Edinburgh International Film Festival. The jury comprises 12 young people and in 2017, 175 short films were submitted from schools.

3.63.4 Moving Image Arts (MIA) A Level & National Developments This project sees 16 Edinburgh higher level school pupils study for the EU's top-rated film qualification at SEE, the Northern Ireland based MIA A Level. The programme is split into theory and practice, with students learning about, and understanding, the major movements in world cinema. Each student will also make, and reflect on, their own film. After piloting the qualification successfully, for 2017\18 SEE has been contracted by Creative Scotland to oversee delivery in Edinburgh whilst overseeing development and management of the programme being delivered at SHMU in Aberdeen, GMAC Film in Glasgow and Eden Court in Inverness, as part of the same programme SEE have been contracted by Creative Scotland to oversee a Scotland wide youth driven film festival and film learning website both launching in 2018.

Attainment and Achievement

3.64 Arts Award, SQA results, Dynamic Youth, Saltire, ABRSM and Trinity Guildhall are among the numerous awards that young people engaged in Arts and Creative Learning projects gain. A few also use music towards their DoE awards. A new Music Leader Award is currently being piloted and it is anticipated that it will be available from 2018.

Enterprise and Employability

3.65 **Career Ready:** Arts and Creative Learning Officers mentored three young people on the Career Ready programme. One from Gracemount High School and another from Holy Rood undertook paid internships with the Arts and Creative Learning Team.

"Thanks you so much for having me. I appreciate everything you have done for me."

Career Ready student

"I want to thank everyone for supporting me in everything I have done, for making me laugh and feel better when I was down, for teaching me what you have taught me. If it wasn't for you all and the internship I wouldn't have gained what I gained and learned what I learned. I thank you all from the bottom of my heart for helping me become who I am right now and for being there with me on my small journey at Waverley Court."

Career Ready student

3.66 **JET** (Jobs Education Training): two young people on the JET programme from Leith Academy and Broughton joined the team in 2016/17.

National Profile

3.67 The Arts and Creative Learning team contributes to the national development of creative learning and arts education via the following Education Scotland for a:

- GTCS Working Group for the Registration of Other Professionals;
- National Working Group for Art and Design;
- National Working Group for Dance;
- Local Authority National Expressive Arts Network;
- National Expressive Arts Forum (Formerly CLTAS: Curriculum, Learning, Teaching, Assessment and Support forum);
- National Creative Learning Network (NCLN);
- NCLN Steering Group;
- HITS (Heads of Instrumental Teaching in Scotland).

4. Measures of success

- 4.1 Increasing numbers of young people in all schools benefit from engagement with arts and creative learning.
- 4.2 In 2016/17, **5,087** pupils learned music through the Instrumental Music Service.
- 4.3 There were around a further **14,733** pupils engaged in YMI projects.
- 4.4 Participation in artforms other than IMS and YMI in 2016/17 is hard to define exactly as so much is delivered in schools and through resources can capacity building. However, a fair estimate is around **3,700** pupils and 130 staff. This figure does not count participation in activity that was not delivered in partnership with the Arts and Creative Learning team.
- 4.5 Increasing numbers of staff are aware of and promote the value of creativity in learning and teaching.
- 4.6 Over **850** staff participated in events, CLPL and Creative Conversations.

5. Financial impact

- 5.1 There are no financial impactions arising from this report.
- 5.2 All the Arts and Creative Learning team's work is delivered within existing funding and/or external funding (Education Scotland, Creative Scotland).
- 5.3 Internal funding: The Instrumental Music Service (IMS) budget is £2,315,000 which includes all staff costs and essential travel between schools.

- 5.4 The Concerts and Events budget is £35,666 with an income target of £8,000 (Fanfare concert tickets) which covers: IMS rehearsal and ensemble coaching and all concerts, events and performances; the Paolozzi Prize for Art; From Studio to Stage concert at Resonate; occasional small contributions to other projects.
- 5.5 Screen Education Edinburgh's core budget is £13,220 which covers essential building and utility costs. SEE raises project and additional staff cost from external sources.
- 5.6 External funding: Total external income in 2016/17 was in the region of **£641,100**, with around £514,538 already secured for 2017/18 and beyond.
- 5.7 The Youth Music Initiative is fully funded (including staff costs) via Creative Scotland and was **£403,100** in 2016/17.
- 5.8 Creative Learning Network (CLN) funding covers activity agreed annually with Education Scotland. In 2016/17, **£28,991** was awarded to the team with a further £31,784 awarded for 2017/18.
- 5.9 Although varying from year to year, SEE's income from external sources is usually around **£200,000** (£180,000 - £250,000). SEE has just been awarded £120,000 for the next 3 years
- 5.10 Skills Development Scotland awarded a grant of **£4,000** to the Arts and Creative Learning Team for Career Conversations
- 5.11 A **£5,000** donation was awarded from a private donor for theatre tickets for the most disadvantaged young people
- 5.12 A range of other projects delivered in partnership have varying values. The money does not come directly to the city - the value of activity is typically £50,000 - £100,000 each year.
- 5.13 The team does not charge any pupils for participating in arts and creative learning activity, either in or out of school.
- 5.14 The team develops and maintains effective partnerships which increases the operating capacity.

