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About this case study
This case study was developed as part of Creative Scotland’s evaluation of the YMI (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This is part of a series of 12 case studies which demonstrate some of the approaches used by YMI funded organisations, and highlight the impacts of this work.

This case study is about Practical Music Making in the Classroom in South Lanarkshire. It was developed through discussions with eight pupils, one YMI practitioner, one primary teacher, four parents/carers, and the YMI project lead from South Lanarkshire Council.

About Practical Music Making in the Classroom
Practical Music Making in the Classroom is delivered to Primary 5 pupils in South Lanarkshire and ensures that the local authority meets the P6 target. It aims to give every pupil in South Lanarkshire an introduction to music and playing an instrument through a 20-week programme of activity.

This programme has been running in South Lanarkshire since the beginning of the YMI 13 years ago, and been running in its current format for seven years. In 2015/16 the programme involved 3,500 Primary 5 pupils across 124 primary schools in South Lanarkshire, including schools for children with additional support needs.

The programme costs £200,000 to run, and this is funded through Creative Scotland’s YMI Formula Fund. South Lanarkshire Council provides venues and support in-kind. The local authority has recently purchased instruments that can be used for the programme and some schools also provide instruments. This supports the sustainability of the programme in the long term.

Aims
The programme has the following aims for young people:

• increased involvement in music making;
• increased personal achievement and self-esteem;
• bringing the community together; and
• showing young people that they have the potential to achieve.
South Lanarkshire Council does not have regular primary music provision through dedicated music teachers in school. The majority of music education that young people receive in primary school is through YMI, and this is the core project to ensure that every child has access to music whilst they are at primary school.

“There are no dedicated primary music specialists so the benefit of YMI is tenfold.”

Project lead

**Activities**

Young people receive 20 weeks of music tuition from a YMI music practitioner. The programme is delivered by seven part-time YMI practitioners. Each practitioner delivers the programme in their own style. However, the fundamental basics of rhythm and pitch are delivered to the level that young people can perform a piece at the end of the 20-week block.

The programme is delivered for one-hour per week during class time, by the YMI practitioner accompanied by the class teacher. Within the case study activity observed, children began with songs and games to develop their pitch and rhythm. They were then introduced to a range of tuned and un-tuned percussion instruments, including the glockenspiel, xylophone, maracas, wooden blocks and triangle. The pupils are taught to play a number of tunes through a modified notation system, which allows them to read music and play tuned percussion without any prior knowledge of music.

As well as learning an instrument there is a focus on playing together, working as a team and supporting each other to achieve their potential. The pupils work in pairs when practising and are encouraged to help each other improve.

“There is a strong ethos of inclusion and the YMI practitioners do not differentiate between young people who have experience playing music and those who do not. Similarly, participants with additional support needs are integrated into the class. Each week pupils are rewarded with small certificates or trophies for their improvements or for outstanding playing. The YMI practitioner ensures that over the 20 weeks all pupils are rewarded for their achievements.”

YMI practitioner

Finally, the YMI practitioner does not differentiate between young people who have experience playing music and those who do not. Similarly, participants with additional support needs are integrated into the class. Each week pupils are rewarded with small certificates or trophies for their improvements or for outstanding playing. The YMI practitioner ensures that over the 20 weeks all pupils are rewarded for their achievements.
Class teachers are heavily involved in the sessions, which provides them with a valuable professional development opportunity. Although the YMI practitioners can bring the instruments and teaching resources to the class, some schools have chosen to purchase instruments which can then be used throughout the week in sessions delivered by the class teacher.

Over the past two years of programme delivery, young people have also worked towards a final performance for their friends, family and the extended community. In 2015/16 two neighbouring schools joined together to perform their pieces for their peers and over 50 family and friends from the community. This gave pupils the opportunity to showcase their talents and mix with their peers from another school. The performance also allowed children and young people who already play an instrument to perform their own pieces alongside the class.

**Training and support**

Class teachers are present and often participate during YMI sessions. They are expected to support pupils to build their own skills in music making. Class teachers especially appreciated that the YMI practitioners include them in the classes and structure the lessons accessibly. This means that even teachers who have no prior musical experience are able to deliver extra music to their pupils.

“I’m not overly confident but she [YMI practitioner] makes it so straightforward that I can do it.”

Primary teacher

Through a separate YMI funded project that links to Practical Music Making, class teachers are supported to continue delivering music through focused continuing professional development sessions.

The project has supported volunteers to be part of the project. These have included university students, parents, members of the community and senior school pupils on work experience.

The YMI lead felt that volunteers and trainees bring skills, resources, new ideas and diversity to the programme.
Joint working
Partnerships exist between South Lanarkshire Council, Creative Scotland, YMI practitioners, instrumental music staff, school staff and the community.
Joint working was felt to be an important factor to ensure the successful delivery of the programme. One of the key partnerships is between the YMI practitioners and the class teachers, who work together to deliver and develop musical skills. Class teachers and the YMI practitioner felt that the partnerships were working well.
All of the YMI practitioners have experience of working with young people in formal education or through community practise. The range of practitioners has brought variety and different areas of expertise to the programme.

Impact

Young people who would not normally have the chance to participate take part in music making opportunities
Most young people had never had the chance to play an instrument before. Some of the primary schools have a choir or engage in regular singing, however not all have dedicated banks of instruments or teachers with the confidence and expertise to deliver instrumental music to young people.

The programme works with every P5 pupil, including those with additional support needs. YMI practitioners and class teachers work together engaging each pupil to reach their potential. As the programme delivers to all pupils, the mix of participants is reflective of the demographic of the local authority. Around 13% of South Lanarkshire is within the 15% most deprived areas in Scotland.

“There are children here that would never have gained these experiences.”
Primary teacher

“Most have never played an instrument before or played much percussion before.”
YMI practitioner

Children said that they enjoyed Practical Music Making in the Classroom because it was fun, and they enjoyed playing together and helping each other. They appreciated that there was chance to play each different instrument and enjoyed the range of songs in their repertoire.

“I like it because we all have something different to do, we all have a part.”
Young person

Young people develop their music and music making skills
Young people we spoke with said that they had developed their musical skills a lot and felt that they could help others to be more involved in music. They all enjoyed learning something new and those who played an instrument at home enjoyed learning new songs that they could try at home.

“It’s fun and active and all the songs use the same notes so you can practise at home on your own instrument.”

Young person

Young people were also excited to be working towards a performance for their family alongside pupils from a neighbouring school. They were keen to play for their families and showcase the new skills they had learned.

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

Beyond the musical skills, it was felt that the programme supported young people to develop a range of wider skills such as teamwork, listening and concentration. They also developed their personal skills, self-esteem and confidence.

Class teachers noted that learning to play music supported young people with their maths and literacy skills and helped them to recognise patterns. They reported that young people who sometimes showed challenging behaviour in class were well behaved and focused during YMI sessions. There was also a noticeable change in behaviour from some pupils, who were routinely late to school but started attending on time so that they did not miss any of the YMI session.

“It’s really good, especially for the kids that aren’t motivated normally, they become so fixated on it, you can really see their focus and determination.”

Primary teacher

The YMI practitioner did not group pupils by ability, as they usually would be for classroom based lessons. Instead she encouraged young people to develop their social skills by helping each other and making new friendships, outwith their usual social circle.

“Music is a place where we break down those barriers.” “We’re using music as a vehicle for personal development.”

YMI practitioner

Young people and staff reported increased confidence, both in music making and overall. Parents noted that they were pleased to see how confident their children were playing on stage in front of an audience. One young person with additional support needs gained enough confidence to perform a solo piece at the final performance.
The programme has also supported the wellbeing of young people by offering an opportunity for achievement and praise. Young people heard themselves improving as they worked together towards a shared goal, building up their skills over a number of weeks. For young people who did not always achieve highly during academic lessons, this was an important opportunity to be recognised for their achievements.

“They’re really learning to persevere at something and feel good about achieving something.”

YMI practitioner

**Young people increase their awareness of music and culture across Scotland, the UK and the world**

The repertoire of music covers a range of genres, including traditional Scottish music and world music. Young people were introduced to different cultures through the music and during the showcase performance young people explained the history of each piece to the audience before it was played.

**People delivering youth music develop their skills and confidence**

Class teachers noted that young people were keen to play instruments throughout the week. Having been heavily involved in the YMI sessions, teachers were comfortable delivering a music lesson without the YMI practitioner present, and enjoyed using time in the curriculum to focus on music.

One teacher noted that working with the YMI practitioner had helped him learn new strategies and ways of teaching young people music using more basic language.

**Wider benefits**

Parents and grandparents reported that young people seemed a lot more interested in music and instruments after having the YMI sessions. One parent said that her son has been using his cutlery as drum sticks and using every available surface to tap out rhythms. Others told us that their children had asked for music lessons or would like an instrument for Christmas. The YMI lead has noticed that the programme is encouraging an increase in uptake of the formal instrumental music service, which provides (for a fee) regular instrumental lessons for young people.

Through the joint performances, the programme is helping to build a stronger connection between local schools and the wider community. Parents and grandparents appreciated being invited into the school to view their children’s achievements first hand. The YMI lead hopes that the programme will continue to support a renewed sense of community within schools as well as instilling pride in the schools and the local authority.

**Success factors**
The YMI lead, primary teachers and YMI practitioner all felt that the programme was succeeding at introducing young people to instrumental music making. Seeing young people enjoying themselves, working as a team and working towards goals were important outcomes of the programme.

Key successes of this programme include:

- continuation of the funding and support from YMI allowing a longer term approach and consistent delivery;
- the inclusive approach of the programme which treats all young people equally regardless of their capabilities in class or prior musical experiences; and
- increased confidence amongst young people.

**Challenges**

For the YMI lead the challenges have been around applying for funding on a yearly basis, managing finances effectively and detailed reporting on outcomes. Although this can be a time consuming process, it was felt that there was value in being able to see how well the programme was doing.

Schools sometimes find it difficult to include all non-core curricular activities into their timetables. At a local level, the YMI lead has worked closely with class teachers and head teachers to ensure that they are aware of the YMI opportunities and can find a way to incorporate it into the timetable amongst the numerous activities available.

It can be time consuming and inconvenient for YMI practitioners to transport instruments between schools. It was greatly appreciated when schools had purchased instruments that were kept in classrooms, ready for use.

**What’s next?**

In the future, South Lanarkshire Council hopes to collate the materials used by the YMI practitioners into a more formalised resource pack. This could be left in schools for teachers to use after the project is finished and would support sustainability and continued professional development for teachers. The local authority also hopes that schools will continue to purchase instruments wherever possible to ensure the long term sustainability of instrumental music in primary schools.

Developing the aim of community engagement, one group of pupils will be performing in local nursing homes over the coming year. The YMI practitioner also
hopes to take the performance into special education needs schools to increase engagement between mainstream pupils and those with additional support needs.

Appendix 3B: Stirling, Traditional Music (Formula Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This is part of a series of 12 case studies which demonstrate some of the approaches used by YMI funded organisations, and highlight the impacts of this work.
This case study is about a YMI funded traditional music project in the Cowie area of Stirling. This case study was developed following discussions with a total of 16 pupils from Cowie Primary School and St. Margaret’s Primary School in Cowie; the YMI lead for Stirling Council; a project tutor and two assistant tutors.

**About Cowie Traditional Music Outreach Project**

The idea for the project developed from the YMI funded traditional music workshop programme based at the Tolbooth in Stirling. The YMI lead approached a Tolbooth project tutor to ask advice on the best way to engage primary school pupils in the Cowie area. Following this, the project began in 2015 in two neighbouring primary schools in Cowie. During 2015/16, the project engaged around 90 pupils, and received £12,190 through the YMI Formula Fund.

Traditional music is considered to be a very social music form and that is why it was decided that this would be the most suitable style for the project. All primary four children at the two primary schools learn the tin whistle, through whole class tuition. Once they move into primary five, pupils are given the option of learning a second instrument from the fiddle, guitar or bodhran. They can continue this until primary seven. Not all pupils choose to learn an additional instrument, but all are encouraged to continue playing the tin whistle. Tuition takes place during class time. At the end of each term, pupils from both schools come together to perform what they have learned in a school concert.

“The council wanted to develop something that young people could progress in.”

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**Aims**

The project aims to:

- widen access to music making activities for young people living in disadvantaged areas; and

- create an additional opportunity for pupils from a faith and a non-faith school to come together.

“We wanted a fun and social project, that would allow pupils from both schools to come together and this seems to have happened.”

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The project is designed to support pupils to develop enthusiasm and motivation for learning and the determination to achieve high standards. It is intended to encourage participants to learn both independently and as part of a group. Pupils learn to communicate better with others, to become more self aware, and open to new thinking and ideas.
Cowie is a strong community and one with a real sense of pride. Approximately 40% of the children in the project live within a recognised area of deprivation. Historically, there has been a gap in music provision in schools in the area. In recent years there has been very little take up of instrumental tuition.

“Different approaches to introduce the possibilities of learning a musical instrument need to be taken in schools where children and their parents or carers might feel, for a variety of reasons, that 'it isn't for them' or might not realise it is a possibility.”

YMI Lead

The project lead said that longer-term, whole class programmes which offer progression and give children the opportunity to choose an instrument to learn, seem to be successful in terms of making learning a musical instrument possible.

The project creates opportunities in traditional music making for young people in Cowie. The YMI Lead hopes that the project will stimulate engagement in musical activity, but also that it impacts on general learning and attainment. The project links closely to the Curriculum for Excellence – developing listening and communication skills, alongside musical ability.

**Activities**

The programme involves a range of activities, including small and large instrumental group tuition, theory practice and session-based practice. It involves an end of year performance for families and friends.

Young people learn general musicianship skills such as reading music, music theory, tuning, finger positioning, basic rhythm and tempo, chords, harmonies and new songs. They learn new material throughout the year to prepare them for the final concert.

Pupils also learn about the history of traditional music, and explore the meaning behind some of the songs they learn. Some of these are Gaelic, so they learn some Gaelic words and lyrics.

**Training and support**

The project is managed by the lead project tutor and the YMI lead. They work in collaboration with the two primary schools involved. The project is delivered by three experienced freelance musicians - the lead project tutor and two assistant tutors. All of the tutors have worked on YMI projects previously; two as tutors and one as a project participant-turned-trainee.
Example: trainee opportunities

It was intended that the project would provide trainee opportunities. One of the assistant tutors of the Cowie project is a former participant of a traditional music project based at the Tolbooth in Stirling. This person started the Tolbooth project as a young person, and when he finished the programme returned as a trainee tutor. When the Cowie outreach project was being developed, this person was recommended for a tutor role.

“Older participants are encouraged to help teach young participants. This helps keep local young people involved, and creates progression pathways.”

Project tutor

Joint working

The project has encouraged local partnership working. Musicians, the council, local schools and Creative Scotland work together to make the project a success. Relationships with local arts organisations are developing, such as with the Tolbooth in Stirling, as project participants attend more music performances and events.

Impact

The project measures its impact through feedback from pupils, teachers and parents, using evaluation forms and surveys. Analysis of the feedback is used to inform project development and improvement.

Young people have more opportunities to take part in enjoyable and quality music making opportunities

Pupils talked about their favourite parts of the project. These included getting to try new things, learning new songs, being challenged while having fun and learning additional instruments. They liked developing their music skills and accessing project activities for free. End of year feedback from participants revealed how being involved in the project made them feel - ‘happy’, ‘excited’, ‘special’, ‘like a musician’, ‘confident’, and ‘creative’.

“We are getting access to instruments for free!”

“I like all the noise. We don’t get to be noisy in class.”
Young people develop their music and music making skills

Many of the young people involved in the project had never played a musical instrument before and were excited to be learning a new skill. When the project began, traditional musicians visited the schools to demonstrate a range of instruments, including the fiddle, guitar, bagpipes and harp. Some pupils did not know what these instruments were, and most had never seen them being played before. The project has inspired some young people to learn other instruments in their own time, including the drums, and electric guitar. Project tutors highlighted that four pupils involved in the project have gone on to begin learning the violin through Stirling’s Instrumental Service and Cowie now has a visiting instrumental music teacher for the first time in several years.

End of year feedback gathered from pupils shows that some felt their music making skills have progressed. They said that a combination of more practice at home and expert tuition had helped them improve.

“I'm practicing more now than I used to.”

Example: learning about musical genres

Since becoming involved in the project, some young people said that they had developed an interest in traditional music. Before the project, they mostly listened to pop music. Pupils said that learning about new musical genres was interesting.

“I like traditional music now as well, it’s different. You can play any songs on the fiddle.”

Most pupils felt that their musical skills had improved since becoming involved in the project. Most took their instruments and their song books home to practise, and to show their families what they had learned.

“You could give us a song now, and we’ll be able to play it.”

The YMI lead said that the musical skills which pupils develop through the project will benefit them as they transition to high school, as they will be able to start music at a more advanced level.
Example: applying musical skills
The lead project tutor said that young people learned many transferable music skills through the project. The guitar has been a particularly popular instrument to learn, and the fact that pupils have spent time beforehand learning the tin whistle is an advantage. This is a good foundation, teaching them basic music skills which they can then apply to other instruments.

“The tin whistle is the foundation for everything else.”

Project tutor

Young people who would not normally have the chance to participate take part in music making activities
Many of the young people engaged in the project are from disadvantaged backgrounds and the project is successfully supporting their involvement in music making opportunities. The project tutor said that some pupils would never have picked up a musical instrument had they not been involved in project activities. Before the project there was little instrumental tuition in either of the primary schools.

The project team believes that the project offers young people an additional opportunity to be successful in their learning, and to share and celebrate this with their families, friends and school. It is felt that this is particularly important for those pupils who may struggle with academic learning. For harder-to-reach pupils, and those with additional support needs, music can be empowering and these young people may achieve in learning where they haven’t before.

