

ABO

ASSOCIATION OF BRITISH ORCHESTRAS



ABO YOUTH ENSEMBLES SCOTLAND SURVEY REPORT



ALBA | CHRUTHACHAIL

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Thank you Highland Council and National Youth Orchestras of Scotland for providing photographs.

PART ONE - YOUTH ENSEMBLES SURVEY

EXECUTIVE SUMMARY

For the purposes of this survey we defined a youth ensemble as a group of young musicians, ages ranging from 5 to 25, meeting regularly to play and perform together, and to progress musically, personally, emotionally and socially. In this context ensembles cover all groups with young instrumentalists, including orchestras. The first 5 questions of the survey covered all types of youth ensembles. The remaining 40 questions were specifically about youth orchestras for which we only included full symphony/chamber orchestras, and excluded jazz, string, and single instrument orchestras.

Headline facts

- 44 people answered the survey, 36 of whom manage one or more youth ensemble
- In total 155 ensembles were described, of which 27 were youth orchestras.
- A range of orchestras were described including training, primary, youth chamber, ballet, opera and advanced youth orchestra
- 1832 musicians play in 27 youth orchestras

Strengths

- The strengths of youth orchestras range from high standards of playing and tuition, of tutors, soloists, conductors, staff and volunteers to inclusion and accessibility, the selection of repertoire, and the commitment of young musicians.

Profile of youth orchestra musicians

- Children and young people aged between 5 and 18 years old play in youth orchestras; 31% of whom are aged 5 to 11 and 50% of whom are between 12 and 18 years old. 19% are 18+ years old.
- The gender balance is split is 62%: 38% female to male.
- No youth orchestras collect data about the ethnic background of their musicians
- 9 out of 10 youth orchestras do not collect information about other ensembles in which their young musicians are playing
- A variety of provision is made for young musicians who require special support to ensure that opportunities are open to all, with a parent support group offering financial assistance if required, accessible venues and partnerships with Drake Music Scotland
- In the past three years a total of 595 musicians have gone on to play in Regional Youth Orchestras (279), National Youth Orchestras of Scotland (156), Conservatoire or University Orchestra (70), Amateur Orchestra (36), National Youth Orchestra of Great Britain (31), National Children's Orchestra of Great Britain (13) and the European Union Youth Orchestra (10)
- Young people are involved in the decision making of youth orchestras through weekly fora, and the use of social media
- 50% of youth orchestras involve young musicians in composing music for performance by their youth orchestra
- When asked for their opinion of playing with youth orchestras, the most positive aspects noted by young musicians are musical, social and high quality

Artistic management - auditions, repertoire, technology, rehearsals, performances and touring

Different numbers of people responded to different questions, so we have stated these for each of the bullet points below.

- 9 out of 11 of youth orchestras operate an audition process; no youth orchestras charge audition fees
- 5 out of 13 set Grade 5 as their minimum standard entry requirement; 2 stated that they do not have a minimum standard and 1 requires Grade 8 as the minimum standard entry requirement
- 9 out of 12 youth orchestras are managed solely by employed staff; 2 are managed by a combination of employed staff and volunteers
- A wide range of repertoire is performed by youth orchestras, from Arnold, Beethoven, Bernstein, Bingham, Britten and Korngold, to James MacMillan, Mussorgsky, Part, Shostakovich and Hans Zimmer.
- The repertoire is chosen to celebrate events, for students to experience film music, perform the standard repertoire, to be challenged and be interested by the music
- 6 out of 10 actively programme repertoire by living composers
- 7 out of 10 commission new music
- Technology is not used creatively in youth orchestras
- 2 out of 14 of youth orchestras rehearse weekly throughout the year
- 5 out of 11 youth orchestras give 3 to 4 performances per year
- Performances are given in a range of venues, generally a combination of professional concert hall and school hall
- 6 out of 9 youth orchestras tour, to destinations in the UK and mainland Europe
- 4 out of 9 have international partnerships, based on touring destinations.

Funding and finance

- 3 out of 10 youth orchestras receive funding solely from their Local Authority; 2 are funded solely by parental contribution; and 2 are funded by a combination of Local Authority and parental support. Other combinations of funding sources are provided in Section 6 of this report
- 6 out of 9 youth orchestras have seen changes to their funding situation in the past two years, due to funding and council cutbacks
- 6 out of 10 provide access to bursaries.
- The range of charges for annual membership is from £30 to £240.

Evaluation

- 7 out of the 9 respondents carry out formal evaluation with musicians, parents and/or audiences. The most popular form of evaluation was questionnaires.