6. Risk, policy, compliance and governance impact

- 6.1 There are no direct implications for policy, compliance or governance arising from the recommendations in this report.

7. Equalities impact

- 7.1 The team prioritises resources towards young people living in areas of deprivation and where possible with protected characteristics.

8. Sustainability impact

- 8.1 There are no adverse economic, social or environmental impacts resulting from these areas of activity.

9. Consultation and engagement

- 9.1 All areas of Arts and Creative Learning's work relies on effective consultation, engagement and partnership.

10. Background reading/external references

[Review of Instrumental Music Service, Education, Children and Families Committee report, 18 May 2010](#)

[The Improvement Service – Results from the Instrumental Music Services Survey, May – July 2016](#)

[The Improvement Service – Instrumental Music Services Summary Tables 2016](#)

[Creative Learning Plan](#)

[Creative Learning Networks Evaluation Report](#)

[Consilium Report – evaluation of the Creative Learning Plan Strategic Group](#)

[HMIE 3-18 Aspect Review - Creativity across Learning](#)

[Scottish Government Instrumental Music Group Report](#)

[Scottish Government response to Instrumental Music Group recommendations](#)

[YMI Guidelines](#)

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11. Appendices

- 11.1 **Appendix 1:** Knowing Our Music, Edinburgh Youth Music Initiative Evaluation Report, June 2017



Introduction

The Scottish Government Youth Music Initiative (YMI) programme, set up in 2003 and administered by Creative Scotland, has a vision of putting music at the heart of young people's lives and learning, contributing to Scotland becoming an international leader in youth arts. In the City of Edinburgh, the YMI programme ensures that by the time pupils reach P6 they will have had over a year of free music tuition. The programme provides a wide range of universal and targeted services over early years, primary and special schools and Edinburgh Secure Services. A programme of Career Long Professional Learning (CLPL) opportunities is made available to teachers and visiting specialists. A number of partners contribute to the delivery of the programme including Drake Music, ABC Creative Music, Love Music, NYCoS, the Scottish Chamber Orchestra and Edinburgh International Festival.

Edinburgh's YMI programme outcomes are:

Tackling inequalities

- Young people have more opportunities to take part in enjoyable and quality music making opportunities
- Young people, who would not normally have the chance to participate, take part in music making opportunities

Learning and working

- Young people develop their music and music making skills

- Young people develop their skills for life, learning and work

Cultural and strong communities

- Young people increase their awareness of music and culture across Scotland, the UK and the world
- Young people influence or lead youth music opportunities and have their voice heard in design and delivery

Building skills and practice

- People delivering youth music develop their skills and confidence
- Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people

Successes

The last weeks have been the most fun of my life. (YMI Participant)

- Edinburgh's YMI programme has successfully achieved almost all of the National YMI programme

outcomes.

- The opportunities and experiences offered by YMI in Edinburgh are highly valued by teachers, parents and young people across the city.
- YMI programme had a significant impact on young people who would not normally have the chance to take part in music making opportunities.
- The impacts of YMI were clearly linked to health and well-being and were seen as a key contributor to attainment.
- Teachers recognised significant impacts in the skill development of young people resulting from their engagement in YMI programmes in their schools, including developing skills for life, learning and work.
- Involvement in YMI has cross curricular benefits, including communication, literacy, listening skills, social skills, and cooperation/team working.
- Involvement in YMI inspired creativity in young people
- The strong correlation between music and language is widely acknowledged by teachers and Headteachers
- Parents and teaching staff all highlighted free access to music tuition as vital

It is a great opportunity for her to learn to play an instrument and get singing lessons as otherwise would be too expensive. She has also grown lots in confidence.' (Parent, Gracemount SLF)

I enjoyed playing the guitar. It has been a good experience for me. (YMI participant)

- All parents who contributed to the survey strongly agreed that YMI gave their child high quality opportunities to develop their skills, increase confidence and make new friends.

▪ Parents, teachers and young people emphasised the importance of young people 'thoroughly enjoying themselves and having fun'



Evaluation Findings

Attainment and Achievement

The opportunities and experiences offered by YMI are highly valued by teachers, parents and young people across the city. All participants highlighted free access to music tuition as vital, giving young people with a talent for and/or interest in music, opportunities and experiences they wouldn't otherwise have. Head teachers and teachers recognised the

strong correlation between music and language, the links between rhythm, reading and counting.