Young people develop their skills for life, learning and work
All of the young people said that their confidence had improved since becoming involved in the project. They all performed in front of others, which could be a daunting experience. Pupils also said that they felt happier as a result of being part of the project. Tutors saw an improvement in the confidence and self-esteem of participants. They partly attributed the positive impact of the project to having alternative role models in musicians.

“They have more freedom with us. They explore different education pathways, other than academic.”

Project tutor
“I feel like a rock star!”

**Example: end of year concert**

Young people looked forward to the final performance. Although they were nervous about this, they also felt that it made them more confident, and they enjoyed showing others how much they had progressed.

“I will be nervous at first, but once I start playing I’ll be ok.”

Peer-to-peer learning is an important element of project sessions; with more confident students helping others to learn. Young people commented that they “work as a team” during project sessions. Some pupils practise together at home.

“We are all a big team.”

“We help each other out.”

“Music can have a very positive impact on young people’s lives.”

**Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people**

The impact of YMI funding on Stirling Council’s ability to provide quality music education has been significant. The funding has enabled the council to offer increased opportunities to young people to engage with a much wider range of musical genres. It has enhanced the council’s music provision, creating pathways for young people to progress their study of music, without which they might not have been able to.

The project has the potential to positively impact the youth music sector by increasing opportunities to engage in community-wide music making opportunities. For example, work is underway to enable project participants to access music making sessions at the Tolbooth. Increased numbers of young people are involved in school and community music performances, which further helps create project awareness.
“We want to link with other YMI projects across Stirling. This would allow the young people to meet and play together.”

**Wider benefits**
Parents are positively impacted by the project. Many attend school concerts to watch their children perform. Around 70 parents attended the joint end of year performance in St. Margaret’s School, this year. It increases their own awareness of music and music making opportunities. They realise that their children can do well in music, where previously they may never have considered this pathway as an option. The YMI lead said that the project links closely to local and national strategies. It furthers the Scottish attainment agenda by creating opportunities for all young people, including those who are less academic, to succeed. It promotes Scotland’s creative learning agenda, embedding it into the Curriculum for Excellence.

“The expressive arts are such an important part of the school curriculum. Without projects like this many children would never experience the delights and benefits the project has afforded them.”

**Success factors**

**Funding**
Tutors were positive about the project funding arrangements. All have previously worked on YMI projects, and felt that YMI funding has become more flexible, in terms of the activities it supports, since it first started. Tutors also said that YMI funding had not been subject to budget cuts like so many other arts funds, and this was very positive.

“Arts are always the first thing to go. This is the opposite of how it should be.”

**Accessibility**
The project introduces young people to musical instruments that they can pick up quite quickly. Starting with the tin whistle, pupils see results quickly, which encourages them to continue. Traditional music is a fun and accessible music form which pupils have enjoyed. It is an activity which young people can do together in small groups, or as whole classes.

“It is about having an opportunity to be involved in music, where before there were very few.”

**Project tutors**
Young people said that the project tutors contributed to making the project so successful. Pupils were encouraged to learn from their mistakes, rather than being afraid of making any. Some said that project sessions were not as strict, and more fun, than normal music classes.

“He makes it fun. But he knows how to get things done, and doesn’t make it too easy for us.”

“We have good mentors – they know us really well.”

**Performances**

Pupils also talked about the end of year performance. Some were nervous about it, but on the whole most were excited about it. Young people enjoyed mixing with students from other schools, and looked forward to performing with their peers in front of an audience.

**What’s next?**

The Cowie Traditional Outreach project will continue to grow in the future. In 2016/17, a further 40 pupils will join the project. Project tutors will continue to review project activities. They would like to develop more progression pathways and explore linking learning materials for the different instruments more closely together. This would enable pupils to transition between instruments more easily. Tutors would also like to incorporate more technology into project resources. Young people are used to learning technologies, therefore it would be beneficial to deliver more activities in this way.

Project planning and delivery staff are discussing with the council the longer term aim of developing a community music initiative in Cowie. This could involve developing a programme of activities for parents and their children after school to develop their music skills together, and help embed music making activities more widely in the community. End of year evaluation suggested that young people would like the opportunity to join an after school music club, to learn more and meet other musicians. The YMI Lead intends to foster links with the community council and local businesses, to assess the support for a community music initiative.

Young people appreciate that they have been given the opportunity to learn instruments in primary school, and some plan to continue this in the future. Project staff would like to explore links with the two high schools that project participants will attend in the future, as both schools have successful music departments. As the first pupils transition to high school, these schools will gain pupils who are much more advanced musically than before. Project planners and deliverers recognise the need
to work with high school teachers to ensure that music provision is at the right level for these young people.

“We don’t want to lose them.”

Project tutor

The YMI lead concluded that music is part of most people’s lives. She felt that it is important that young people are supported to learn about the rich diversity that exists in music, and that they are able to understand that each form has its own skills and discipline associated with it and are equally as valuable as each other. The YMI Lead highlighted that it is important for young people to be able to study a wide range of musical forms so they can find out what music they enjoy listening to, playing and creating. While classical tuition is valuable, young people should also have the choice to learn and play other forms of music, to develop skills relevant to the 21st century and to understand that music is a creative subject waiting for them to explore and develop. The YMI lead hoped that this project offers an alternative approach to learning music in school.

“Is there another way? We need to experiment with different approaches.”

YMI Lead

Appendix 3C: Renfrewshire, Hear My Music (Formula Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This case study demonstrates some of the approaches used by a YMI funded organisation, and highlights the impacts of this work.

This case study is about the Hear My Music Schools Inclusion Project which operated in the Linwood area of Renfrewshire.
This case study was developed through discussions with three young participants, the Music Coordinator from Renfrewshire Council, the YMI Development Officer for Renfrewshire, the head teachers of two participating schools, and one member of staff from Hear My Music who delivered the project.

**About Hear My Music School Inclusion Project**

Hear My Music is a community music organisation, primarily based in Glasgow, but working throughout Scotland. It works specifically with people who have complex needs and/or Autism Spectrum Disorder and it helps them undertake participant-led music making. At the heart of every Hear My Music project is the ethos that participant-led music making can be a powerful, communicative tool that breaks down barriers for vulnerable people. They start each project with no preconceived ideas or musical themes in mind, so that those with the most complex needs can determine the content of the musical material.

Hear My Music approached Renfrewshire Council to see if they would be interested in setting up a Schools Inclusion Project. Renfrewshire Council had already identified that there was a gap in provision for its three Additional Support Needs (ASN) schools, which included Clippens School for children with the most complex needs. The ASN schools did receive some musical provision through Nordoff Robbins, but it was felt the collaborative approach used by Hear My Music could work well in Renfrewshire. In 2015/16 the Council received £5,000 in YMI funding for the Schools Inclusion Project which involved four pupils with complex additional support needs and four mainstream S3 pupils.

“We identified the gap, so it was a matter of finding the right project. We were drawn to the collaborative aspect.”

Music Coordinator Renfrewshire Council

The project involves young people from mainstream schools being paired up with a young person with complex additional support needs to make music together, culminating in a final performance.

**Aims**

The overall aims of the project were to widen access to music, making it inclusive to all pupils, and to ensure music provision in every school. The project also helped to contribute to the P6 target of offering every pupil a year’s free musical tuition by the time they reach P6.

The overall aims of the project were to introduce the concepts of pitch, rhythm, melody, tempo and all-round musical awareness to pupils. The sessions were to be
music-centred and aimed to develop creativity, while reinforcing the four capacities of the Curriculum for Excellence, including children becoming successful learners, confident individuals, responsible citizens and effective contributors.

More specifically, the Schools Inclusion Project aimed to:

- work towards a performance of original music;
- develop creative input with pupils with complex needs in both individual and group sessions with pupils;
- teach musical and creative ideas developed by pupils with complex needs to pupils in mainstream schools;
- work on the development and rehearsal of musical material with pupils in both ASN and mainstream schools;
- provide sound and film clips in order to recognise everyone’s input in a project; and
- provide training to teachers and support staff within the school in order to leave a legacy and the means with which to develop this way of working further.

Activities

The project involved pupils from mainstream schools working collaboratively with pupils from ASN schools to create a piece of music. Nothing was scripted, taught or recorded – each session was unstructured and flexible and was based around improvisation and having fun.

The sessions were held at the ASN school, as it was important to make the pupils with complex additional support needs feel in control of the project.

“It’s about us entering their world.”

YMI Development Officer

Hear My Music held sessions over a number of weeks with the pupils with complex additional support needs before they were paired up with a buddy from the mainstream school. This was to help Hear My Music understand the communication needs and skills of these pupils. These sessions allowed the Hear My Music staff to get to know the young people with complex additional support needs and their preferences for learning. For example, if a child responded well to patterns, the staff could incorporate patterns into teaching them to play an instrument. These sessions also helped the pupils with additional support needs become familiar with the project and instruments before being introduced to their partner from the mainstream school.

Four pupils were selected from S3 at Linwood High School to be matched with a pupil with additional support needs. All had been studying music and all were asked to complete an ‘application’ stating why they should be chosen to be involved and
what they wanted to achieve through their participation. All four wanted to improve their confidence and learn new skills. It was important for the Hear My Music staff that it was not just the ‘best music students’ that were selected – it was more important that the mainstream pupils had an interest in music and could work with others.

“I wanted to become more confident, but I hadn’t worked with disabled children before.”

“I want to do music teaching so I thought it would be good experience.”

S3 pupils, mainstream school

There were four group sessions. Each included four pupils with additional support needs, their mainstream ‘buddy’ and their support workers, as well as Hear My Music staff and teachers. During these sessions, which lasted around one hour, each group worked on making music. The first of these sessions involved getting the mainstream pupils to “forget the norms” and “be silly” about making music.

“At first, the pupils from mainstream are scared to do things differently so it takes a while for them to get they have the freedom to be silly. They’re a bit scared at first, but it’s very liberating.”

Hear My Music staff

One pupil with additional support needs was keen on making up stories, and so the idea came about that the group would make up their own story, which they would then put to music. The colourful story had different characters, including a snowman, a monster and a cuckoo – which the pupils then added music to, using drums and a glockenspiel to mimic the noise of the cuckoo.

The sessions culminated in a final performance in front of parents, where the ‘story’ they created was narrated and shown on a PowerPoint presentation while being accompanied by the pupils making music.

“At the concert, a mainstream pupil played the left hand of the guitar, while an ASN child played the other.”

Music Coordinator Renfrewshire Council

“I think on the night was the best we’d ever done it.”

S3 pupil, mainstream school

Overall, the project was kept deliberately small so that it would remain ‘meaningful’. This was also helped by Hear My Music ‘matching’ ASN pupils to mainstream young people by age and similar interests so that they could get to know one another more easily.
Training and support
Each session was facilitated by two staff members from Hear My Music, and class teachers and support staff were also present. It was felt that the class teachers learned new skills from observing the sessions. Hear My Music aims for its projects to leave a legacy by providing training and support to school staff. Normally it would leave recordings for the pupils with complex additional support needs to practice, but the timescales of this project did not allow this to happen. However, teachers and support staff did get ideas from the sessions that they could then incorporate into the classroom.

Training
The Hear My Music staff provided an introductory session to get the pupils with complex additional support needs to feel comfortable with the activities. And they provided a similar introductory session to pupils and staff at the mainstream school.

Partnership working
There was a strong view held by stakeholders involved in this project that it could not have been successful without the partnership with Hear My Music. Renfrewshire Council said that they have partnerships in most of their YMI projects, because they have such a small internal music service. They do not have the skills internally to offer projects such as these.

“We have the flexibility to use the right people for the job.”

Music Coordinator Renfrewshire Council

Impact
The project did not undertake any formal evaluation of its activities, but anecdotally reported that there had been a positive impact on all the children involved, and their parents. The final performance concert attracted a large crowd of friends and families and this was taken as an indication of a positive impact. Also the reaction of the young people at their final performance was taken as a sign that they had enjoyed their participation.

“On the ground, people came to the performance, their energy and enthusiasm was unbelievable.”

Music Coordinator Renfrewshire council

“The reactions of the kids is the best measure. Lots is observational. We achieved what we wanted to – the concert is done and we can speak to staff for their input.”
The head teacher at one ASN school involved in the project felt that the reaction of her pupils to the project was so positive and inspiring that she has subsequently commissioned Hear My Music to continue working with the pupils beyond the life of this project.

“The head teacher of the ASN school has been so ‘blown away’ by how inspiring the Hear My Music team have been, she is now paying them to come in beyond the life of the project to work more with the young people.”

Music Coordinator Renfrewshire Council

**Young people develop their music and music making skills**

The young people from the ASN school developed their musical skills through participation in the project. Hear My Music staff spent time during sessions getting to know the best way to communicate and which instruments would be best suited to the young people.

The young people from the mainstream school had to explore and develop new ways of making music based around the needs of the young person they were matched with.

**Young people who would not normally have the chance can participate in music making opportunities**

The project engaged with those who would not otherwise have been involved in music making. Renfrewshire Council had already identified a gap in music provision within ASN schools in the area prior to running this project. Likewise, the young people from the mainstream school would not ordinarily have had the chance to participate in this type of music making.

“The young people have been exposed to working with young people their own age, that they might not otherwise have met. They also get to engage with other schools.”

Music Coordinator Renfrewshire Council

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

The young people from the mainstream school that participated in this project reported that their experience had been wholly positive. They said their confidence had increased, their communication skills had improved and they had new-found leadership and mentoring abilities.

“I’m more confident. This was my first ever volunteering role, but now I’ve done other things.”

S3 pupils, mainstream school
The head teacher from the mainstream school commented that by the time of the final performance, there had been notable progress made among her pupils in terms of confidence and leadership skills.

“By the time of the final performance it was really clear to see the leadership role, supporting the ASN children and developing creativeness.”

Head teacher, mainstream school

Young people influence or lead youth music opportunities and have their voice heard in design and delivery
The inclusive, collaborative approach of the project enabled the young people with complex additional support needs to influence the design and delivery of the project. The whole project was built around the individual skills and needs of each ASN pupil. The idea for the final performance was developed from one pupil’s ability to make up stories. The project ensured that the young people involved had the opportunity to be listened to.

“It’s slowly happening. It is important that it is done in a way that is supportive to pupils.”

Hear My Music staff

People delivering youth music develop their skills and confidence
This project provided the young people from the mainstream school the opportunity to develop their skills and confidence, which was the main reason they wanted to participate.

Although the project did not provide specific training for class teachers or support staff, they did get ideas from the sessions that they could incorporate into the classroom.

“The project is not expensive to run compared to the value they glean from it. We only have to pay for the Hear My Music lead’s time.”

YMI Development Coordinator

“The project is quite low tech. This is all acoustic and there are no adaptations – they just use what is to hand.”

Music Coordinator, Renfrewshire Council

Success factors
Key successes of this programme include:

- **Low maintenance and resources** – There were no extra resources required
  - Hear My Music used the schools existing musical instruments. This was felt
to make the project more accessible to schools, and offered good value for money.

• **Partnership working** – Being able to bring in experts in participant-led music making helped make this project a success. Renfrewshire Council did not have the expertise to engage with children with complex additional support needs within its own music service.

• **Inclusive nature of the project** – The success of the project was based on balancing the needs of the pupil with complex additional support needs, while engaging pupils from mainstream education. The inclusive nature of the project lends itself to raising awareness of young people with complex additional support needs and that they are equally able to participate in music making.

**Challenges**
The project faced challenges around:
  • Gathering feedback from the young people with complex additional support needs.
  • The logistics of transporting pupils from one school to another.
  • Hear My Music would normally leave recordings for the pupils with complex additional support needs to practice, but the timescales of this project did not allow this to happen.
What’s next?

The project did not gather any formal feedback directly from young people with complex additional support needs. Renfrewshire Council is keen to include these young people’s views in the future and will work to see how best to gather this from the non-verbal pupils.

The three ASN schools in the Linwood area are merging to become one school by August 2016. The new school will cater for children with complex additional support needs aged 0-18. It is hoped that the relationship with Hear My Music will continue – as the head teacher of this new school has already commissioned Hear My Music to continue working with the pupils beyond this project.

Without YMI funding this project would not have happened. Renfrewshire Council is already preparing a bid for continued YMI funding for this project. It is considering whether to change the schools involved, by encouraging new schools from elsewhere in Renfrewshire to participate, or whether to rotate the schools that participate.

Linked to the project, Renfrewshire Council is considering introducing some relevant CPD training in the future.
Appendix 3D: South Ayrshire, The Big Sing! (Formula Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This is part of a series of 12 case studies which demonstrate some of the approaches used by YMI funded organisations, and highlight the impacts of this work.

This case study is about a project which is run in South Ayrshire primary schools, called the Big Sing! This case study was developed through discussions with 16 P5 and P6 pupils from two different schools; two YMI tutors; and two project planners – the Principal Teacher (PT) Instrumental Services and the YMI Chartered Teacher.

About the Big Sing!
The Big Sing! was developed when the PT for Instrumental Services came into post five years ago, and reviewed all YMI activities. She found there was a need to clearly define the YMI within the wider local authority music strategy. There was an imbalance in music provision between schools and a more structured approach to singing activities was identified as a way to address this.

“The Big Sing! brought a really structured approach to YMI generally.”
YMI Chartered Teacher

Launching the Big Sing! required a lot of groundwork. Project planners worked with schools and teachers to raise awareness and re-educate staff about the purpose of YMI. This was achieved through meetings and discussions with staff.

“It was a lot of work. Many schools were not very aware of the particular focus of YMI.”
PT Instrumental Services

The Big Sing! is the largest YMI project within South Ayrshire and every primary school has now participated! In 2015/16, a total of 840 young people participated in the Big Sing! It is aimed at P5 and P6 pupils, and is the main contributor to the YMI P6 target in South Ayrshire. In 2015/16, the Big Sing! received £59,187 in YMI funding, with £2,100 contributed in-kind by the Council.