'I have seen the benefit for the children but have also learned strategies that I can use in my own practice.' (Teacher, Wardie P.S.)

Music skills were also seen as important in 'using a different part of the brain'. Head teachers and teachers identified YMI within schools, such as ukulele tuition, as a whole class, inclusive activity, providing challenge and building confidence. All parents who contributed to the survey strongly agreed that YMI gave their child high quality opportunities to develop

their skills, with many identifying additional benefits including increased confidence and making new friends. Teachers recognised significant impacts in the skill development of young people resulting from their engagement in YMI programmes in their schools.

- 65% saw substantial impacts on young people developing their music and music making skills, 35% identifying moderate impacts
- 42% identified substantial impacts developing their skills for life, learning and work, with 54% identifying moderate impacts.
- Teachers (77%) strongly agreed/agreed that involvement in YMI had cross curricular benefits, including communication, literacy, listening skills, social skills, and cooperation/team working.

Some teachers highlighted the relationship of music to maths, keeping time, rhythm and counting. Others identified that the musical experiences helped young people to think of music in the wider world, to make cultural comparisons to help with the understanding of the variety of global musical cultures. The YMI tutors (90%) who participated in the survey strongly agreed/agreed that the young musicians they worked with were supported to progress their social and other skills through music, in particular working together, peer learning and listening skills.

'Links to significant aspects of PE through cognitive benefits, hand/eye coordination development, rhythm and timing etc, but also the HWB emotional aspect where children can express themselves. Huge benefits in learning about perseverance/growth mindset. Giving something new a go. Also, cooperation - working in partners where one sings and the other plays the ukulele and this also encourages a supportive ethos.' (Teacher, Wardie P.S.)

Teachers (85%) strongly agreed/agreed that engagement with YMI inspired creativity in young people, allowing them to express themselves in different ways, to create their own music, to think about their feelings towards different pieces of music, to apply their own ideas and to experiment.

The impacts of YMI were clearly linked to health and well-being, seen as a key contributor to attainment, putting young people in ‘a good place’ to learn, enabling them to make good progress in areas like maths and language. There was a strong recognition that musical experiences contributed to making children feel good about themselves, helping their active engagement in learning.

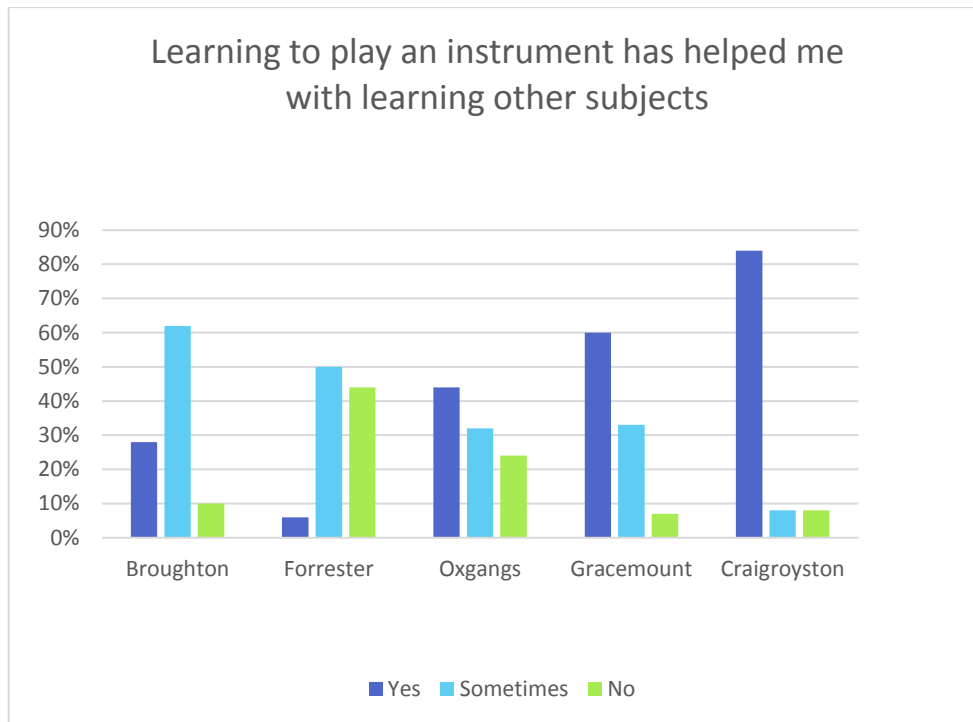


Fig.1

When asked if learning to play an instrument had helped with learning other subjects, 84% of young people participating in Craigroyston and 60% in Gracemount agreed that this had helped, with 62% in Broughton and 50% in Forrester stating it had helped sometimes. 24% in Oxfangs and 44% in Forrester did not feel learning to play an instrument had helped with other learning. (Fig.1)

YMI Music Impacts and Outcomes

In considering YMI in their school, 81% of teachers who responded, identified that the YMI programme had significant impact on young people who would not normally have the chance to take part in music making opportunities, with 69% identifying that YMI had significant impact in ensuring young people had more opportunities to take part in enjoyable and quality music making.

‘Because of the deprivation within our area, Sounds Like Music gave our children the opportunity to learn and work with instruments they’d never seen before. Some were able to show some real natural musical talents that they can carry forward.’ (Teacher, St David’s RC PS)

Teachers emphasised the importance of young people ‘thoroughly enjoying themselves and having fun’ and the enjoyment that came from music sessions as key to the learning experience.

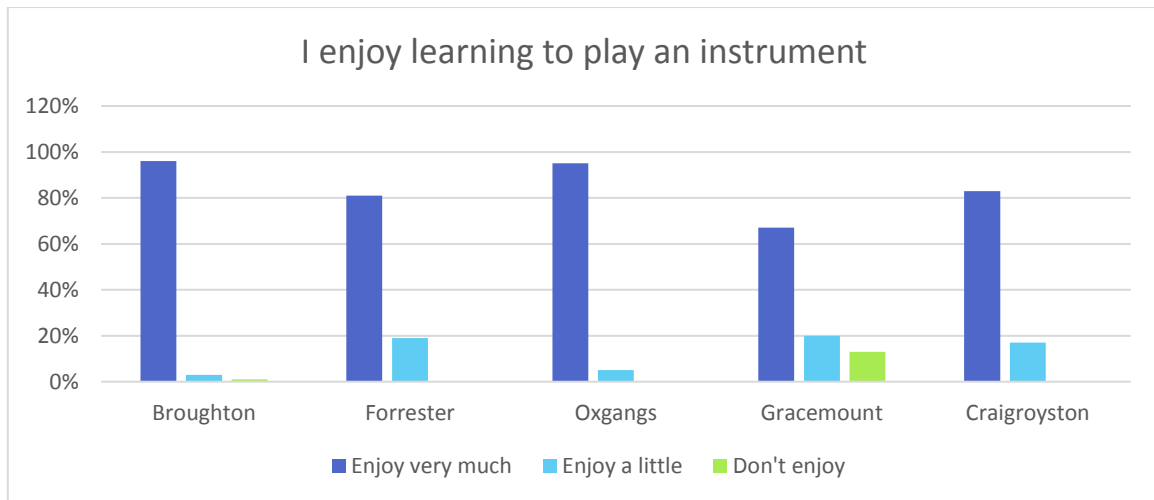


Fig.2

This was reflected in the responses from young people that showed that 96% of young people involved in Sounds Like Saturday in Broughton and 95% in Oxgangs enjoyed learning to play an instrument very much, with only 14% overall stating that they didn't enjoy the experience. (Fig.2) Almost all parents also referred to how much their child enjoyed the experience.

Young people were asked about their expectations of, and contribution to music sessions. There was significant variance between tutors' views about the clarity of expectations and those of participants in different centres.

YMI tutors (85%) strongly agreed/agreed that the intent for sessions



was clear and reinforced. 100% of young people in Craigroyston agreed that they always knew what to expect. However, in Broughton 40% of young people stated they always knew what to expect with 60% responding that they knew sometimes. In Oxgangs, although 55% agreed that they always knew what to expect, 9% of young people stated that they never knew what to expect. (Fig.3)