“There is huge demand for the Big Sing!”
PT Instrumental Services
Aims
The Big Sing! introduced a new approach to the delivery of YMI activities, coordinated across clusters. It represents more consistent music delivery, guided by a local authority wide strategy. The project planner felt that it was important that YMI was seen as distinct from other music activities.

The intended project outcomes for the Big Sing! for 2015/16\(^1\) that young people:
- would have more opportunities to take part in enjoyable and quality music making opportunities;
- would develop their music and music making skills; and
- who would not normally have the chance to participate take part in music opportunities

The aim of the project is to provide high quality music tuition for P5 and P6 pupils. The Big Sing! develops pupils’ vocal and performance skills. It also aims to equip and encourage teachers to deliver vocal activities in class, outwith the project. This enables teachers to consolidate learning between project sessions, and develop their own music teaching skills.

The project was also intended to utilise YMI tutors and their skills more effectively. The Big Sing! with its new approach has clarified tutor roles, ensuring a clear focus on YMI delivery.

“My role is more structured. Schools understand what we are there to achieve.”

Project tutor

Activities
The Big Sing! project team consists of:
- the PT Instrumental Services who manages and oversees the project;
- the YMI chartered Teacher who is responsible for project administration, scheduling, reporting and evaluation; and
- two part-time delivery tutors who are musicians, and who have both been involved in YMI projects for many years.

The project has engaged all South Ayrshire schools, including Additional Support Need schools, and has therefore engaged young people with a range of abilities and from a range of socio-economic backgrounds.

Typically, projects runs weekly, over 2 school terms. The style of music is chosen by the YMI tutor based on pupils’ interests and topical events. Pupils learn about posture, breathing, diction, musical accuracy, dynamics and expressions, and

\(^1\) YMI outcomes for 2015/16 were chosen retrospectively at project evaluation stage
participate in warm up exercises. They learn the lyrics and choreography for a repertoire of songs that they will perform in their final concert.

As part of the project, pupils are involved in a range of performance opportunities both in schools and in the local community. The project culminates in a joint cluster performance where possible.

Pupils are involved in shaping project sessions. They are asked for feedback on what works and what does not and this is incorporated into lessons. The project is designed to be flexible, and to accommodate the specific needs of young people across different schools. Tutors are experienced in tweaking project activities to suit classes and individuals.

“I feel involved. No one is left out, and everyone has a say. Our opinions are listened to.”

Young person

“It is very much a discussion. We work together as a team.”

Project tutor

**Training and support**

YMI tutors help teachers to gain the confidence they need to deliver vocal activities in the classroom. Class teachers attend Big Sing! sessions with their pupils. Tutors occasionally run teacher-only sessions, exploring how to teach songs effectively to their pupils, and to build their confidence in music delivery. Project resource packs developed by tutors, support teachers to deliver YMI activities during class time, helping pupils to continue their learning, and encouraging teachers to develop their music delivery skills.

“We give them the tools to deliver this themselves, and offer advice and support.”

YMI tutor

**Impact**

The Big Sing! gathers feedback from young people, teachers and YMI tutors using evaluation forms, which are issued towards the end of the project. Parent feedback is gathered more informally through emails to teachers and a secure Facebook page. Audience questionnaires are occasionally gathered after performances. Project planners said that feedback indicates that the project is successful.
Young people have more opportunities to take part in enjoyable and quality music making opportunities

Young people enjoy taking part in weekly sessions, and in the final performance. A group of P5 pupils we spoke to said that they looked forward to their Big Sing! session every week. Young people enjoyed working with their YMI tutors and said they were enthusiastic and motivating.

“The first time I heard the songs I got really excited. There’s nothing I don’t like.”

Young person

Young people who would not normally have the chance can participate in music making opportunities

Before YMI was rebranded and the project began, many young people were not aware of the music opportunities available to them, or felt that existing music activities were inaccessible. Instrumental music tuition is based on selection whereas the Big Sing! is open to all.

“It is not a hand-picked choir. Everyone is involved.”

Project tutor

Participating pupils come from a wide range of backgrounds and have varying abilities. Some live in more disadvantaged areas\(^2\), with fewer music making opportunities; and some are considered hard to engage. Tutors adjust their teaching styles according to the varying needs of the young people they are working with.

“Pupils have more opportunities than before. Without the Big Sing! we wouldn’t have the capacity to reach them all.”

YMI Chartered Teacher

Young people develop their music and music making skills

Almost all pupils we spoke with said that they have improved their music skills by participating in the project. Pupils also said that they had become more interested in music generally, since being involved in the Big Sing! YMI tutors observed the progress made by young people in developing their music skills, according to end of year evaluation. Tutors felt that vocal tuition is the foundation for other music skills.

“My music and vocal skills have improved.”

“I can audition for solos now. I have learned more techniques and songs.”

Young people

\(^2\) Almost a quarter of Big Sing! participants lived in Scotland’s 20% most deprived areas.
“Musical development is really clear to see.”

Project tutor

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

Almost all of the young people that we spoke to said that they were more interested in learning because of their involvement in the Big Sing! The project was designed to complement the Curriculum for Excellence, and the YMI Chartered Teacher explained how it links closely with other curricular areas.

“It is cross-curricular and we are continuing to develop that further.”

YMI Chartered Teacher

“Music is a universal language. It ticks all of the boxes.”

Project tutor

Most pupils we spoke with said that they felt more confident because they had taken part in the Big Sing! The YMI planning team and tutors have observed young people developing confidence, through lessons, auditions and concerts.

“I was a wee bit nervous. I am now more confident about singing in a group.”

Young person

“Thanks to all who organised this concert. It is great to see all the kids singing and it does so much for their confidence.”

Parent Facebook feedback

Some young people said that participating in the Big Sing! positively impacted their health and wellbeing. One pupil commented that they used to feel stressed about school work, but since the project began this has improved. Almost all of the young people we spoke to said that they felt happier since participating in the Big Sing!

“Singing is a release. It releases feel-good endorphins and makes people happy.”

“IT give young people a sense of achievement. They have belief in their abilities.”

Project tutors

Young people have made new friends through the Big Sing! It brings P5 and P6 pupils together, which was felt to be beneficial. Some young people felt more involved in their community, through project performances; and some have gone on to join South Ayrshire Schools Concert Choirs.

**Young people influence or lead youth music opportunities, and have their voice heard in design and delivery**

Young people are involved in shaping project sessions, and the final show. For example, some pupils come up with their own choreography, which is incorporated
into the performance. All of the pupils we spoke to said that they can now help others to be involved in music making activities. For example, some pupils sometimes help their peers to learn songs, lyrics and choreography.

**Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people**

Young people have more opportunities to continue their involvement in music as a result of the Big Sing! Pupils are more aware of the pathways available to them now. Most of those we spoke to said that they were aware of further opportunities, and a significant number said that they might consider pursuing a career in music.

South Ayrshire Council Music Service works to create progression opportunities for Big Sing! participants. Young people can choose to join South Ayrshire Schools Concert Choirs, and are often motivated to do this as a result of being involved in the project. Some go on to learn musical instruments and are able to participate in school and authority based orchestras, bands and ensembles. Some participants have gone on to enter the Ayrshire Music Festival.

“There has been an increase in school choirs taking part [in the Ayrshire Music Festival]. Many of these choirs are now lead by class teachers who have been involved in the YMI Big Sing project”

YMI Chartered Teacher

**Wider benefits – awareness of music making activities**

As a direct result of The Big Sing! a number of young people have gone on to be members of South Ayrshire Concert Choirs. For many of these young people, performing in larger authority based choirs is a new and exciting experience and they are enthusiastsily supported by parents, families and friends who previously would never have attended these performances in the local community.

“What an amazing show! Well done kids and thank you to all the staff who gave up their time to put it together.”

Parent Facebook feedback

“It develops a real connection between families.”

Project tutor

The wider community also benefits from the Big Sing! Pupils have performed in hospitals, old people’s homes and day centres, and in public spaces including shopping centres.
Success factors
The key success of the project is the development of a local authority wide YMI delivery strategy. The strategy links all YMI music provision together. The successful re-launch of the YMI has created greater awareness and understanding of the purpose of the activity. This has impacted positively on the delivery of all YMI projects. Schools and teachers now engage with YMI more effectively, and understand that it is a “special offering” over and above core music provision.

“The strategy knits it all together. Teachers understand what YMI is now.”
YMI Chartered Teacher

Dedicated and experienced staff and tutors have made the Big Sing! successful. Pupils said that their YMI tutor was one of the best things about the project. Some commented that YMI tutors were different from their teachers – more flexible and less strict. They also liked that they were being taught by an expert.

“She’s like the glue – the person who holds us all together.”
Young person

“I love my job. What I’m doing matters to young people.”
Project tutor

Pupils have input into which songs and musical styles they perform. They are also involved in evaluating project which encourages ownership of the Big Sing!

Teachers in South Ayrshire really value YMI input including the Big Sing! They appreciate the expertise that it brings, and recognise that it greatly enhances existing music delivery. Without the project pupils would have less access to music activities, and teachers would not develop skills in the delivery of music making activities.

Challenges
South Ayrshire Council contributes in kind to The Big Sing! However, in an ever challenging financial climate, this will become increasingly difficult to sustain.

“It is a concern that as staff costs have risen, YMI funding has not. Inevitably, this will impact on opportunities we offer in the future.”
PT Instrumental Services

What’s next?
The project planning team are continually working to develop links between the projects and the Curriculum for Excellence and national priorities such as literacy and numeracy; language and communications; and health and wellbeing. There will
be more of a focus on project evaluation, using re-designed evaluation forms to link more closely to YMI outcomes.

“We need to focus on the way our projects contribute to closing the attainment gap in line with the national agenda.”

YMI Chartered Teacher

The YMI lead is working with colleagues and partners to develop more progression routes for young people who participate in the Big Sing! The team is exploring how to encourage and enable more pupils to participate in related activities, such as South Ayrshire Schools Concert Choirs. Project planners are exploring the possibility of involving volunteers and trainees in the project. Senior pupils who are former project participants could be invited back to help support YMI tutors. This would take time to set up, but the YMI team is keen to put this into practice.
Appendix 3E: Ukulele in the Classroom (Formula Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This case study demonstrates some of the approaches used by a YMI funded organisation, and highlights the impacts of this work.

This case study is about a YMI funded project run in primary schools in Fife - Ukulele in the Classroom. This case study was developed following discussions with 15 pupils from two primary schools in Fife (from primary four to primary seven); the YMI Ukulele Project Leader and three teachers from different participating primary schools.

About Ukulele in the Classroom
Ukulele in the Classroom provides teachers the opportunity to learn to play the ukulele and they in turn teach ukulele in class time to their pupils. The project received YMI funding of £45,947 through the Formula Fund. In 2015/16, around 2,000 pupils from 55 schools involved for the first time. In addition, an estimated 3,500 pupils from previous years continued to be actively involved with the ukulele in schools. Since it began four years ago, 112 of 135 primary schools in Fife have participated in the project.

YMI funding provides each participating school with its own instruments. And teaching resources are designed by the project lead.

The project was developed by the project lead, who wanted to develop a music project for all pupils in general musicianship skills. Uptake of instrumental tuition in the area was low, therefore the project was designed to offer additional music provision to pupils.

“The ukulele is quick to learn, easy, cheap, and child sized.”

YMI Ukulele Project Leader

Aims
Ukulele in the Classroom aims to provide ukulele tuition to pupils, through supporting teachers to develop their skills, confidence and techniques in ukulele playing. Teachers in participating schools can then pass these skills onto their pupils.
The intended project outcomes for Ukulele in the Classroom for 2015/16 are:

- 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
- Young people develop their music and music making skills.

Activities

The project involves:

- a series of four training sessions throughout the year for primary teachers;
- weekly class sessions run by teachers for pupils to pass on the skills they have learned (a minimum of 25 hours of delivery for primary 4 pupils is expected each year);
- a final mass participation event for pupils and teachers - the Big Strum; and
- Uke Fest (an annual event) for pupils in primary 5 to 7.

Project activities are delivered by teachers to primary 4 pupils during class time. Pupils who wish to can then join a Ukulele club from primary 5 to 7. Activities are designed to encourage singing and general musicianship.

Young people are involved in shaping project activities, for example by suggesting new songs to learn. The programme of activities is continually evolving – with resources designed to be topic specific or about local, national and international events, for example the new bridge being built in Fife, and the Olympic Games.

"I enjoy being involved. It makes it a better experience."

Young person

"The kids bring their own songs to play, and have started to write their own songs. They often write new lyrics to well-known tunes."

"The young people have a huge input into the final performance. They have to have ownership."

Teachers

Delivery of the project is flexible. Some schools dip in and out of project activities, while others have embedded the activities more regularly into classroom teaching.

"There is a different configuration of the project in different schools. This can be dependent on the enthusiasm of particular staff."

YMI Ukulele Project Leader

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YMI outcomes for 2015/16 were chosen retrospectively at project evaluation stage.
Training and support
The project lead delivers four training sessions a year to teachers. There are sessions for beginners, and sessions for more advanced learners. This training is optional, and contributes to Professional Review and Development. Demand has been high and feedback on the sessions positive. During 2015/16, 123 teachers from 83 schools participated in training courses. These numbers have increased year-on-year, since the project began.

“I always get the support I need.”
Teacher

"I have applied for the advanced course next year, to develop my skills further."
"The training is a mix of practical support and advice."
Teachers

When teachers feel confident with their level of playing, they start to teach ukulele to their pupils. Many teachers continue to attend twilight sessions, to learn new material and brush up on their skills. However, teachers can apply their skills at their own pace in the classroom.

“There is never any pressure or expectation.”
Teacher

Impact
Ukulele in the Classroom measures the difference it makes by:
• using evaluation forms to gather feedback from teachers and pupils;
• holding discussion groups with pupils to explore their views;
• gathering feedback forms from teachers at the beginning and end of the year to measure progress; and
• using video and photographs to capture project activities.

Feedback gathered shows what is working well about the project and what needs to be improved and this informs project development. Previous feedback has resulted in bass guitar and drums being introduced to the project in eight schools.

Young people have more opportunities to take part in enjoyable and quality music making opportunities
Ukulele in the Classroom has created opportunities for young people to participate in music making through learning the ukulele. All of the young people we spoke to enjoyed the project. When they knew they were going to be learning the ukulele, all were excited. Some learned chords and songs from YouTube in advance of beginning lessons at school. Teachers observed how much their pupils enjoyed the project. They said that they always looked forward to ukulele sessions. Teachers
used a lot of their own time to practice and work on teaching resources, to maximise the benefit that their pupils got from the project.

“I really enjoy it.”  
Young person

“There is much more awareness of music opportunities that are out there.” 
Teacher

**Young people who would not normally have the chance to participate take part in music making opportunities**

Ukulele in the Classroom involves a wide mix of young people – some from affluent areas, and some from more disadvantaged areas. The project provides opportunities and activities for schools in areas with high levels of deprivation, where music making opportunities are limited. It engages pupils of differing abilities and aspirations, including young people with additional support needs and harder-to-reach pupils. One teacher said that the project provides all young people with “a level playing field.” Teachers felt that Ukulele in the Classroom was particularly beneficial for those pupils who did not do as well as others academically. The project gave them the chance to stand out at something. There were examples of less academic pupils excelling at the project.

**Example – engaging harder-to-reach young people**

One participating school was selected to be part of the Scottish Attainment Challenge, a targeted initiative focused on supporting pupils in areas of Scotland with the highest concentrations of deprivation. Access to music activities in this school was limited with few young people playing a musical instrument. Ukulele in the Classroom offered young people who were not otherwise involved in music something different.

“Without YMI there would be little else.” 
Teacher

**Young people develop their music and music making skills**

Young people talked about how their music skills had improved through learning to play the ukulele. This was reinforced by positive feedback from their family, friends and teachers.

“I've improved a lot.”  
Young person
Example – developing music skills

One school, located in an area of social and economic deprivation, received a donation of guitars from the parent of a pupil. Pupils, who would not be able to afford their own guitar, can use these during free time they earn through behaving well in school. More pupils have become interested in learning the guitar as a result of the project. Accessing free instruments has made this possible.

“The ukulele opens doors that were before locked shut.”

Teacher

Young people develop their skills for life, learning and work

Young people talked about how their confidence had improved, largely through performing in front of others. Some pupils we spoke to had taken part in the Big Strum – the end of year project event – and said that while getting up on stage made them feel nervous, it also made them feel more confident and happy. Some young people also said that learning the ukulele had given them the confidence to try other musical instruments.

Some young people said that they had made new friends as a result of the project. Some did not know pupils from other year groups, before they started playing the ukulele. The project gave them the chance to interact with pupils from other classes, who they would not normally mix with. Pupils felt that they could help others to be involved in music making. Examples of peer-to-peer learning were observed by teachers during ukulele sessions – with young people helping each other to learn chords and songs. More confident and advanced players help others to learn in school, and prepare for end of term performances.

“I encourage others to play.”

Young person

People delivering youth music develop their skills and confidence

Teachers delivering Ukulele in the Classroom have developed confidence in their ability to deliver music. Project resources allow teachers to continue learning in their own time. One teacher described their progress from knowing nothing about music, to now being able to read, transpose and teach music, and learn other instruments.

The project leader felt that, of all the arts, music is the area in which primary teachers are least confident, and this project has encouraged them to deliver music in their classrooms. Probationary teachers can volunteer for project activities in the classroom which is useful for their CVs. Some teachers have continued to develop
their own music skills by joining the Fife Ukulele Orchestra, which further enhances their classroom delivery.

“I was not very confident, I had no music background. But I learned quite quickly and teach my class.”

“After about 10 minutes, you’re hooked!”

The ukulele has kept me sane, it’s an escape. I would have left teaching without it – as teaching is so stressful.”

Teachers

Wider benefits
The project is impacting the youth music sector and the wider community positively - with increased membership of local music groups and orchestras, and public performances which are attended by family and friends. Some school pupils performed in a care home for older people at Christmas, which the project leader said was “really successful”. They have since been invited to perform for other community groups. Another group of pupils regularly play for older people at the local ‘Thursday Club’. Some pupils attend a local youth group. One of the youth leaders teaches samba drumming skills to young people. The youth leader was surprised at the advanced music skills of pupils who were learning the ukulele.

“I could never have imagined it would be such a success.”

Teacher

Success factors
Ukulele in the Classroom’s successes include:

• Delivery model – The project leader has designed a flexible delivery approach which is adaptable to the requirements of each school. Schools can choose to what extent they incorporate project activities into the curriculum.

"It is really adaptable; the way that it is taught, and learned."

YMI Ukulele Project Leader

• Links to the Curriculum for Excellence – The project is designed to link closely to the Curriculum for Excellence. It develops skills in literacy and language through song writing, communication skills through working together and peer to peer support and technical music skills involving numeracy. The project encourages the development of skills for life, including problem solving and peer interaction.
“There is hardly a box it doesn’t tick.”

YMI Ukulele Project Leader

• **Engaging young people and teachers** – The project has been successful in engaging pupils and their teachers in general musicianship. The ukulele is quick and easy to learn, making it practical for teachers to deliver in the classroom. Pupils report that ukulele sessions are fun and teachers agreed that the project appeals to a wide range of young people.

“It’s really fun. There is nothing I don’t like”

Young people

"The ukulele still has the 'cool factor'. It hasn't lost its cool factor in the four years I have been teaching."

Teacher

• **Project growth** – The project has “grown massively” since it began said the project leader. Uptake of the project was high from the start and each year, more schools have registered their interest. As more schools sign up, more awareness is created about the success of the programme.

"It has opened up the world of music. Music has become more inclusive and accessible – it is not just for the elite."

Teacher

• **Skills development and increased confidence** – The confidence of both pupils and teachers involved in the project has improved. Pupil confidence grows from learning new skills, and demonstrating these through their performances. Teachers also develop confidence in their own music skills, and in their ability to deliver music in the classroom.

"Some of our young people are quite downtrodden, with a mindset of failure. Now they have a sense of ‘I can do that’; a sense of success and achievement.”

Teacher

"Teachers will always have these skills. They are transferable."

YMI Ukulele Project Leader

• **Project leadership** – Teachers all agreed about the importance of having a dedicated member of staff driving the project forward. The project leader was described by teachers as very motivated and committed, with a talent for writing lyrics which are relevant, fun and engaging.
Challenges

- **Staff turnover** – The main challenge faced by the project was in relation to high turnover of staff in primary schools. When teachers with experience of delivering the project move school, this can leave gaps in provision, which can make project planning difficult at times.

- **Class sizes** – Ukulele classes could be quite big, and some pupils felt that it might be easier to progress in smaller groups. Most young people wanted more time in school to learn the ukulele. And a few pupils said that it would be good if their school had more instruments, as sometimes they had to share.

What’s next?
The project lead and teachers will continue to develop the project to offer more music opportunities to young people in Fife. The project leader would like to be able to offer teachers more one-to-one delivery support. And both the project leader and teachers recognise that more resources will be required for the project to grow.

Teachers wish to continue using the ukulele in the classroom. They were keen to widen their approach, and include more young people in music. Some teachers wanted to add more instruments into the mix, including percussion, recorder and bass guitar. They felt this would lead to more integrated music provision.

"We will take it to where the children want it to go."  
Teacher

Project resources have recently moved from paper-based to digital. There are plans to make the project model and resources available to teachers and pupils on Glow – a digital learning and sharing environment for teachers and pupils. It is hoped this will encourage further uptake of the project.

"This way children can pick and choose things to play whenever they want."  
Teacher
Appendix 3F: Shetland Programme (Formula Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This case study demonstrates some of the approaches used by two YMI funded organisations, and highlights the impacts of this work.

The case study focuses on two elements of the YMI programme - guitar instruction and African drumming workshops. It was informed by discussions with the Youth Music Initiative project lead within the Shetland Islands, the guitar and African drumming tutors, one primary school music teacher and seventeen pupils who took part in the guitar lessons and African drumming workshops.

About the YMI Programme in Shetland
The YMI programme has been running in the Shetland Islands for 12 years and aims to provide a diverse range of musical experiences and opportunities for primary school children in Shetland. The approach is very inclusive involving all pupils, including children with additional support needs and behavioural issues.

In 2015/16 the programme received £83,628 YMI funding, with a total project cost of £90,000. This benefits approximately 4,000 primary school children across the Shetland Islands. The programme has four different elements. These are guitar instruction (£48,000) and African drumming workshops (£30,000) – which are featured in this case study – as well as singing, including dialect singing (£7,000) and visiting artists (£5,000).

When the YMI programme was first introduced, schools already benefitted from a comprehensive instrumental service. The programme focused on providing additional opportunities, for example, guitar instruction to complement what was being offered through the instrumental service. However, over the years as funding for the instrumental service has reduced and posts have not been replaced, the YMI programme now plays an increasingly important role in providing musical opportunities for school children across Shetland.

“It (the YMI programme) has gone from being the icing on the cake, to the cake itself.”

YMI Lead
Aims
The main aims of the YMI programme in Shetland are to:

• provide access to high quality music making opportunities for primary school aged children, particularly those children who might not normally have the chance to participate;
• help children to develop confidence, self-esteem and positive behaviour through music making, as well as developing team working through practice and performance;
• develop music making and musical skills, and help to foster a lifelong interest in music; and
• support the development of the youth music sector in Shetland.

Activities

African drumming workshops
Weekly drumming workshops are offered in all primary schools across the Shetland Islands. The workshops incorporate a mix of traditional drumming as well as singing and dancing from Ghana, South Africa, Zimbabwe, Guinea and Senegal.

The tutor delivering the workshops travels around Shetland (mainland and islands) working with two to three schools per term. She delivers workshops with all pupils in the school – from nursery to P7s. The approach is very inclusive and children of all abilities participate. At the end of the term in each school, all of the pupils come together to show off their new musical skills and talents at a ‘Sharing Day’ for parents and families.

Guitar instruction
Weekly guitar lessons are offered in eight primary schools across Shetland. The guitar lessons are targeted at pupils in P5 to P7 regardless of musical ability, and are focused on those pupils who would not normally have access to music tuition. Lessons are free and provided on a one to one basis by two local professional musicians. Guitars are available within the school for pupils to borrow, however many go on to purchase their own instrument.

“We try to provide opportunities for kids who have slipped through the net.”

“If it wasn’t for YMI funding, this would not be happening at schools.”

YMI Tutors

Children get the opportunity to perform with pupils from schools across Shetland at the bi-annual primary school music festival at the Mareel arts centre. They also get the chance to showcase their musical talents to their peers, parents and families at
school concerts and gatherings, often playing alongside pupils who play different instruments.

As the pupils progress, they are encouraged to work collaboratively, write their own music and form bands. A number of the pupils have gone on to participate in the locally organised ‘Battle of the Bands’ competition.

**Training and support**

One of the aims of the YMI programme in Shetland is that it seeks to work with local musicians, providing them with an opportunity to make a living and also making best use of local talent. Both programmes are delivered by self-employed professional musicians. The musicians developed the teaching materials, and adapt teaching styles and approaches to meet the needs of individual pupils.

**Joint working**

In addition, the YMI lead also works in partnership with Shetland Arts and a range of local promoters including Atlantic Edge, the Shetland Folk Festival, Fiddle and Accordion and Guitar and Blues festivals, to ensure that any visiting artists to Shetland have the opportunity to work and perform in schools.

The YMI programme also has links with organisations at the national level, including Scottish Opera and National Youth Choir of Scotland, and this has led to a number of successful local collaborations in schools across Shetland.

The African drumming tutor said that through her own networks, she has arranged for a number of artists to come to Shetland to perform at schools with the children. Through this the children have developed cultural links with different African countries, and have been involved in a number of grassroots fundraising initiatives linked to these countries.

“I am delighted that I have been able to bring back new cultures to Shetland, and to let children experience this. It helps to open their eyes to new possibilities.”

**Example: Visiting Artists**

In November 2015, the African drumming tutor worked with world renowned visiting artists Seckou Keita from Senegal, and Bruce Ncube from Zimbabwe to deliver a workshop and performance involving over 200 children from Scalloway, Hamnavoe and Tingwall primary schools in mainland Shetland. The artists had been in Shetland performing at Mareel and took time out of their schedule to work with the local school children. The children had the opportunity to experience drumming, singing and dance from top class African musicians.
Impact
The impact of the programme is measured in a number of ways:

• informal feedback from pupils;
• feedback from head teachers and class teachers, both informal and formal;
• feedback from parents attending sharing days and end of term shows;
• achievements and successes at the schools’ music festival;
• articles in the local press and in school blogs; and
• comments in pupils’ individual learning plans.

Young people have more opportunities to take part in enjoyable and quality music making opportunities
Those planning and delivering the YMI programme felt it has helped to give all children a chance to experience music. There was already a strong tradition of music in Shetland – particularly fiddle and accordion music - children who were from musical families would always get the chance to experience music. The programme has involved children with additional support needs and behavioural issues. Tutors believe that the experience can have a positive impact and can, in some cases, unlock hidden talents.

“It (YMI) helps to sow seeds and open minds.”
YMI Lead

“The focus is not about creating brilliant musicians, it’s about jamming, having fun and putting pieces together.”
YMI Tutor

The pupils were very enthusiastic about the opportunities, with many saying that the workshops made them feel ‘happy’, ‘energised’, excited’ and ‘motivated’. Others said that it made going to school more fun.

“It’s a great way to start the day.”

“It’s the best class ever.”
Young people

Young people develop their music and music making skills
Most pupils said that the YMI project had helped to develop their music skills and their interest in music more generally. They also enjoyed the opportunity to play together as a group on the ‘big stage’. Children also get the opportunity to be exposed to different music and cultures.

“I like learning new tunes and riffs.”
I know more about music, and am learning new things all the time.”

Young people

A number of children also said that they were keen to continue with drumming or guitar when they went on to secondary school, and that the workshops had helped to develop their interest in music. A number of pupils had gone on to set up bands, write their own music, and some of these had competed in the annual ‘Battle of the Bands’ competition in Shetland. Children are also developing musical skills, knowledge and experience that could help them later in life.

“It also opens up opportunities for the future, whether you are just playing as a hobby, or want to become a professional musician or sound engineer.”

YMI Tutor

“If they get an early start with music in primary school, by the time they get to secondary school they are off the ground and running, and able to develop their own musical interests and set up their own bands.”

YMI Tutor

Young people develop their skills for life, learning and work

Those planning and delivering the programme were clear that the YMI programme in Shetland links well to the Curriculum for Excellence. For example, the guitar lessons helped children to become more confident, to work as a team, to understand patterns, to use their memories.

“It creates positive pupil interaction, and positive group dynamics.”

YMI Tutor

It was felt that the skills that the children learn through guitar lessons can be transferred to subjects in the mainstream curriculum, for example, maths and computer science. There are also strong links with the rest of the curriculum, as children learn about the culture, music, song and dance, language and geography of countries in Africa and beyond. The tutor said that sometimes she works with the schools’ art teachers to make masks that are used in whole school performances.

“It ticks every box (in relation to Curriculum for Excellence).”

It helps to build bridges in the global classroom, and to promote cultural diversity.”

YMI Tutors

Children said that they enjoyed playing the drums and dancing together, and that had helped to build their confidence, especially when performing in front of an audience, whether at local school events, or the bi-annual music festival at Mareel.
“It is really good because we are all involved, everybody gets to join in.”

It’s good to work as a team. You don’t get nervous.”

Young people

Success factors
One of the big highlights of the YMI programme in Shetland, has been getting Scottish Opera to come to Shetland to work with P5 to P7 children to put on productions. They have now been coming to Shetland for the last 4 years.

Guitar instruction
Some of the key successes from the guitar lessons were:

- targeting pupils who might not otherwise access this type of music;
- cultivating an early interest in music;
- encouraging musical creativity; and
- developing confidence and positive group dynamics.

“YMI is a real success story, every child can take something from it.”

YMI Tutor

African drumming workshops
Some of the key successes of the drumming workshops were:

- developing an understanding of rhythm and how to keep a beat;
- building confidence at all levels;
- working as part of a team – feeling the benefits of the collective experience;
- exposure to cultural diversity through music - making links to the wider curriculum; and
- engaging children in music – inspiring a life-long interest in music.

“The bairns get exposed to something new, it encourages them to stay involved in music.”

YMI Tutor

Challenges
- The guitar lessons were originally delivered in small groups. However, the tutor found this didn’t work so well, as children tended to learn at different speeds. He introduced one to one sessions, and said that once the children became more competent it was then easier to bring them together to have jamming sessions.
• The drumming tutor had tried working with some schools on an alternate year basis, but this did not work as well as an annual input. The tutor felt that continuity was important, enabling her to cover all classes year on year.
• Although the drumming programme aims to cover all primary schools across the Shetland Islands, it can sometimes be challenging to reach the schools on the remote islands.

What’s next?
The YMI lead is keen to look at how the programme in Shetland could be developed beyond music, perhaps to cover film making and possibly dance. She is also keen explore the use of music therapy specifically tailored for children with additional support needs. However, she added that there is a constant tension between introducing new projects and maintaining existing projects that are clearly working well. She also acknowledged the need to look at new funding models, as a way of moving to a position where projects could become self-sustaining.

The African drumming tutor would like to look at how African drumming and traditional accordion and fiddle music could be brought together in schools, as an experiment to create a distinctly Shetland sound.
Appendix 3G: Hazelwood School musicALL (Informal Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This is part of a series of 12 case studies which demonstrate some of the approaches used by YMI funded organisations, and highlight the impacts of this work.

This case study is about an inclusive music project called musicALL, based in Hazelwood School in Glasgow. This case study was developed through discussions with three Hazelwood pupils; three project tutors; two project trainees; five work experience musicians; two project volunteers; two parents of Hazelwood pupils; and the Music Development Officer (YMI Project Lead) at Hazelwood School.

About musicALL
Hazelwood is a purpose built school specially designed to meet the requirements of pupils aged 2 to 18, with sensory and dual sensory impairment and complex additional support needs. The musicALL project developed as the music teacher was working with musically talented pupils at the school, and recognised that there were few opportunities for these young people to be involved in music – both at school and after they left school.

“There is a lack of transition for young people interested in continuing with music. Those who have left school and come back to continue with us, do so because there is not much else out there for them.”

Project lead, musicALL

musicALL was launched in October 2014 to provide access to music making opportunities for young people. It involves pupils from Hazelwood and other local schools, allowing them to get to know one another through music.

In 2015/16 the project involved 55 young people and received £14,379 through the YMI Access to Music Making fund. musicALL is funded through multiple other sources, including the Scottish Government and the Robertson Trust. Increased funding in 2015/16 enabled musicALL to expand and extend its programme of music to more young people, more often.

Aims
musicALL aims to support young people to:
• engage in activities that develop music making skills or music centred skills;
• build their confidence and self-esteem, and develop positive behaviours; and
• become aware of and progress onto further learning and / or personal development opportunities.

The project creates accessible and high quality music activities at school, alongside work experience opportunities for former pupils who have previously taken part in musicALL.

Activities

musicALL began with the formation of a school rock band. Two additional bands have since developed as part of the project – a samba band and improvisation group. Alongside this, the project delivers general music activities to young people.

The project runs three days a week. It links closely to the four capacities of the Curriculum for Excellence\(^4\). On two days, young people participate in music workshops, and on one day the school bands come together to practice. Activities include:

• band rehearsals;
• introduction to music making and using musical instruments;
• Figurenotes\(^5\);
• sound and music technology sessions at the Glasgow Music Studios;
• workshops with young people from additional support need and mainstream schools; and
• public performances.

Young people from Hazelwood School are also involved in delivering project activities. They help lead warm up games and deliver music sessions. Some samba band participants visit a mainstream primary school where they help to teach samba rhythms to pupils. Some work with younger pupils from Hazelwood, supporting them to become involved in making music. Two project participants help to support young men with autistic spectrum disorders who attend from another Additional Support Needs school.

“Music plays an important role within the school. Everything we do through music helps to facilitate language and communications, literacy and numeracy.”

Project lead, musicALL

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\(^4\) The Curriculum for Excellence enables children and young people to become successful learners, confident individuals, responsible citizens and effective contributors.

\(^5\) Figurenotes is a simple system designed to demystify the first steps in learning to read music, developed in Finland at the Resonaari School. Each musical note has a corresponding coloured symbol.
Training and support

The musicALL project teams consists of:

- a project lead – seconded as the Music Development Officer three days a week, currently funded by the Scottish Government and the Robertson Trust; and two days a week as a teacher funded by Glasgow City Council;
- two YMI funded music tutors – with experience of working with people with additional support needs;
- one YMI funded trainee role – currently filled by a music graduate;
- five work experience musicians – former pupils who participated in musicALL, who form part of the delivery team; and
- three volunteers - are specialists in working with people with additional support needs, support project activities and deliver disability awareness training to other staff.

musicALL supports tutors to learn further relevant skills, including British Sign Language (BSL) and sighted guiding.

Joint working

musicALL has attracted high profile support. The project patron is Ricky Ross of Deacon Blue. The Scottish Government (Care Support and Rights Division) part funds and supports the project. musicALL is now a local delivery partner in the Scottish Government’s Learning Disability Strategy: The Keys to Life Implementation Framework 2015 – 2017.

Hazelwood and the Royal Conservatoire of Scotland have co-developed a course module for third and fourth year undergraduate level students, called Arts in Inclusive Practice, based on the musicALL model.