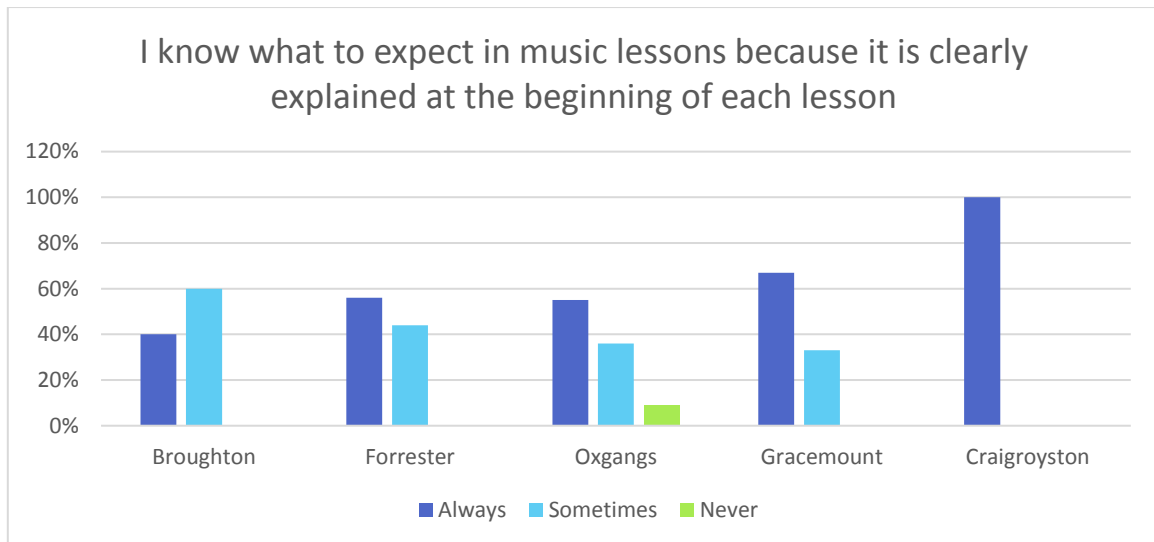


Fig.3

YMI tutors (85%) strongly agreed/agreed that the intent for sessions was clear and reinforced. 100% of young people in Craigroyston agreed that they always knew what to expect. However, in Broughton 40% of young people stated they always knew what to expect with 60% responding that they knew sometimes. In Oxgangs, although 55% agreed that they always knew what to expect, 9% of young people stated that they never knew what to expect. (Fig.3)

In terms of the consideration of young peoples' views, again there was significant variance between tutors' views and those of participants in different centres. YMI tutors (85%) strongly agreed/agreed that the young musician's views are integral to the session. Almost all tutors highlighted the importance of students feeling they were 'heard' and saw that as integral to their development.

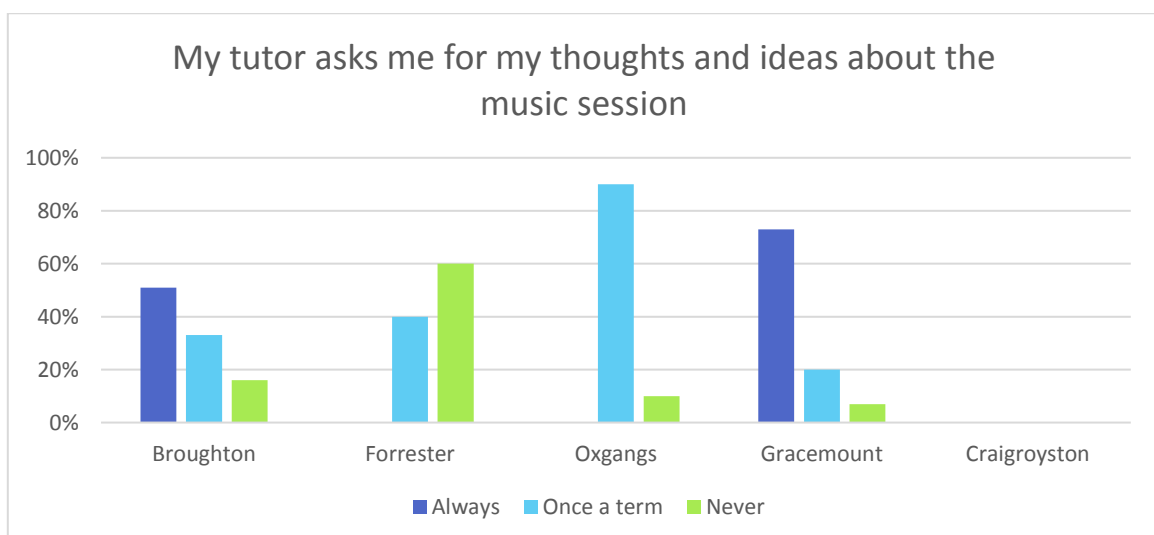


Fig.4

In Gracemount, 73% of young people and 51% in Broughton agreed that their tutor always asked for their thoughts and ideas about music sessions. In Oxgangs, 90% of participants responded that their tutor asked them once a term, in Broughton 33%, Forrester 40% and Gracemount 20% (Craigroyston

did not return any responses to this question) a number of respondents - 60% in Forrester, 16% in Broughton, 10% in Oxgangs and 7% in Gracemount - stated that they had never been asked for their thoughts and ideas. (Fig.4)

I like using the books and the songs we get taught, but I would like to learn 'real' songs. (YMI participant)

Regarding young peoples' progression, again there was variance between tutors' views and those of participants in different centres. 95% of YMI tutors strongly agreed/agreed that the musical learning (and what is expected of the young musician) was clearly explained during music sessions.