“This gives credibility to what we are doing.”

Project lead, musicALL

musicALL partners with Glasgow Music Studios to deliver some project activities, and Drake Music Scotland which supports inclusive music training. It also works with two local primary schools and one local secondary school for children with Additional Support Needs.

Impact

musicALL uses a range of methods to assess the difference it makes. Progress is measured in a number of ways:

- workshop notes recorded by delivery staff;
- videos and photos of music making activities, uploaded to the project website;
- project evaluations carried out by the project lead;
external research carried out in partnership with the Glasgow Centre for Population Health. musicALL is currently working on a joint research proposal with the Universities of Glasgow and Edinburgh.

Young people who would not normally have the chance can participate in music making opportunities

musicALL works with young people of all abilities, including pupils from other schools, enabling it to have a greater impact. A diverse mix of young people take part in musicALL, both as participants and deliverers. The project is successfully engaging and supporting young people from varied backgrounds. Some of these young people may not otherwise have had opportunities to take part in music making activities.

Many of the participants have complex support needs, including sensory impairments and additional learning disabilities. The project works with pupils from Riverside Primary which is in the top 15 percent most deprived neighbourhoods according to the Scottish Index of Multiple Deprivation (SIMD) and Glendale Primary which is located in an area with a high ethnic minority population.

“musicALL is widening and changing perceptions of disability.”

Project lead, musicALL

Young people develop their music and music making skills

The young people we spoke to as part of this case study all felt that that their music skills had developed since becoming involved in musicALL. Some had learned to play instruments such as drums, and some were singers.

musicALL bands have participated in the Music for Youth Festival, at both regional and national level. This has provided a mainstream platform for young people with disabilities. One of the bands has busked in Glasgow Central Station on three occasions.

“Their music intelligence was just locked in. Without the opportunities musicALL offers, it would never have been realised.”

Project lead, musicALL

Young people develop their skills for life, learning and work

Young people said that music made them happy. musicALL has enabled them to interact and make friends with pupils from Hazelwood, and other schools. Some young people felt that they were more confident as a result of public performances. And as their music and communication skills have developed, young people felt able to help others to make music too.
“It makes me happy.”

“I really enjoy it.”

musicALL participants

Project deliverers also observed positive impacts. They said that some young people were much more animated and expressive during music sessions, than in other environments. When making music, the young people seemed very happy and settled, with distressed and challenging behaviours less common during this time.

For example, the project lead said that one young person never used to talk spontaneously or answer questions, but this has changed since becoming involved in musicALL. Another young person used to be quite insular and hard to reach, but musicALL has helped her to open up and develop more confidence. It was observed that musicALL helps young people develop confidence and self-esteem, and also allows them to develop creatively.

Project delivery staff believed that musicALL helps young people with disabilities and other complex needs to communicate better and gives them a way to articulate themselves. Music helps them to interact better with their peers, including young people from mainstream and ASN schools.

“It has made a big difference to young people. Music is a great tool, and offers a transformational experience, for deliverers and participants.”

musicALL trainees

Young people influence or lead youth music opportunities and have their voice heard in design and delivery

musicALL provides progression opportunities for former project participants through training and work experience. Work experience trainees have specific roles and responsibilities within the project. They are responsible for helping to set up equipment before workshops and performances. They learn how to lead music sessions and help other young people to participate in music making. The young people all enjoyed the mentoring aspect of the project, and liked being able to help others to make music.

“Everyone needs to feel as though they are moving forward.”

Project lead, musicALL

Family members also talked about positive destinations. Creating progression pathways gives participants opportunities and hope for the future. It encourages the development of transferable skills, such as following instructions and rules, which can be applied to other areas of their lives. Trainees are involved in the planning and delivery of musicALL meaning that their voices are heard, and their opinions
valued. Without the project, family members commented that there would be few other opportunities for young people with disabilities to progress in music.

“It is changing lives. It adds purpose to their lives. They know they have a role to play.”

People delivering youth music develop their skills and confidence

musicALL benefits those delivering project activities. Positive impacts included:
- developing delivery skills in group work with young people with disabilities;
- understanding and facilitating inclusive music making activities;
- opportunities for skill sharing;
- access to specialist support and training;
- further developing teaching practices; and
- high job satisfaction.

Through expert training, project delivery staff learned how to structure sessions and deliver workshops to young people with complex support needs. They developed a greater awareness of disability and individual requirements. Peer learning also takes place as delivery staff share their experience and expertise. musicALL provides both formal and informal development opportunities for deliverers.

“It has made me more reflective in my work. It made me question why I was doing what I was doing.”

Wider benefits

A family member of a musicALL participant described the physical benefits of music making for young people with disabilities. Regular playing and practice builds strength and improves coordination and motor skills. Another family member of a former highlighted the positive impact of musicALL on health and wellbeing.

Example – health and wellbeing

One young person suffered from depression after transitioning from Hazelwood to adult services. She lost her sense of purpose and stopped communicating with her family. This young person was then recruited as a work experience musician by the project, and “everything changed”. Her mental health improved, as re-engagement with musicALL positively impacted on her life.
“musicALL is a constant – it is always there for her. musicALL has given her an opportunity she would never have had otherwise. It has given her the opportunity to be normal.”

Family member

**Success factors**

musicALL is successful for a number of reasons. These include:

- **Delivery model** – the framework of support built into the project works because it is invisible. Experienced musicians and tutors play alongside young people with learning disabilities and complex needs. Young people fully contribute to the sessions and help to lead some of the music activities themselves, depending on their specific skillsets. This allows the young people to identify themselves as musicians, rather than feel defined by their disabilities.

“The model is making a difference and being recognised.”

Family member

- **Positive role models** – musicALL successfully involves young people with disabilities to engage others in music making. This encourages and motivates participants who are just beginning their journeys in music.

- **Creating partnerships** – musicALL has developed string links with schools and other music organisations, which has significantly helped the project to develop.

**Challenges**

The project has faced some challenges as it has developed.

- **Coping with growth** – As musicALL has grown, the project is running out of space. More space is essential for the project to meet increasing demand, and to deliver the growing range of activities. Various options are being explored, which is very time and energy consuming.

“We need more time and more space to meet demand. We are almost at crisis point.”

Project lead, musicALL

- **Short term funding arrangements** – musicALL staff and stakeholders explained that short term funding arrangements were a challenge to the sustainability of the project. The project is funded until June 2017, and there is uncertainty about where future funding will come from.
“What would happen to the young people if this wasn’t continued?”

Family member

More widely, the musicALL project has highlighted the lack of accessible venues and music activities for musicians and participants with additional support needs. This has been particularly clear as young people transition to adult services, with few opportunities for people with complex needs to engage in mainstream music study or work in the music industry.

**What’s next?**

musicALL recently gained charitable status. The musicALL trustees and project lead will continue to work on building the charity and developing its business plans, including:

- exploring potential funding sources;
- reviewing options for creating more space for delivery;
- exploring employability opportunities for young people – such as the possibility of project apprenticeships; and
- exploring working in new areas – such as care settings for older people.

The musicALL delivery team will continue to:

- facilitate high quality music sessions through the framework of music support;
- create accessible opportunities for all participants; and
- extend, develop and share skills in inclusive working practice.
Appendix 3H: Makin’ a Brew (Informal Fund)

**About this case study**
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This is part of a series of 12 case studies which demonstrate some of the approaches used by YMI funded organisations, and highlight the impacts of this work.

This case study is about Makin a Brew, in Edinburgh. It was developed through discussions with the two YMI facilitators, two early years officers, one early years service manager and four parents.

**About Makin’ a Brew**
Makin a Brew is a programme of music and storytelling sessions for pre-school children and their parents. The programme was based in two early years centres in Edinburgh. It was delivered by two freelance musicians and storytellers, with support from early years staff and has a strong focus on parental involvement.

Families involved in the programme all attend one of the two early years centres and many were referred to the centre because they were identified as vulnerable or hard-to-reach. Most parents attending were mothers. Some participants were from ethnic minorities and some were also from lone parent families.

In 2015/16 the programme engaged with around 40 children, 22 parents and 10 early years staff. Children taking part were aged 20-months to four years old.

The programme received £21,550 from the YMI and was also supported through resources in kind from partner organisations.

**Aims**
The programme aims to deliver music and storytelling to young people and supports parents and early years staff to build skills, relationships and confidence.

The programme aims:
• to open up the world of possibilities offered by expressing creatively through music, song and story;
• to empower through building confidence and skills for young parents, and thereby strengthen the bonds between parent and child; and
• to strengthen and sustain this work through training for local staff.

Activities
The programme is in its second year of YMI funded activity, having previously run a pilot with nine months of activity from January until September 2015. In 2015/16 the activity ran from October 2015 to September 2016, split across three 12-week blocks of activity. It was made up of the following elements:

**Groupwork with children, parents and early years staff**
Half hour sessions of music and storytelling were delivered weekly. The sessions were initially led by the YMI facilitators, who worked to build rapport with parents and children. Towards the end of the block, parents and early years staff were supported lead sessions and include their own songs and stories.

The final group session took place at the Scottish Storytelling centre in Edinburgh city centre. Parents displayed a slideshow and soundscape they had created, capturing moments from the sessions and overlaid with songs and stories they had written.

**Groupwork with parents**
Working with the parents and children together helped build rapport between the parents and YMI facilitators. After working with the children’s group for six weeks, parents were invited to attend a workshop, which followed on from the children’s group. During this session YMI facilitators worked with parents at North Edinburgh Arts (a local arts centre, adjacent to the early years centre), whilst their children attended the early years centre.

The sessions were loosely structured and focused on building up skills and confidence for parents to engage with their children using songs and stories. Parents were encouraged to be creative and explore music that interested them and could be used with their children. They also created a slideshow of songs, stories and images to present at the final group session.

“The kids have been a really good conduit to working with the parents.”

YMI facilitator
One-to-one development work with parents
The parent session was flexible and incorporated time for one-to-one sessions, if anyone had specific interests or needs. For example, one parent was inspired to learn the ukulele and was able to borrow a ukulele and take informal lessons from the YMI facilitator.

Training and support
Continuing professional development was offered to early years staff through training from the project facilitators. Staff were encouraged to take a leading role during sessions and eventually lead a full group session with the children. They were also encouraged to incorporate songs and games from the YMI session into regular nursery activity. YMI facilitators offered staff a CD and booklet as learning resources along with tailored development sessions. Each group session with children also acted as a form of continuing development and learning.

In the first year of delivery, training sessions were incorporated into the mandatory early years staff continuing professional development, which meant that sessions took place during working hours and staff were paid for their time whilst attending. This year it was not possible to integrate with staff continuing professional development, and no staff members were able to participate during their own time.

Joint working
The key partnerships of the programme have been with the early years centre and with North Edinburgh Arts. The project also worked with two freelance musicians in both the parents’ group and the children’s group, two storytellers and a writer. YMI facilitators felt that partnership with the early years staff was critical, particularly in trying to create a sustainable programme and to leave a legacy. The attitude and enthusiasm of early years staff was critical to engaging parents and children in the sessions. In one early years centre this worked particularly well and staff were keen to be involved in all aspects of the programme.

“It would never have been so successful if they weren’t our partners.”
YMI facilitator

The YMI facilitators felt that staff had developed enough skills to run their own sessions. Early years staff felt that they had learned a lot from the YMI facilitators and reported that they were incorporating the new songs and games into their regular activity.

The programme formed a strong partnership with North Edinburgh Arts, which was the venue for parent groups. The project also worked with a sound engineer from North Edinburgh Arts to help parents develop a slideshow and soundscape of their experiences.
A partnership was also formed with the Scottish Storytelling Centre which provided a venue in-kind for the last session.

**Impact**
The YMI facilitators gather feedback informally from early years staff, parents and children throughout the programme. During the parent group YMI facilitators offer parents the chance to feedback and reflect on the session. Children are also encouraged to share their views and shape the session with the songs and games that they enjoy.

*Young people who would not normally have the chance to participate take part in music making opportunities*

YMI facilitators felt that the project had helped children to access music. They felt that this was especially true for the more vulnerable children whose parents did not attend group sessions, as they were less likely to be getting musical activity at home. Children were also given the chance to hear and hold musical instruments that they might not otherwise have been exposed to, such as the ukulele and fiddle.

*Young people develop their music and music making skills*

Staff, parents and YMI facilitators felt that the programme had helped young people to develop their music and music making skills. Although some of the children were very young, it was felt that they were all developing skills around pitch and rhythm, such as clapping in time to a beat or singing along to a tune. Parents said that their children loved the sessions, and early years staff noted that children were always excited for Wednesday mornings as they knew the music session would be taking place. Parents said they were impressed with how much their children had learned and were surprised that they could remember all the songs from memory. They felt the sessions were more interactive than other groups they had tried, and gave the children opportunities to try new things, such as seeing and touching the instruments.

“They’ve learned so much in such a short space of time.”

Parent

Some parents reported that their children were singing the songs with them at home and teaching the songs to members of their wider family.

“I think everyone in our family knows the songs now.”

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

The early years staff felt that the YMI music sessions had helped the children to integrate better, not just during the music session but also generally in the nursery. Staff also noted that there was an element of peer learning in the sessions, with young people helping each other to remember the songs and play the games. The group sessions also facilitated young people to learn valuable skills around sharing and taking turns. Overall, staff felt that this contributed towards developing their communication skills.

“We have worked with some quite troubled kids who have really come out of their shells.”

YMI facilitator

YMI facilitators felt that the programme enabled young people to find their voices and become more confident. It also contributed towards the development of social skills and early literacy and numeracy skills. They felt that the programme fed into the four strands of the Curriculum for Excellence at a basic level, acting as a foundation for further learning.

The early years staff also reported that the programme had helped the children with concentration, focus and literacy. One child who is Polish, and a Polish speaker, has been singing the songs really well and is one of the most confident of the group. And by learning to engage in activity through songs and games, children’s attention span has also increased.

Many parents and staff noticed that children had become more confident through the sessions. For some these were subtle changes, such as taking part in the games and sitting in the circle. For others there was a noticeable, positive change in behaviour. One child, who was initially very shy, was witnessed by staff organising her own group session with peers – gathering them in a circle and leading them to sing the songs she had learned from the YMI group.
“Connor used to be very quiet and stand at the door, now he is one of the first ones in.”

Early years officer

**Young people increase their awareness of music and culture across Scotland, the UK and the world**

Being based at early years centres helped the programme to be diverse and reflect the demographics of the local community. There are a number of Polish and Ghanaian families who attend the sessions. This has facilitated a cultural exchange and allowed the YMI facilitators to introduce Polish and Ghanaian songs into the group sessions.

**People delivering youth music develop their skills and confidence**

The lead YMI facilitator said that the programme had boosted her confidence as a project manager, having successfully managed and delivered a project of this size with a number intersecting elements. She also noted that she now better understands and appreciates the value of the good partnerships that she has had with the nursery and with the other YMI facilitator.

The YMI facilitators felt that it was satisfying to be part of a project where they could see people change and improve from week to week.

“It’s felt like a privilege to do it.”

YMI facilitator

**Wider benefits**

There have been a range of wider benefits for parents attending the sessions, such as increased confidence, a sense of pride and new friendships.

Parents said they felt more confident in themselves and would be comfortable doing more musical activity with their children. Some parents had never taken part in creative activity like this before and appreciated the open environment which allowed them to explore music and storytelling in a safe space. Over the weeks, they said they felt a sense of pride in themselves and in their children.

“I hadn’t done creative writing before but [YMI facilitators] made me feel comfortable.”

Parent

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6 Name changed to protect identity.
YMI facilitators noticed that parents valued being given the time and space to explore their feelings in a creative space. One parent was so inspired that he used some of his time in the group sessions to record his own CD of songs, for his child.

“I have really seen their faces light up when they’ve been trying out music…somehow the music transports them.”

YMI facilitator

Meeting other parents and forming bonds was an important aspect of the parent group. It allowed for valuable social interaction between parents and a social setting to discuss their creative interests and personal issues. Parents noted that although they saw each other regularly at the early years centre, they had not spoken with each other before this project.

“I'm so happy to build relationships with other mothers. I feel I can be really free with them.”

Parent

**Success factors**

The programme has worked well at developing partnerships to ensure the best possible engagement with children and their parents. The YMI facilitators and early years staff felt that it was a wonderful experience and provided a valuable and enjoyable activity for children.

“[YMI facilitators] coming in has been something new and different for the kids. They've had it for two terms, they still like it and haven't gotten bored of it.”

Early years officer

Key successes of this programme include:

- increased confidence of the children;
- increased skills and development of children;
- involving parents in group activities with their children; and
- providing complementary development activity for parents.

YMI facilitators appreciated that they had time to run the programme over a full year, allowing them to develop strong relationships with all involved.

“These kinds of project need to be built up over a long period of time – the longevity really makes it.”
Early years staff valued the work highly and felt that the positive impact on the nursery and the children was significant.

“To be honest, it’s been invaluable to us. We couldn’t have had anything like this without them.”

Early years service manager
Challenges
The programme was originally planned to be delivered entirely in the early years centre. Due to the closure of a number of Edinburgh schools, space at the early years centre was required to accommodate the local primary school. This meant that there was no space available at the centre for the parent group to take place. Fortunately, North Edinburgh Arts was able to offer a space for free. A positive unexpected outcome of the situation was that parents became familiar with the North Edinburgh Arts centre and are more aware of their local arts resources.

Early in programme delivery it seemed that not all children were engaging as well as anticipated. Early years staff recommended that the stories should be shorter and simpler in order to keep young people focused. The YMI facilitators took this on board and found that it worked much better to start with a simpler story and build it up over a number of weeks. In doing so, they were able to slowly increase the attention span of the children, particularly those who were very young or had initially shown signs of developmental delay.

“One of the things I’ve learned is to pare a story down to its core components so very young children can stay with it.”

YMI facilitator

Working within the hierarchical systems, protocol, and structures of a local authority was initially a challenge for the lead YMI facilitator. However, learning to work in a new way has been a useful experience and she feels she will be better prepared for working with statutory organisations in the future.

What’s next?
The YMI facilitators have signposted parents to other local activities so the group can still meet and take part in creative activities. Parents said they would continue to run their own parent group once the nursery sessions were complete, and possibly even after their children move on to other nurseries. Early years staff said that they would continue to use the songs and stories with the children, referring back to the training materials as required. The lead YMI facilitator will be presenting a paper on the project at an international conference for community musicians in July 2016.
Appendix 3I: Software Training Scotland, iCreate (Informal Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This is part of a series of 12 case studies which demonstrate some of the approaches used by YMI funded organisations, and highlight the impacts of this work.

This case study is about a project called iCreate which operates largely after-school, for pupils to learn more about music technology. This case study was developed following discussions with two S1 and seven S2 pupils from mainstream and ASN schools; a Head Teacher; classroom technology teacher; and three iCreate tutors, one of whom was involved in planning the project.

About iCreate
iCreate is a project that aims to improve access to high quality music technology education for young people. It was designed for young people of all ages in secondary schools. Project planners take advice from schools about which age group to pitch the sessions at.

Software Training Scotland staff work actively within the music technology sector. The director was aware of YMI, and contacted Creative Scotland which encouraged an application to the Access to Music Making Fund. Software Training Scotland felt that the best way of introducing new technology to a broad mix of young people was to partner with schools. School music departments help with pupil recruitment, as school staff are best placed to suggest pupils who might benefit most from iCreate.

“The best way forward was to partner with schools, where you have a ready-made group and access to an already interested group of people.”

Project lead

During 2015/16, 302 young people were engaged in iCreate. The project received £37,771 from the YMI Access to Music Making fund in 2015/16. The total project cost, including a Software Training Scotland cash contribution, school donations and in kind resources, was £58,115. Software Training Scotland provides all the necessary equipment to deliver the activities.

Aims
Software Training Scotland has experience of delivering music technology in further education, where it has historically attracted mostly male students. Therefore
iCreate was designed to appeal to a wider audience, including females. The overall aims of iCreate were to widen access to high quality music technology tuition and equipment, and to stimulate interest and build expertise in the next generation of practitioners. The project worked towards three Access to Music outcomes:

- young people engage in learning activities that develop music making skills or music-centred skills – through improving access to and increasing engagement in creative education;
- young people build their confidence, self-esteem and develop positive behaviours – by developing the essential skills leading to progress in areas such as communication, analysis, creativity, planning and self-awareness;
- young people are made aware of and progress onto further learning and/or personal development opportunities – the Software Training Scotland Essential Skills Profile can be used in applications for further learning.

iCreate initially intended to engage with 11 groups of pupils in different schools, in one year. Anecdotal feedback from project planners indicates that these targets have been met. While there are links to the Curriculum for Excellence, this is not the main focus of the project. However school staff believe that there are cross-curricular links – with literacy (writing lyrics), ICT, communications (working with others) and health and wellbeing (developing confidence and self-esteem).

**Activities**

Project activities take place one day a week, mostly after school. Sessions generally last for around two hours and there are typically eight weeks in the programme (if using iPads) and ten weeks (if using laptops). An Additional Support Needs version of the course is delivered in Spark of Genius, during the school day, based on electronic music and DJ'ing. Spark of Genius provides education services and residential care to young people with autism. This course runs in three blocks of six weeks, throughout the academic year.

Participants do not have to be studying music in school to take part, however most young people have an interest in, and some experience of, making music. Sessions are not based on instrumental musical ability, although some pupils record their own vocals or keyboards, but on the process of compiling a track of music. By the end of the course, participants aim to record, produce and mix a multi-track recording.

“We have developed techniques to engage those who don’t play instruments. There are virtual instruments and it’s about being creative and participating in music.”

Project lead

“We looked at the digital instruments and decided on a song that we would work with.”

Pupil
The first iCreate session is an introduction to equipment and software, including GarageBand, Pro Tools and Ableton – programmes which allow pupils to manipulate existing music tracks or record their own music, and add virtual instruments to create their own version of a song. The software allows pupils to play, record and share music.

The project encourages young people to decide on their music genre, allowing them to shape the project. They are split into pairs or small groups and asked to select a song they want to work with. Most choose an existing contemporary song, but some prefer to record their own music. Pupils continue to work on one song, adding their own instruments or voices, over the duration of the programme.

What song are you working on?

“A techno piece made up by myself. I've added xylophone and clarinet and the bagpipes play in time with the drums.”

“Jess Glynn, Rather Be…I try to sing on it, but I’m not that confident. We're adding guitars and pianos.”

By the end of the project, pupils can upload their music onto the iCreate soundcloud, which allows them to share it with others. To date, the project has produced over 250 original recordings. Some pupils had plans to share their work on YouTube as part of an existing portfolio of music.

Support and training

Young people are supported by Software Training Scotland tutors during the project. Pupils work in small groups to compose their own tracks, with help from tutors when required. Some of pupils we talked to were familiar with GarageBand as it is available on most Apple devices, but having the support of the Software Training Scotland tutors helped them to utilise this software to its full potential.

“We use Garage Band and they've been coaching us on how to use it.”

“It looks easy – but it’s not. There’s lots to it, but it’s easy when you get used to it.”

“If you were stuck he would come in or if you needed help in a programme he would give advice on how to do it”

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“It looks easy – but it’s not. There’s lots to it, but it’s easy when you get used to it.”

“If you were stuck he would come in or if you needed help in a programme he would give advice on how to do it”

Project tutors are sometimes supported by school staff. The Technology Instructor for Spark of Genius assists during sessions to ensure that pupils are participating.
This person is experienced in using technology in creative ways to engage young people; particularly those with social, emotional and behavioural issues.

**Impact**

Completed music tracks created by pupils are captured on soundcloud. At the end of the project, pupils complete an 'end of project monitoring form', which has recently been redesigned to better capture young people’s views. Participants are required to rate different elements of the course, to find out what they liked and didn’t like. Teachers are also asked to report on participants’ progress at the end of the course. From this Software Training Scotland are able to assess if they are meeting their targets. All feedback also informs future delivery of the project.

*Young people have more opportunities to take part in enjoyable and quality music making opportunities*

All young people we spoke to enjoyed iCreate, and said that they had become more interested in music as a result. They like that it allows them to do something creative and current. They appreciated the opportunity to try new things. Pupils look up to the project tutors who have or do work in the music industry. This makes young people’s experiences more ‘real’. An average attendance rate of 82% in 2014/15 was achieved, demonstrating that participants engaged well with the project. Overall, 93% participants completed the project.

“All of the kids have really bought into it.”

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**Young people who would not normally have the chance to participate take part in music making opportunities**

Software Training Scotland works with schools to provide access to music technology education that they might not otherwise have. Schools are often not in a position to offer music technology because of the expensive equipment required. Also, schools may not have the teaching expertise to deliver music technology programmes. iCreate has given schools, particularly those with a small teaching staff, the opportunity to provide specialist music education at no extra cost.

“There is not music music technology in schools. This fills a gap.”

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There is budget allocation for travel expenses for pupils who might be prevented from participating in the project due to travel costs. This is administered through the schools who are aware of individual pupil circumstances.
Young people with learning disabilities, or from deprived areas, aren’t used to getting stuff like this.”

Project tutor

Software Training Scotland has partnered with Spark of Genius to deliver iCreate to young people with social, emotional and behavioural difficulties. The head teacher of the Glengarnock-based school contacted Software Training Scotland directly about accessing the project, as he felt it would benefit his pupils.

“These pupils need something different. They struggle with learning. Young people with autism benefit hugely from it.”

Teacher

**Young people develop their music and music making skills**

All young people we spoke to said that they had become more interested in music as a result of iCreate and several expressed an interest in learning new instruments. Most pupils indicated that they had developed their technical music skills by learning how to use new music software, equipment, and instruments. 2015/16 project evaluation found that 90% of young people reported increased skills levels, as a result of the project.

“I want to start piano in the summer.”

“The equipment was good. Not a lot of us have it at home. It was a good chance to use it and learn how to set it up.”

Pupil

Some young people said they could now help others to be involved in music. They felt that they had learned enough to show others what to do, and they enjoyed sharing their learning with their class mates.

“‘If someone asked me to, I could show them how to do it, and give advice.”

Pupil

The Technology Instructor said that project tutors were very good at accommodating young people of varying abilities. Regardless of experience, most participants finish the course with a song recording which demonstrates their achievements.

“It is not a long process. Pupils get fast, quick results.”

Teacher

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

Young people indicated the different ways in which the iCreate programme had made an impact on their lives.
• **Discipline** – Young people talked about working in groups and coming to joint decisions. For some it took discipline to work as a team, rather than alone. Others had to earn their place on the course through good behaviour.

• **Time management** – The young people discussed how it was necessary to recognise when their project was finished, and not endlessly make changes.

• **Confidence** – Several young people mentioned the improvement in their confidence, from learning new skills and performing in front of others. In 2015/16, 90% of pupils reported increased confidence and self-esteem as a result of iCreate.

• **Health and wellbeing** – The majority of young people we spoke to said that they were happier as a result of being involved in iCreate.

• **Relationships** – Young people have to interact, work and cooperate with peers and tutors to create an end product. In 2015/16, 88% of pupils completed collaborative working tasks, according to tutors.

  “Pupils benefit from performance sessions. They really get confidence from that.”
  
  Teacher

  “You have to work in groups, not by yourself and you have to make decisions.”
  
  Pupil

  “They are developing relationships without even knowing it.”
  
  Teacher

Project delivery staff observe the impact of iCreate on young people. Young people explore their own creativity, become more aware of possible progression pathways and demonstrate higher degree of focus and attention, as a result of iCreate. In 2015/16, around a quarter of participants reported that they might apply for a related college course in the future.

**People delivering youth music develop their skills and confidence**

The YMI funding has been the largest single amount of funding that Software Training Scotland has received, making iCreate one of the biggest projects that the company delivers. This has given the staff at Software Training Scotland the chance to work with a larger number of participants than ever before. At the end of the project, tutors and planners take part in a day-long evaluation of teaching and learning, giving them the opportunity to reflect and sharing experiences.

Tutors talked about gaining teaching experience. One said that they had never delivered a course to young people with learning disabilities before. They have learned to adapt their teaching style to suit the learning requirements of pupils who found it hard to focus.
**Wider impact**
The head teacher of Spark of Genius said that music progression pathways for project participants were important. Through iCreate young people learned transferable skills, including digital literacy, technology and creativity. The project feeds into the school’s own course in Creative Digital Media (Skills for Work). In addition, a local college offers a related college course in music technology, and it was hoped that some young people might follow this route as a positive destination.

Software Training Scotland is able to track the destination of some pupils, so that they can see whether they pursue a career in music production. Some previous participants have completed a HND qualification at the West of Scotland College.

Schools benefit from iCreate because it enhances the curriculum, offering young people opportunities to engage in music making activities. Sometimes pupils who don’t do well academically find that they progress well in more creative subjects.

**Successes**
Young people said that one of the great things about iCreate was that they were given the freedom to make decisions – which songs to work on, and which instruments to add. This helps to inspire young people to make their own music.

“How free we are to do whatever we want. We can pick our own song and instruments.”

“I chose what I want to do in each session; DJ or make a tune. We are not told what to do – that’s what makes it good.”

Young people also liked the teaching style of tutors, and that they are encouraged to plan their own time, agree on the tasks to be completed during each session and take control over what they were producing.

“We do not force young people to do it. That is not what it is about”

“If we were not as independent, we would have been like ‘when will this be over’ but we can do what we want.”

Pupils enjoyed producing something tangible at the end of the project. This gave them something to show their teachers, family and friends. Most share their work through soundcloud, as they are proud of it. Overall, 91% of project participants
completed and uploaded a recording to soundcloud. Parent feedback indicates that young people talked about their activities positively at home.

The iCreate model is flexible and can be used in different educational settings, both mainstream and ASN. All of the young people we spoke to enjoyed the project, and benefitted from it in different ways. The head teacher of Spark of Genius said that it had a significant impact on young people who struggled with emotions, as it provided a creative outlet, and gave them something to focus on which they really enjoyed.

“iCreate is a really good fit for their needs.”

Teacher

Challenges
The project lead felt that they could improve the collection of engagement and monitoring data. They felt that Creative Scotland ask for more information in terms of monitoring data compared to other funders, but that this was useful for Software Training Scotland to collect. Demographic information is collected from young people at the beginning of the project.

What’s next?
iCreate is now operating in six local authorities: North Ayrshire, Renfrewshire, Glasgow, West Lothian, Highland and Stirling – as well as this school in Inverclyde.

Software Training Scotland plan to find more schools where opportunities for music technology do not currently exist, and invite them to participate in the programme. Their aim is to continue to work with young people who have not had opportunities to participate in music technology.

Work will continue on developing progression routes for young people interested in pursuing music further. Schools would like to explore potential courses that iCreate can link into. By tying the project more closely to the outcomes and experiences of the Curriculum for Excellence, it is hoped that it can facilitate progression into further learning opportunities.
Appendix 3J: Drake Music Scotland, Developing Potential (Informal Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This case study demonstrates some of the approaches used by a YMI funded organisation, and highlights the impacts of this work.

This case study is about Developing Potential, a programme developed by Drake Music Scotland. The case study was developed following discussions with the project lead, project tutor and a project participant. It describes the journey of one young person on the programme, and explores the impact of Developing Potential.

About Developing Potential
Drake Music Scotland is a Scottish charity which creates music making opportunities for people with disabilities. It works to identify musicians with disabilities, who have leadership potential, to join its delivery team. Developing Potential was designed to train musicians with disabilities and/or sensory impairments to lead music making activities for young people with additional support needs. The project tutor said that musicians with disabilities are uniquely placed to understand the challenges that young people with disabilities face. They can act as role models to inspire young people to achieve their full potential.

"These leaders are not always available, there is a gap. We need more people with disabilities in leadership roles."

Project tutor

The purpose of Developing Potential was to:

• create two traineeships for musicians with a disability or sensory impairment wishing to develop their potential in the delivery of music activities for young people with Additional Support Needs;
• grow Drake Music Scotland’s pool of musicians available to deliver inclusive music activities for a range of young people with Additional Support Needs by musicians who can also act as role models;
• learn from the experiences of professional musicians with disabilities already working in our field, informing the delivery of training and CPD in music leadership;
• widen knowledge and expertise in the use of accessible music technologies and Figurenotes – a tool designed to enable people with learning disabilities to play music – for creative music making with young people.
Developing Potential also aimed to create awareness of musicians with disabilities. The project lead highlighted that some of the biggest barriers faced by musicians with disabilities, especially workshop leaders, are physical ones, such as accessible schools, venues and training facilities. It was hoped that the project could highlight these barriers as issues to be addressed.

A significant number of applicants responded to the programme advert. Six were interviewed and two were recruited. It was intended that the successful applicants would develop the skills and confidence to lead music sessions with young people in all areas of music technology, using Drake Music Scotland approaches. The target group was musicians with disabilities and/or sensory impairments including those with some previous training who had identified a need for further training and development.

The project was managed by Drake Music Scotland’s Artistic Director, Programme Manager and Chief Executive (project lead). The project received £25,666 in YMI funding for the period from December 2014 to May 2016. In addition to this, Drake Music Scotland contributed £4,000, bringing the total project cost to £29,666.

**Aims**

Developing Potential was intended to achieve the following outcomes:

- **Local / national provision of young music services is more co-ordinated** and designed in response to the needs of young people – more services will be delivered by young people with disabilities and/or sensory impairment, and a pool of deliverers will be developed.

- **Improvement in the quality and standard of youth music provision** – musicians with disabilities and/or sensory impairments will bring wider use of specialised technology and music notation resources.

- **New and innovative approaches to delivery that improve engagement in high quality music-making activities for young people** – more musicians with disabilities will lead inclusive music projects in Scotland, and provide a source of knowledge and expertise to train other musicians.

Clare was one of the participants on Developing Potential. Her aims as a participant were that the project would help her develop as a musician, and allow her to learn more about music technology. At the beginning of the project, Clare’s knowledge of music technology was limited, and she felt she needed to develop these skills to progress in making and teaching music.

"My understanding was that it would fill in the blanks in my training.”

Clare – project participant
"A lot of the project involved trying things out. Some things will work, while others don't. It is about application and adaption."

Project tutor

Clare has been playing various musical instruments from a very young age. After leaving school she completed a music degree followed by a teaching degree. However, because of her disabilities, Clare was unable to fully qualify as a primary school teacher. She saw Developing Potential as a way to combine her music and teaching schools.

"How could I best combine those skills to suit my abilities?"

Clare – project participant

Activities

The project consisted of a number of stages:

• **Two days Good Leadership Practice training** – led by experienced musicians with disabilities to ensure that the programme provided relevant training that met the needs of participants.

• **Ten days’ training** in Drake Music Scotland inclusive music education approaches and methodology – project participants were given full training in a range of music technologies and music education approaches.

• **Five days of project visits** – participants observed and participated in a number of Drake Music Scotland projects in ASN schools, run by experienced Associate Musicians, for young people with a variety of different support needs.

• **15 days’ placement in music making project with young people** – chosen to match the strengths and development requirements of participants. Clare’s placement was in an ASN school where she was responsible for introducing young people with additional support needs to music technology.

Developing Potential was designed to prepare participants to join Drake Music Scotland’s Associate Musician team. The requirements of an Associate Musician are that they are competent musicians, with an interest in and open mindedness about music technology, and with the potential to be an effective music leader.