Young people were asked to consider how they were made aware of their progression. In Broughton, 46% of young people, the highest percentage regarding progression, were told by their music tutor, with 26% in Craigroyston. A lower percentage overall were told by parents and carers, with 33% in Broughton, 23% in Craigroyston and 10% in Forrester. 37% of young people in Broughton had progressed to performing their chosen music confidently, 19% in Oxgangs and 13% in Gracemount. Participants from Forrester recorded the lowest percentage to each of the questions. (Fig.5)

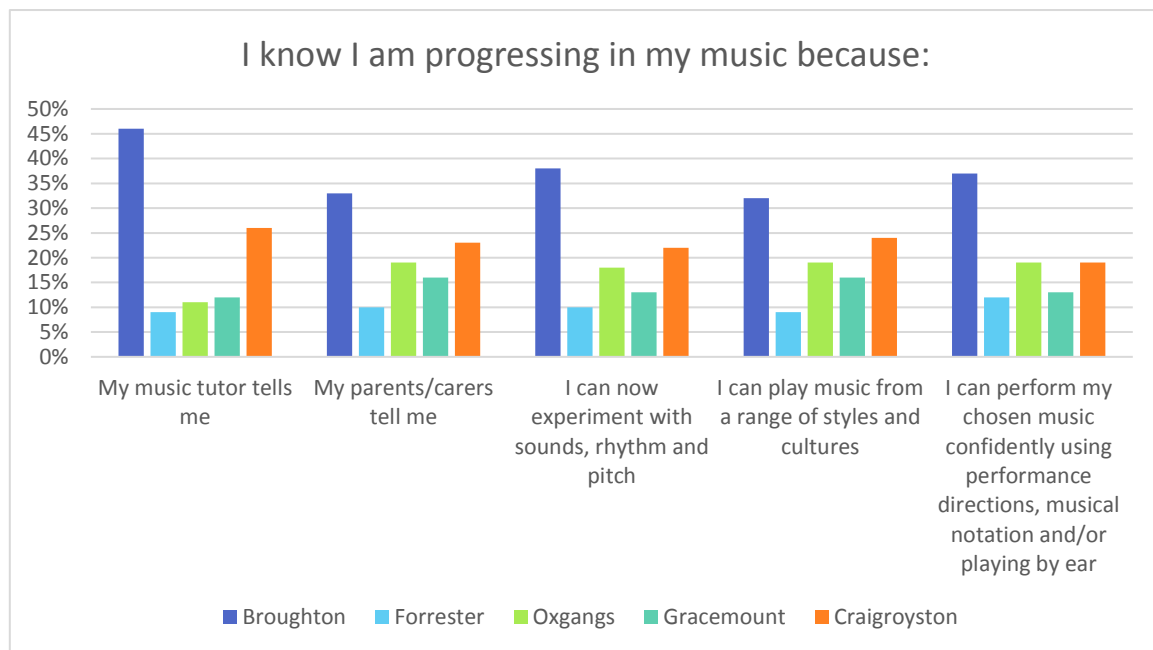


Fig.5

Almost all tutors stated that they provided regular, weekly verbal feedback on progress, with a few giving additional feedback at the end of each term. Participants were often at different levels, and many tutors felt it important to identify strengths and aspirations to find the best way to progress. Many tutors felt progress was often slow as much depended on the level of practice between sessions. They aimed to provide several levels of challenge within music sessions so that each participant could engage and progress at a level appropriate to their ability.

In considering the impact of YMI on increasing young people's awareness of music and culture from across Scotland, the UK and the world, 46% of teachers felt YMI had significant impact and 46% felt it had a moderate impact. This, however, does not feature highly in responses from young people. In Broughton, 32% of respondents identified playing music from a range of styles and cultures as



evidence of progression with 19% from Oxfangs and only 9% from Forrester. (Fig.5)

In response to being asked how they monitored young peoples' performance and technique, 50% of tutors identified observation and listening as the main method, with a further 20% detailing regular one to one engagement in every

session. 15% of tutors had their own criteria or materials that they used, but it was unclear as to whether these processes were shared with the young people. Only 10% of tutors stated that they kept a written record which they used in session planning.

Career-long Professional Learning (CLPL)

YMI contributed to CLPL for class teachers, with opportunities targeted at people delivering youth music developing their skills and confidence, particularly those who were not specialists in music. In addition to learning programmes delivered by partner organisations, for example ABC Creative Music, class teachers were actively involved in sessions, learning with young people and frequently using those experiences in other aspects of their practice.

I have been lucky enough to participate in these sessions in a number of schools and in all times, have found them to be motivating and interesting for the children. I am always impressed by the teaching approaches and by the confidence that is instilled in the children, when singing in front of others- something I personally lack! I have seen the benefit for the children but have also learned strategies that I can use in my own practice. (Teacher, Wardie P.S.)