Training and support

Project mentoring was built into Developing Potential, to give participants advice, share ideas and provide feedback. For example, over the course of a year, Clare received mentoring from an experienced music leader with disabilities. This gave her the opportunity to discuss and reflect on her own leadership practice. Clare accompanied her mentor on teaching visits to a school, working in the special unit with young people who had a combination of learning and behaviour support needs.
Impact
The Programme Manager and the Artistic Director from Drake Music Scotland monitored the progress of project outcomes and participants. Project monitoring data is collected through project report forms, participant session notes, end of project reports submitted by participants, feedback from schools, parents and audiences, and from other professionals. Each project outcome was linked to a number of indicators, which were measured in a range of ways. The overarching project outcomes are below.

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<thead>
<tr>
<th>Outcomes</th>
<th>Indicators</th>
<th>Measurement</th>
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<tbody>
<tr>
<td>More co-ordinated local/national provision of youth music services, designed in response to the needs of young people</td>
<td>Increase in links with local authorities, local and national networks; to promote and disseminate involvement of music leaders with disabilities</td>
<td>Number of key people from target organisations attending strategic meetings and performances; number of new links developed between organisations</td>
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<td></td>
<td>Increase in the number of musicians with disabilities, providing specialist knowledge about working with young people with disabilities</td>
<td>Number of new partnership projects and initiatives are developed as a result of new organisational links</td>
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<td>Improvement in the quality and standard of youth music provision</td>
<td>Increase in the availability of skilled musicians with disabilities to lead inclusive music projects</td>
<td>Number of music projects being delivered by practitioners with disabilities</td>
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<td></td>
<td>Increase in the number of disabled role models for young people with additional support needs</td>
<td>Documented evidence from meetings / events that input from music leaders with disabilities has informed the practice of all Drake Music Scotland music leaders</td>
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<td>Development of new and innovative approaches to delivery, improving engagement in high quality music making activities for young people</td>
<td>Development of new teaching methods in inclusive music created by musicians with disabilities</td>
<td>Evaluation evidence that highlights the application of new methodologies and teaching approaches which promote inclusion</td>
</tr>
<tr>
<td>Increase in the range of technologies, instruments and specialised resources available locally, purchased by schools and local authorities</td>
<td>The number of new or revised resources which are available</td>
<td></td>
</tr>
</tbody>
</table>

Below we set out the YMI outcomes achieved based on one participant’s experience.

**Young people have more opportunities to take part in enjoyable and quality music making opportunities**
Clare has been involved in many activities through Developing Potential. She works with schools to support other young people with disabilities to participate in music. She also supports Scottish Chamber Orchestra projects, and Drake Music Scotland’s Digital Orchestra. Clare is a member of Equilibrium – a Drake Music Scotland ensemble.

Clare explained that it can be difficult for people with Additional Support Needs to develop hobbies, but the work that she does with young people in schools gives them more choice. She wanted to enable young people to get involved in music who might not otherwise engage. Young people with disabilities can be inspired by positive role models who they relate to and who understand their challenges. Feedback indicated that it was beneficial for young people to have Clare as a tutor because she has certain skills, such as sign language and lip reading, which able-bodied tutors might not.

"I encourage them [young people] to learn themselves and I support where required. This empowers young people."

Clare – project participant

**Young people who would not normally have the chance to participate take part in music making opportunities**
Through the project Clare has been involved in activities that she might not have otherwise. It can be challenging for people with disabilities to perform or teach music.

"There probably wouldn’t have been similar opportunities for Clare elsewhere."

Project tutor

**Young people develop their music and music making skills**
Clare spent the early part of the project learning how to use music technology equipment. She progressed from knowing very little about music technology, to
supporting other young people to use it. She wrote a software programme for people with disabilities and sensory impairments. Clare went on to study a sound engineering course at Edinburgh College because of her involvement in Developing Potential.

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

Developing Potential allowed Clare to apply her music and teaching skills through learning to lead inclusive music projects. She is now part of Drake Music Scotland’s Associate Musician team. Drake Music Scotland is a renowned organisation, and this gives her role more credibility. She mainly supports music technology projects for young people with additional support needs, to help them learn and apply new skills in practice. She also helps young people work towards concerts and performances.

"It has opened up potential career opportunities that I would never have considered before. I feel proud of being a Drake musician."

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**People delivering youth music develop their skills and confidence**

Clare has developed confidence in her abilities as a musician and teacher. She is self-assured working and sharing her knowledge with young people, individually and in groups. She has learned how to facilitate workshops, and feels confident when people ask for her advice. Clare enjoys supporting young people to achieve their goals in music. Her next step will be to lead a Drake Music Scotland project.

"She is more confident working with groups, and her professional development has given her huge scope."

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Project lead

The project team said that as a result of the project, Clare has learned how to connect with young musicians in a way in which they have respect for her. They understand her perhaps more so than they would a person without disabilities. For that reason, Clare was able to test their boundaries where other tutors might not have been able to.

"Clare knows the level of challenge that a young person can cope with."

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Project lead

The project has informed the practice of Drake Music Scotland, through harnessing the skills and knowledge of project participants. This has allowed the organisation to develop its own practice and methodology. It has also made it more aware of the accessibility of its own premises, and working terms and conditions for people with disabilities. Improvements have been made as a result of Clare’s suggestions.
“We are more confident now as an organisation to demand change, and challenge unacceptable things.”

Project tutor

Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people

Developing Potential has facilitated the development of a pool of musicians with disabilities to lead inclusive music making projects across Scotland, with the help of a network of partner organisations. The project hopes to create awareness of the potential of musicians with disabilities, create more opportunities for them, and encourage more musicians to choose to work in special music education.

"We needed buy in from like-minded organisations. We didn’t want to just have a talking shop. This was an essential part of the project.”

Project lead

Joint working was integral to the project. Drake Music Scotland worked in partnership with schools and the Scottish Chamber Orchestra to facilitate activities. Project events invited similar organisations to come together to share ideas and best practice. During the course of the project, Drake Music Scotland was approached by The Royal Danish Academy of Music (RDAM), which was keen to set up a programme to work with young people with additional support needs.

Clare felt that in passing on her skills to others she was having a positive impact on the youth music sector. She supports young people to perform in the community, in front of family and friends, and she receives feedback from teachers and parents, who are thankful that their pupils and children have been given these opportunities.

"Opportunities should be available whatever route you want to take in music.”

Project tutor

Success factors

When the project first began, Clare said that she found Drake Music Scotland’s way of working quite different to her own. She didn’t have a set list of tasks to work through, an approach she was familiar and comfortable with. Developing Potential was a much more fluid and experimental way of learning. Clare successfully adapted to this new way or working, which she felt has progressed her personally and professionally.

"It felt disorganised, but that is not what it is.”

Clare – project participant
The project model has been successful. Embedding mentoring into the training process helped participants to apply their skills better in practice, and reflect on their activities. The project tutor commented that both project participants quickly became part of the Drake Music Scotland team, due to the nature of the training programme.

“Mentoring is the most useful sort of training.”

“Developing role models for young people with disabilities is important – there aren’t enough.”

**Challenges**

Some arranged school placements did not take place, as not all schools were accessible for participants. This was unavoidable, but added impetus to the project’s drive to create awareness around accessibility issues for musicians with disabilities.

“There were significant project challenges in terms of the accessibility of buildings, physical spaces and parking. Even in special schools!”

Developing Potential challenged Clare’s normal working style, which she found difficult to begin with. She said that she almost didn’t complete the project for this reason. However Clare turned this into a positive, persevered and in hindsight realised that it actually enhanced her skills as a musician and mentor to others.

“It was very concept-driven, which is not me.”

Clare said that she did not get the opportunity to see her project mentor as much as she would have liked. This was due to distance and personal circumstances at the time. Clare felt that there could have been a more gradual transition between observation of and supporting projects. During the observation stage she would have liked to have been given small tasks to do, so she could feel more involved. More clarity around her role from the beginning would have been useful.

“The schools didn’t really know what I was doing there.”

**What’s next?**

Drake Music Scotland wants to continue its work around creating opportunities for musicians with disabilities to develop as music leaders. Developing more traineeships will allow it to identify more role models for young people. It wants to
grow its pool of disabled practitioners and expand the network of organisations driving this forward.

Partnership working that began as part of Developing Potential will continue. A number of projects and ideas have resulted from Developing Potential, which will continue to develop. For example, the #Iamamusician campaign is a direct result of the project, intended to re-define what is seen as ‘normal’ in the music world by creating platforms across Scotland for disabled musicians, and creating equal opportunities.
Appendix K: Wee Studio YMI Programme (Informal Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This is part of a series of 12 case studies which demonstrate some of the approaches used by YMI funded organisations, and highlight the impacts of this work.

This case study is about YMI funded activities run in Stornoway, Western Isles, by a local recording studio. This case study was developed through discussions with the project lead, three young people, and the parent of a participant.

About Wee Studio YMI Programme
Wee Studio has run YMI funded activities in Stornoway for around six years. This began when Creative Scotland approached the owner of the studio, which is one of the only recording studios with rehearsal space in the Western Isles. Historically there have been a lack of creative opportunities for young people in this economically and socially deprived area. Creative Scotland was interested in the opportunities that Wee Studio could provide.

"Wee Studio is unique in Stornoway, it is almost a rite of passage for musicians."  
Project lead

In 2015/16 the Wee Studio ran two strands of YMI funded activity costing £16,040 – the Demo Fund project, and rehearsal space. It received £10,200 in YMI funding and the studio contributed the remainder, as well as in-kind contributions. An estimated 60 young people have been engaged in the project to date.

Aims
The aim of the Demo Fund project was to give young musicians the opportunity to perform and make an income from performing, through creating free demo recordings. Most young local musicians would not be able to afford the cost of creating demo recordings themselves. Having professionally recorded material has helped them to secure live performances.

The aim of the rehearsal space was to enable any young local musicians to practice in a professional space for free, and access expert advice and guidance to help them progress along their chosen pathways. Wee Studio YMI activities contributed to the following overarching outcomes:
• **Young people engage in learning activities that develop music making skills or music centred skills** – Through the Demo Fund project, young people were introduced to every stage of the recording process. The rehearsal space was open to any local musicians and run by the studio manager who was available to give advice and direction as necessary.

• **Young people build their confidence, self-esteem and develop positive behaviours** – Enabling young people to make music independently built their confidence. Working with an experienced industry professional, in a professional studio gave young musicians more belief in their own abilities, and improved self-esteem.

• **Young people are made aware of and progress onto further learning and / or personal development opportunities** – Wee Studio is a unique business to the Western Isles, and has worked with many musicians and partners. Allowing young people to become involved with the studio and its extensive network opened up a range of progression opportunities for them.

"The model works so well. It starts musician's careers. But it wouldn't do half as well without YMI."

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**Activities**

The Demo Fund project began by launching its application process. This was open to local musicians, aged between 14 and 25, who were invited to submit original music tracks to secure a place on the project. After the four-week application process there was a two-week period in which a judging panel, including local musicians and industry professionals, reviewed all potential participants.

Six successful acts were selected and each offered between one week and ten days of recording and post processing time at Wee Studio. By the end of this process, each participant had created demo recordings. The musicians also received advice about how to use their demos to progress further within the music industry, depending on their individual goals.

YMI funding was additionally used to provide free rehearsal space, advice and guidance for young people, also aged between 14 and 25. This activity was open to musicians at any level, and a project Facebook page was used to take bookings. Studio time would normally cost £10 per hour, which most young local people could not afford. The studio rehearsal space was open for young people all year round, or until all of the YMI funded hours had been used.

**Impact**

Wee Studio measured the impact of its YMI funded activities in a range of ways. The project lead tracked the numbers and ages of young people accessing recording
and rehearsal facilities. Time spent on demo recordings was documented, and videos were made of some Demo Fund and rehearsal space participants, providing visual evidence of outputs and progress.

Interviews and end of project questionnaires were carried out with project participants, to gather in depth insight and feedback. Information about young people who progressed onto further learning, personal development and other opportunities, was documented. Wee Studio has had guidance from Evaluation Support Scotland to ensure it was employing robust monitoring and evaluation processes. A range of impacts were achieved by Wee Studio through YMI activities:

**Young people have more opportunities to take part in enjoyable and quality music making opportunities**

The activities were open to all local young people. The young participants of the Demo Fund project we spoke to said that they would not be able to access a recording and rehearsal facility if it were not for Wee Studio. They highlighted that they were given adequate time to experiment creatively, which they felt was important. Rehearsal space participants accessed flexible studio time to practice in and experimented with instruments and equipment. They found this invaluable, in terms of the dedicated space available, and having the opportunity to familiarise themselves with a professional studio set up.

“We have been making music and performing for a long time. We didn’t have so much studio experience until participating in the Demo Fund.”

“It was a great experience. We now have tracks to show.”

Demo Fund participants

**Young people who would not normally have the chance to participate take part in music making opportunities**

Wee Studio is the only available studio and rehearsal space on Western Isles. It is located in an area in which, while young people tended to have an interest in music, youth music and social opportunities have historically been limited. The project lead said that Stornoway has traditionally had an issue with underage alcohol use, because of the lack of social activities for young people. The project lead said that since Wee Studio has started providing free music activities, less young people had been going to local pubs.

“It gives young people something to do.”

Demo Fund participant

The project lead said that some of the young people who applied for the Demo Fund project or used the rehearsal space have been labelled as underachievers. He estimated that about 50% of project participants came from less stable and deprived
backgrounds, and some had dropped out of school. The project lead believed that YMI activities have given young people a positive focus, where they might not have had one otherwise. It has inspired aspiration and ambition among young people who wanted to work in the music industry, including those who were harder to reach.

The parent of a project participant said that music education was very hard to access from the Western Isles given its rural location. Her daughter attended music school on the mainland, which did not involve fees, but they found travel very expensive. Therefore funded projects were vital to allow young local people to continue their involvement in music. Traditional music was widespread, but progression opportunities were not.

“The Western Isles is a socially deprived place. Everything is more expensive. The arts and music tend to be underfunded here.”

Parent

The project lead said that he was careful to ensure that there were no barriers to participation for young people. Wee Studio worked with local partners including community groups, to promote YMI activities, identify potential participants, and help break down any perceived barriers to participation. Flexible studio opening hours ensured that access was not an issue. Young musicians at any level could use the rehearsal space, or apply to the Demo Fund.

**Young people develop their music and music making skills**

Through YMI activities, young participants learned how to creatively develop their own music and performing skills. They learned how to produce a high quality demo recording, in a professional studio. The young Demo Fund participants we spoke to said that they benefitted from getting access to high quality equipment, instruments and advice.

“We have learned new skills and developed creatively.”

“We are more confident in our music now. We are good!”

Demo Fund participants

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

For most participants, this was their first experience of a professional studio setting, an experience which could be potentially intimidating. However the project lead made the process enjoyable, which put young people at ease, and will benefit them in the future.
“My studio skills have improved, and I use time more efficiently.”

“I am more confident in the studio now, which will be useful in the future.”

Demo Fund participant

Young people made friends through the project, and got the opportunity to meet and make music with their peers. The project offered opportunities for peer-to-peer learning as some young people passed on their knowledge to others. Young people gained opportunities through the studio’s extensive network to become involved in the local music scene. This gave some participants more creative direction, and led to future employment opportunities. Some participants made connections in the music world which helped them progress their careers.

“You can get your music out there, to a really high standard.”

Demo Fund participant

In terms of progression pathways, some project participants have progressed into further music making, related further education and live performance and technical work, as a result of taking part in YMI activities. Some have secured volunteering or apprenticeship roles at one of Stornoway’s local media companies. Wee Studio recruits one project trainee per year to assist with YMI activities. Through a structured trainee plan, they learned how to run a small business, administrate projects and use technical sound equipment.

Other young people have become involved in teaching and delivering workshops to other young musicians for a range of providers, including local authorities.

“This helps to supplement my income as a musician.”

Demo Fund participant

Example: progression opportunities

One young person who participated in the Demo Fund progressed really well in the project and secured gigs immediately after recording her demo. The project lead later found out that the participant had dropped out of school with no higher qualifications, and offered her a part time trainee role funded through Western Isles Council. When this two-year position comes to an end, the young person will leave to focus on her creative interests.

Young people increase their awareness of music and culture across Scotland, the UK and the world

Young people and the parent of a participant we spoke to said that Wee Studio was perceived as “cool.” They felt that the studio, and the YMI funded activities that it delivered, has changed perceptions of and attitudes towards traditional music. The same parent said that her child had been exposed to new styles of music through the
project. While this participant was classically trained at music school, the Demo Fund project allowed her to explore folk music in greater depth, which was the direction in which she saw her music career developing.

“Traditional music has had a massive revival.”

Parent

**Young people influence or lead youth music opportunities, and have their voice heard in design and delivery**

Young participants of the Demo Fund who we spoke to said that the project was very flexible. They discussed what they wanted to achieve with the project lead, but they were responsible for shaping their own time and experiences. For some participants this made them more focused and motivated them towards achieving their goals.

“Keith is there to support, he is not there to give us ideas. Creative control is what makes the project successful.”

“It is the start of a journey, and I am optimistic about what is still to come.”

Demo Fund participants

**Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people.**

Partnership working was central to the way in which Wee Studio delivered YMI activities. This was helped by its strong reputation among local businesses, partners and young people. For example, the local authority Community Education department has played a role in identifying and encouraging young musicians to apply to the Demo Fund. Other local media organisations and community groups including Feis, Stramash and An Lanntair have also been involved in this process.

Strong local networks helped with project promotion; through venues, event organisers, Facebook pages and websites, posters and flyers, local radio and newspapers, the council and many other local organisations.

"We have lots of local connections with venues and organisations within the community."

Project lead

Local organisations have also helped young people to progress beyond the project. Wee Studio connections have enabled young people to secure live performances, for example at the Hebridean Celtic Festival. This has nurtured a new generation of musicians, producing original content, and directly strengthened the youth music sector.
“It is good for the local community and economy. It showcases what the island can do.”

Demo Fund participant

“Access to music activities improves the lives of young musicians.”

Project lead

**Wider impact**

After participants record a demo and start generating income from performing, they often return to the studio to record an album. This invests money back into Wee Studio and helps sustain the creative economy of the area. The parent of a participant added that funded activities like the Demo Fund help “keep the creative industry in the Western Isles alive”, for the benefit of the economy, community and young people.

"Young people and the business both benefit."

Project lead

“Without it, it would be a tragic loss.”

Parent

**Success factors**

The fact that young musicians were able to record music for free through the project was seen as a key success. Most young participants we talked to could not have funded the creation of a demo themselves. Free demo recordings allowed more young musicians to showcase their work, which helped them gain exposure and could initiate career opportunities.

“It gave us the chance to be recognised. The studio gave us the platform, through its support and reputation.”

Demo Fund participant

The fact that the project was local for young people living on the Western Isles was a project success. Participants could travel much more easily to Stornoway, than they could to the mainland. The fact that studio time was very flexible also worked well for participants. Music making opportunities with a focus on progression in the rural Outer Hebrides were very rare. Wee Studio has helped address this gap.

Wee Studio is highly respected as a business and creative environment, by young people and the wider community. To get the opportunity to work at the studio was a highlight for the young people we spoke to. In addition, a parent we spoke to said that Wee Studio was very successful as a delivery vehicle for the project, because the project lead was very active in the local community.
“Young people really look up to the musicians who record here.”

Demo Fund participant

“Wee Studio does lots of work in the community for free.”

Parent

**Challenges**

The project lead and a parent of a participant, talked about recent local authority cuts to local music provision in schools. The number of visiting music specialists has decreased from around eleven to four. Young people have a limited choice of new instruments that they can learn to play in school. YMI funded activities were therefore viewed as really important, in terms of offering varied music opportunities to young local people.

The parent of a participant we spoke to was also a music teacher at a local high school. Prior to that, she was a visiting music specialist working with primary schools, but local authority cuts and school closures resulted in her role being made redundant so she moved into classroom teaching. Primary school teachers are now expected to be qualified to teach in everything, including music.

“Until now the Western Isles has always managed to retain its specialists, because of the lack of provision and the fact that music is a big part of its culture.”

Parent

**What’s next?**

The Western Isles has had a long-standing and respected musical culture. It has produced many well-known musicians. YMI funding has allowed Wee Studio to help continue this tradition, and support sustainable music and creative industries.

With the introduction of high speed fibre optic broadband to the Outer Hebrides, Wee Studio is currently focusing on its digital creativity, including filming and streaming live and professional music videos to ensure that local musicians including YMI participants receive maximum exposure. Local musicians are also being encouraged to online freelance websites such as [peopleperhour.com](http://peopleperhour.com), to promote their music and services remotely.

“We will be encouraging our local musicians who have been successful enough to progress through the YMI programme to use new these technologies. In the near future it will be a lot easier to be a full time musician and reside in the Western Isles.”

Project lead
Appendix 3L: National Youth Pipe Band of Scotland, Programme of Excellence (Informal Fund)

About this case study
This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative (YMI) in 2015/16. YMI is a national programme which is designed to create access to high quality music making opportunities for young people up to 25 years of age, particularly those that would not normally have the chance to participate. This is part of a series of 12 case studies which demonstrate some of the approaches used by YMI funded organisations, and highlight the impacts of this work.

This case study is about the National Youth Pipe Band (NYPBoS) of Scotland’s Programme of Excellence. The NYPBoS is YMI funded and a project of the National Piping Centre. The Programme of Excellence focuses on developing new music, enhancing performance and educational outreach work. This case study was developed through discussions with the NYPB Director (project lead), a volunteer and two young people.

About the National Youth Pipe Band of Scotland
The NYPBoS is a non-competing performance pipe band for 10-25 year olds in Scotland, which was launched in 2002. Membership is Scotland-wide, with young pipers and drummers attracted from local competing pipe bands. The NYPBoS brings together Scotland’s most talented musicians at national level and provides a range of development opportunities for young musicians.

The NYPBoS consists of two bands – a senior band and development band. The development band provides the training and experience required to progress to the senior band. This opens up progression pathways for young people with a range of musical abilities. Development band members can audition annually for the senior band. Each band meets up to four times a year in advance of their final performance, and members come from all over Scotland.

The NYPBoS is a project of the National Piping Centre. It involves one regular volunteer, and occasionally parent volunteers. Around 100 NYPBoS members were engaged during 2015/16. NYPBoS is funded through the YMI Access to Music Making fund, receiving £100,000 in 2015/16. The National Piping Centre contributes an additional 25% and other small grants are sourced through various trusts, bringing the total annual project budget to £165,000.
Aims
The NYPBoS Programme of Excellence comprises a range of activities designed to achieve specific objectives. NYPBoS activities contribute to three YMI outcomes:

- **Young people engage in learning activities that develop music making and music centred skills** – Members receive music training and mentoring from industry professionals through a series of piping and drumming workshops.
- **Young people build their confidence, self-esteem and develop positive behaviours** – The NYPBoS encourages members to develop as role models for their younger peers. They mentor other young musicians, building their own confidence and self-esteem, and that of others.
- **Young people are made aware of and progress onto further learning and / or personal development opportunities** – NYPBoS members get the opportunity to learn more about traditional music in Scotland, further develop as musicians, gain qualifications and work collaboratively with other musicians.

Activities
Through the Programme of Excellence, all NYPBoS members can engage in a range of performance, learning and development, and outreach activities throughout the year. Activities and opportunities in 2015/16 included:

- an educational outreach summer camp in Inverness;
- musical development workshops;
- two concerts, in Dundee and Inverness; and
- regional school teaching visits.

Educational outreach
The NYPBoS Excellence Programme provides education outreach activities, delivered by NYPBoS staff, members and volunteers, to young pipers and drummers aged between 12 and 25. Young NYPBoS musicians travel all over Scotland to promote piping and drumming, bringing knowledge and expertise to communities across the country. They teach and collaborate with other young musicians, through summer camps and outreach visits, each of which culminates in a final performance.

In July 2015, a summer camp took place in Inverness over three days. It was attended by 88 young pipers and drummers, mostly from the Highlands. Participants worked individually and together, in small and large groups of similar abilities. They attended workshops to learn new music, improve technique, learn about instrument maintenance, develop performance skills, work on theory and mix with other young musicians from the region. On the final day, there was a performance.
**Musical development workshops**
During 2015, six musical development workshops were delivered at the National Piping Centre in Glasgow. The purpose of these workshops was to enable members to continue to create new and interesting material for their annual concerts. Senior and development band members collaborate with each other during each session to learn new music and develop concert sets. The workshops are led by mentors with expertise in traditional music, who offer advice and encouragement to young people throughout the creative process.

**NYPBoS concerts**
Annual NYPBoS concerts provide opportunities for young members to improve their practical and technical music skills, while collaborating with their peers and perform in some of the largest concert venues in Scotland. Two concerts took place during in November 2015, at the Gardyne Theatre in Dundee, and at the Eden Court Theatre in Inverness. Both concerts were very well attended. Participants of the Inverness concert included some young people who had attended the Inverness outreach camp. This was their first opportunity to be involved in a large scale live performance.

**Regional school visits**
In the summer of 2015, a team of pipers and drummers from the NYPBoS senior band visited primary schools in Edinburgh, Renfrew, Ayr, Gretna and Falkirk. During the visits, band members gave a presentation about NYPBoS and the National Piping Centre, a performance, and facilitated a ‘come and try’ session. These visits allowed senior band members to share their passion and knowledge about piping and drumming, and inspire other young people to learn an instrument.

**Schools Access project**
Designed to increase the accessibility of the NYPBoS, The Schools Access project is a new pilot initiative which will target eight primary schools annually. Music taster sessions will be offered in areas of high multiple deprivation, providing local young people in P4 – P7 with positive opportunities to try the bagpipes and drums. The NYPBoS will work with local music instructors to provide introductory music lessons to young people.

**Impact**
The Director of NYPBoS has put in place a range of monitoring and evaluation mechanisms designed to measure project success:

- Internal evaluation – progress reports are prepared quarterly for the project Board. Success is quantified through the number of band members, educational outreach engagement levels, and the number of NYPBoS members who sit SQA exams and progress to further and higher music education.
• External evaluation – project funders including Creative Scotland are encouraged to attend NYPBoS performances to see how young people have progressed. Regular reports are submitted to Creative Scotland.
• Evaluation reports – all NYPBoS members are encouraged to complete evaluation forms frequently. This allows management to ensure that they are meeting the needs of members, and gather suggestions for improvement.
• Feedback is gathered from youth band members, parents, educational outreach participants, tutors, and other members of the community.

Young people have more opportunities to take part in enjoyable and quality music making activities
NYPBoS members take part in a wide range of performance, development and mentoring activities throughout the year. They rehearse and perform at national level, and at a higher standard than they would in their local pipe bands. A project volunteer said that NYPBoS provides a dedicated space for young people to develop musically. Peer-to-peer learning is integral to the project, which helps further augment the standard of piping and drumming in Scotland.

The NYPBoS is led by a highly experienced team of musicians. The Director is a professional piper from Scotland, and a member of one of the premier pipe bands in the world. He has won four world championships, and felt that he can pass that knowledge and experience on to aspiring young people.

Young people who would not normally have the chance to participate take part in music making opportunities
The NYPBoS creates opportunities for young people and communities across Scotland to participate in music making. In many communities, particularly in rural areas, there is little or no access to high quality professional piping or drumming tuition for young people. Young people might access one short piping or drumming lesson per week or fortnightly in school.

"The NYPBoS offers opportunities to young people who might not have them elsewhere."
Project Director

Through educational outreach, the NYPBoS provides traditional music making opportunities to young people in areas of social, economic and rural deprivation. Educational outreach takes place in the Highlands and Islands, giving young people a rare opportunity to come together to develop as musicians.

The NYPBoS is free of charge, and has members from 26 of the 32 local authority areas in Scotland. The National Piping Centre Development Officer assists in providing information about grant funding, to cover transport costs where necessary.
The Project Director said that there is a diverse mix of young people in the NYPBoS. A significant number are from more deprived and rural areas of Scotland.

"It is about keeping it accessible to everyone."

Project Director

**Young people develop their music and music making skills**

NYPBoS members and outreach participants engage in activities that support them to develop their music and music making skills further. The NYPBoS also helps members develop their performance skills. Band members perform with young people from local bands across the country. Most NYPBoS members still compete with their local bands, but the band members we spoke to said that performing at national level has broadened their perspective.

"The youth band really pushes you. I am at a much better standard now, and I can't fall below that. The demand for spaces is too high."

Young person, NYPBoS

Until more recently, the number of NYPBoS drummers was relatively low, and there were no drumming tutors. The current Director has grown the drumming section, and there are now two drumming instructors. This has led to a higher standard of drumming tuition and created more demand for drumming places. NYPBoS drummers now have improved opportunities to develop their skills within the band.

“There is no other national project that brings young drummers and pipers together. It is a unique music development opportunity for young people.”

Project volunteer

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

NYPBoS members develop wider skills as a result of participating in a wide range of activities. A project volunteer talked about the softer skills that young people develop, including confidence and self-esteem, communication, performance, leadership, team working and time management skills. NYPBoS members develop teaching skills through leading educational outreach activities, which can involve engaging more difficult to reach young people.

**Example: Personal Development**

A parent gave feedback about their son, who has worked his way up the youth band to become Pipe Major of the development band. The band member received a school report which highlighted significant improvement in his confidence. His parent attributed this to the NYPBoS.
Youth band members are supported to undertake SQA qualifications, offered through a partnership involving the National Piping Centre, the College of Piping and the Army School of Piping and Drumming. The National Piping Centre also offer an HNC. Educational progression routes are available. One band member we spoke to is studying for a BMus (Traditional Music) at the Royal Conservatoire of Scotland. He said that his experience with the NYPBoS has helped him with this.

"I have more confidence in my abilities, I have always wanted to study music. I can pursue music as a career now."

Young person, NYPBoS

Young people increase their awareness of music and culture across Scotland, the UK and the world

NYPBoS gives young people the opportunity to become involved in Scottish traditional music making at a very high standard, in a safe environment. A project volunteer talked about the ‘adult culture’ of pipe bands, especially in Scotland. In contrast, the NYPBoS has a zero tolerance policy on alcohol, which reduces peer pressure and helps change perceptions of piping and drumming bands in Scotland.

Young people from different piping bands come together under the NYPBoS, which helps break down band rivalries. Many of these young people would never normally mix outside NYPBoS, therefore it encourages the development of new friendships.

“The NYPBoS drives a lot of the right behaviours and disciplines. It breaks down social barriers and silos between local bands and communities."

Project volunteer

Example: Developing cultural connections

Two band members we spoke with still play in their local pipe bands. They talked about rivalry between different bands within Scotland, and described this as a very competitive environment. However participating in the NYPBoS has broken down the barriers between competing bands.

"I've met people from areas that I knew nothing about. We've made connections and overcome rivalries. It doesn't matter who wins competitions anymore."

Young person, NYPBoS

Young people influence or lead youth music opportunities, and have their voice heard in design and delivery

NYPBoS activities are developed for and by young people. Band members are involved in all aspects of programming. Members lead educational outreach activities, develop concert sets and suggest workshop content. The NYPBoS
encourages its members to actively teach in their local communities. Some members sit on the panel which auditions potential participants.

"We are involved in what tunes to play, concert repertoire, arrangement performances, and leading rehearsals."

Young person, NYPBoS

Educational outreach gives band members the opportunity to coach and mentor other young people, and to share their knowledge and skills. NYPBoS members take ownership of outreach activities by leading workshops. They develop skills in speaking, teaching, and organising.

"It's good to give back, to pass on your knowledge to others."

Young person, NYPBoS

Organisations in the youth music sector and beyond work together to strengthen the youth music sector for the benefit of young people

The NYPBoS works with a range of partners and organisations to deliver music activities to young people. These include the National Piping Centre, local pipe bands, schools delivering piping and drumming programmes, and the Royal Scottish Pipe Band Association.

The work of the NYPBoS helps strengthen the youth piping and drumming sector in Scotland, particularly in rural areas. Young people develop as musicians through high quality tuition which enables them to progress quicker. NYPBoS members also share their skills and expertise with their own communities, helping to drive up the standard of local pipe bands around the country.

"It improves the quality of piping and drumming in Scotland."

Project Director

Success factors

Reach and reputation

NYPBoS staff and volunteers said that as a result of YMI funding, project reach is much wider than it would be otherwise. The band has a strong reputation in Scotland and beyond, promoting the history or traditional Scottish music and driving high levels of excellence in performance. Some local pipe bands fund young musicians to attend summer camps or outreach activities, because they realise that it is a valuable opportunity for young people. The youth band is recognised internationally as producing young musicians of an exceptional standard.
Example: replication the NYPBoS model

The NYPBoS was approached by piping and drumming organisations from South Africa and New Zealand that wanted to replicate its model. NYPBoS staff have given advice to these organisations to help them develop their own youth bands.

“The NYPBoS pushed the boundaries of music and arrangements. It is keeping Scotland at a very high standard.”

Project volunteer

Leadership and progression

The NYPBoS is developing young leaders of the future. Band members are role models who other young people can look up to. They are given a range of opportunities to mentor other young people, to develop their leadership and teaching skills. This provides them with valuable experience and can open up progression pathways for them in the future.

Example: developing young leaders

We spoke with a former NYPBoS drummer who was a founding member of the senior band. He became lead drummer, and then left to start his own music business, teaching in schools. He has recently returned to the NYPBoS as a part time tutor

NYPBoS members develop good music contacts from being involved in the band. Many progress to further learning opportunities, including studying at the Royal Conservatoire of Scotland. This can lead to a teaching qualification in traditional music, building on their youth band experience.

“A lot of young people aspire to teach. Some want to perform. And some want to do both.”

Project volunteer

"I have always wanted to be in a folk band. Now I want to teach as well."

Young person, NYPBoS

Breaking down barriers

The NYPBoS enables young people from local pipe bands all over Scotland to meet, learn and perform together. Many of the NYPBoS members would not have met, particularly those from rural areas, if it were not for the youth band. This has created a network of youth pipers and drummers in Scotland, bringing young musicians together at national level.
"The NYPBoS builds connections and friendships. It creates a sense of community."

Project tutor

"The social aspect and the friends you make is important for the sector."

Young person, NYPBoS

Challenges

Funding
The NYPBoS would struggle to survive without YMI funding. In more recent years, funding cuts have put pressure on project delivery. The annual nature of funding brings with it concerns of project sustainability. Project staff and volunteers felt that it was difficult to compete with other national music organisations for funding. Although the Director of NYPBoS would like to secure multiple funding sources, the project is not eligible for certain funding streams, which limits project delivery.

"We can't reach all of the parts of the country we'd like to."

Project Director

Project growth
As a result of lack of access to funding, the project has been unable to grow. The number of young people that NYPBoS can support each year is capped at 100, even though demand increases year-on-year. Extending outreach and performance activities beyond Scotland has also been difficult.

In the future NYPBoS staff and volunteers talked about the possibility of opening up more international opportunities for members, allowing them to learn about and work with others from different cultures. They would like to do more international tours, workshops and performances. However this is funding and support dependent. The Director of NYPBoS felt that there is less support at national level, for traditional music such as piping.

“The NYPBoS is a fantastic ambassador for Scotland and the national instrument.”

Project Director

What’s next?
To date NYPBoS has not taught beginner level pipers and drummers. However the new Schools Access project aims to address this gap, through offering taster sessions to young people in primary schools, in deprived areas of Glasgow. This project is in its early stages.