Partnership Working

Collaboration with Edinburgh has been really, really good. (Drake Music)

Effective partnership working is crucial to the delivery of the YMI programme and organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people. The roles and

responsibilities of partners are clearly understood and partners work well together to contribute to a positive experience for young people.

Accommodation

Generally, the standard of accommodation used by YMI was felt by tutors, young people and parents to be good, with almost all venues providing accessible space for music sessions. The availability of the volunteer run coffee shop in Broughton during Sounds like Saturday was greatly appreciated by parents, as was the availability of the teacher's lounge for them to wait during music sessions. This space also gave tutors a place to meet with each other, albeit briefly, during the programme break.

However, in one school the Sounds Like Friday (SLF) programme had experienced a number of difficulties. The classrooms made available to the SLF sessions were normally used by early years pupils and had furniture designed to accommodate their size. The small seats, for example, resulted in added complications for those learning the guitar. The rooms were at the opposite end of the school to the front door. The SLF coordinator had constantly check the front door to see if young people were waiting to get in or parents were waiting.

Parents could not gain entry to the school to collect young people, but had to wait in a small foyer area. There was no method of contacting the SLF coordinator, if, for example, a parent needed early access to collect someone. The coordinator had no access to a telephone and had to rely on using their own mobile phone should a call be necessary.

Conclusion

Edinburgh's YMI programme has successfully achieved almost all of the National YMI programme outcomes. The opportunities and experiences offered by YMI are highly valued by teachers, parents and young people across the city. YMI programme significant impact on young people who would not normally have the chance to take part in music making opportunities and in ensuring young people had more opportunities to take part in enjoyable and quality music making.

The impacts of YMI were clearly linked to health and well-being, seen as a key contributor to attainment, putting young people in 'a good place' to learn and enabling them to make good progress in areas like maths and language. There was a strong recognition that musical experiences contributed to making children feel good about themselves, helping their active engagement in learning.

Teachers recognised significant impacts in the skill development of young people resulting from their engagement in YMI programmes in their schools, identifying substantial impacts on young people developing their music and music making skills and in developing skills for life, learning and work. Involvement in YMI was seen to have cross curricular benefits, including communication, literacy, listening skills, social skills, and cooperation/team working'.

YMI inspired creativity in young people, allowing them to express themselves in different ways, to create their own music, to think about their feelings towards different pieces of music, to apply their own ideas and to experiment. Music skills were seen as important in 'using a different part of the brain' and the strong correlation between music and language widely acknowledged by teachers and Headteachers.

Parents and teaching staff all highlighted free access to music tuition as vital, giving young people with a talent for and/or interest in music, opportunities and experiences they wouldn't otherwise have.

All parents who contributed to the survey strongly agreed that YMI gave their child high quality opportunities to develop their skills, with many identifying additional benefits including increased confidence and making new friends. Parents, teachers and young people emphasised the importance of young people 'thoroughly enjoying themselves and having fun' and the enjoyment that came from music sessions as key to the learning experience. Tutors also acknowledged the importance of enjoyment being an important part of the music sessions they taught.



Areas for development

The YMI programme still has work to do to achieve the same high impacts in the following areas:

- There is limited evidence of young people increasing their awareness of music and culture from across Scotland, the UK and the world. A number of teachers feel that the YMI musical experiences helped young people to think of music in the wider world, to make cultural comparisons and to help with the understanding of the variety of global musical cultures, however, this is not reflected in the responses from young people.
Action: This area may benefit from further exploration to establish exactly what young peoples' awareness and/or understanding is and to identify where tutors are working effectively to include this in music sessions.
- There are significant inconsistencies regarding young people's opportunities to influence or lead youth music or to have their voice heard in design and delivery. While most tutors agreed that the young musician's views are integral to the session and many highlighted the importance of

students feeling they were 'heard', identifying that as integral to their development, substantial numbers of young people did not reflect this experience.

Action: This area may benefit from further exploration to establish exactly what young peoples' awareness and/or understanding is and to identify where tutors are working most effectively to ensure this takes place. Consideration should also be given to ensuring these opportunities are consistent across the YMI programme.

- Regarding the monitoring of young peoples' performance and techniques, the number of tutors maintaining written records appears to be very low.

Action: Consideration should be given to the development of a brief format for recording key aspects of young people's progress and to this being used, where appropriate, across the YMI programme. Consideration should also be given to the involvement of tutors in the development of any recording format.

- The standard of accommodation used by YMI was felt by tutors, young people and parents to be good, with almost all venues providing accessible space for music sessions.

Action: Consideration needs to be given to ensuring that all accommodation meets a minimum standard and the experiences of young people are not diminished by accommodation that falls below that standard.

Appendix 1

Additional comments/quotes from contributors to the evaluation:

- Thoroughly enjoyable - fantastic, free resource with warm, enthusiastic teachers. Amazing opportunity for kids to learn a musical instrument the financial constraints.
- Fantastic positive tutors, wider mix of friends, great life experiences via performance opportunities.
- This is a great initiative - my child has really enjoyed the year and I find her confidence has grown.
- Every child in Edinburgh should have this opportunity.
- Brilliant modern, up to date lessons, engaging tutors, thank you.
- My son loves his guitar lessons. He would not have had the opportunity to learn any musical instruments without these classes. Schools no longer provide the lessons in situ and these classes are an excellent opportunity for children to try new skills. My son intends to continue these classes when he goes to high school. He also thinks his teacher 'incredibly cool' which makes him more willing to try.
- First year of singing and it has really improved my daughter's confidence. Guitar year 2 and great to see progress being made. Fantastic service being provided for the children in our community.
- *** has loved everything about the singing group. Her confidence has grown, teacher is amazing. Keep up the good work.
- My son enjoys the pipe drum class. I see he has a lot of improvement after he did it for nearly a year. End of term concert was good. I really enjoyed it.
- I think it's a fabulous opportunity. It's pushed her enjoyment of music and singing. We sing all the time.
- Opportunity to learn an instrument without the hefty cost - long may it continue.
- Regular positive opportunity for P6 boys to do a constructive activity together.
- The experience has improved my son's self-esteem greatly. He is a child with significant self-esteem issues. I'm concerned about the removal of this activity on my son's emotional well-being.
- This has been a brilliant opportunity to allow children access to music tuition they might not otherwise have had.
- This has been the most accessible way for my son to try out a musical instrument and to learn about music and play with others.
- Excellent initiative. My children have gained excellent skills and have thoroughly enjoyed all the lessons.

- It's an amazing opportunity.
- Excellent work everybody.
- My daughter has thoroughly enjoyed and developed her skills in playing the violin through the excellent teaching provided.
- This is a fantastic project it's also gone through sounds like Saturday is the children to music gives them confidence and enjoyment.
- This is my second child to go through Sounds like Saturday and she is enjoying it every bit as much as the first. Brilliant programme, excellent teachers.

Appendix 2

Partners/Projects

The city-wide YMI programme included:

Early Years/First level, Music and Creativity developed four resources for 'Wonder of Music' for 1st level while continuing to deliver CLPL for nursery workers, teachers and tutors in 'Magic of Music'

The National Youth Choir of Scotland (NYCoS) delivered Kodaly training for all P3 pupils (Kodaly – child developmental approach to music education using singing, movement and rhythm games)

ABC Creative Music delivered a planned programme, promoting more classroom teacher CLPL including in Special Schools

Sounds Like Music delivered blocks of ukulele and singing tuition in every primary P4 and P5 class, and in special schools.

Sounds like Friday and Saturday featured group music tuition in 11 centres across the city for P5-P7 students. Ukulele CLPL was also delivered for interested staff and some schools have developed their own ukulele clubs as a result.

The Inclusive Classroom - Drake Music worked in all special schools and, in collaboration with the Edinburgh Council Jazz Ensemble, created a public performance opportunity at the Queen's Hall and another at Oaklands Special School

Music Making a Difference - Worked with some of the city's most disadvantaged young people, using song writing to help with literacy and filming the song professionally to help build confidence and deal with difficult emotional issues

Chanter, Piping and Drumming - Piping Hot! provided weekly sessions in an established pipe band, culminating in performances in the Queen's Hall Resonate and Fanfare concerts. Performance for parents were given at several events.

Punkit – Creative Music Generation worked in partnership with Lovemusic, to deliver a 10-week programme of percussion workshops targeting Clovenstone and Sighthill P7 pupils, giving them a public performance opportunity in the Usher Hall with the Lovemusic Community Choir

Knowing our Music - A professionally commissioned evaluation of YMI provision in Edinburgh

Appendix 3

Evaluation Process

A group of young people met with the evaluator and members of the Arts and Creative Learning team to discuss their involvement in the evaluation. The group included JET students on placement with the team, current and previous YMI participants, some of whom continued their involvement as volunteers, one as part of their Duke of Edinburgh Award. Time commitments, including exams, placed significant restrictions on group members' availability. The JET students contributed to the administration and were involved in producing the photographs included in the report. A small group continue to develop an app for use by YMI participants in future evaluation.

70 parents and 166 young people contributed to the evaluation through individual and group interviews. Young people and parents involved in Sounds Like Friday and sounds Like Saturday sessions also completed feedback forms.

A sample of YMI tutors contributed their views (anonymously) through an online survey and through individual and group interviews.

A sample of class teachers contributed their views (anonymously) through an online survey. Individual interviews were conducted with a small number of head teachers.

Interviews were conducted with a number of partners and stakeholders.

A number of observations of YMI sessions were undertaken.