Partnerships

- 7 out of 14 respondents' youth orchestras have working relationships with a combination of professional orchestras, amateur orchestras, Royal Conservatoire of Scotland, specialist music schools, and professional organisations
- 9 out of 10 of respondents said they would value an umbrella body for youth orchestras providing a range of services including advocacy, promotion, performance opportunities, and help with repertoire and funding.

Challenges

- Over the next 3 to 5 years, the main challenges facing youth orchestras are financial - funding, costs of residential courses and staff costs
- Other key challenges include maintaining the standards and numbers of players, including those playing minority instruments; and the lack of instructors leading to a lack of children available to participate in orchestras.

Learning from others

- Youth orchestras were ready to learn from others and specified a range of topics from artistic and financial to touring.

ISSUES FOR FURTHER CONSIDERATION

Technology

We note the lack of technology being used creatively by youth orchestras. Many opportunities are being missed here, whether it is the use of assistive technology for young musicians who are disabled, or by using technology in the repertoire being performed, or the use of screens and film for performances. Social media is also an important and effective communications tool.

Expanding the range of ensembles

The range of ensembles identified in Section 2 is quite traditional. Could there be more inclusive ways of engaging young musicians, e.g. young musician-led groups, and creative ensembles which not only challenge young musicians' technical and performance skills but also encourage their creative and improvisation skills?

Gender balance of young musicians

We note the gender balance of youth orchestras is 62% female to 38% male. What does this mean for the profession? We also note the very low numbers of women composers featured in the repertoire list. We didn't ask about the gender of youth orchestra conductors but feel it is an area that needs addressing - where are they, who is training them?

Evaluation

We welcome the fact that 7 out of 9 respondents carry out evaluation, however 2 do not carry out any formal evaluation. We are concerned that young musicians' voices and opinions are not being asked for, or heard. The survey of young musicians included in this report is illuminating and informative.

Diversity

The professional orchestral sector is under increasing scrutiny about the diversity of its musicians. It is of concern that there is no data about the diversity of youth orchestras, and so how can change be effected without the necessary information?

INTRODUCTION

The Association of British Orchestras (ABO) is a national network of professional orchestras, national youth orchestras, youth ensembles and other music organisations. However they run in parallel and there is a lack of meaningful connection between them. In 2010, ABO was asked to take on responsibility for youth ensembles by the former National Association of Youth Orchestras in 2010. Following an initial survey of youth ensemble members, the ABO developed the following key objectives for its youth ensemble membership:

- To connect the youth ensemble membership with each other and with the professional sector, keeping them well informed and up-to-date with best practice to help build resilience and sustainability
- To champion youth ensembles, raising their profile and influence with key stakeholders and the British public, through political engagement, the media, social media and stakeholder bulletins. The ABO will track and influence the development of cultural policy and advocate the value of support for youth ensembles through local music education bodies and private investment.
- To develop the skills and knowledge of those who work for or volunteer their time to support their local youth ensemble.

In many cases youth ensembles offer an out of school network for young musicians, providing them with focus, a sense of direction, ensemble performance experience, a social context, and in particular providing continuity between the primary and secondary phases.

Youth ensembles differ in the way they are managed and funded; they also differ in terms of instruments played, the age and diversity of the musicians, and the diversity of musical genre. Some youth ensembles rehearse weekly, some are run as residential courses during holidays and half-terms, and others are annual projects culminating in performances toured to two or more venues.



‘Youth Ensembles Survey Project’

The Instrumental Music Report (Scotland, June 2013) provides comprehensive data about instrumental provision, but it does not include information about youth ensembles and youth orchestras, or the needs of young people playing in these ensembles.

The ABO has recognised that it cannot support this active youth ensemble sector without fully knowing and understanding the nature of the sector; and how it is currently supported in terms of human and financial resources. In 2013 the ABO carried out a survey of youth ensembles and youth orchestras in England, funded by Youth Music, with an aim to widen the survey to cover the four nations of the UK.

In 2014 the ABO secured funding from the Youth Music Initiative - Strengthening Youth Music route through Creative Scotland to carry out a survey of youth ensembles in Scotland.

Aims of the survey

To identify the needs, strengths and challenges of Youth Ensembles in Scotland

To seek the views of young musicians, to identify their motivation for participating in youth ensembles, to explore the barriers to participation and to determine the wider impact of their participation.

Partners

The survey was run online during the summer of 2014 and was circulated to all ABO professional and youth orchestra members. The ABO is grateful to HITS for their help in promoting the survey.

The ABO is also very grateful to the steering group overseeing the project:

Carol Main, Live Music Now Scotland, and ABO Board member

Raymond Black, Interim Programme Manager - Youth Music Initiative, Creative Scotland

Norman Bolton, Music Development Officer, The Highland Council

Liz Conacher, Youth Music Officer, Creative Scotland

Kirsteen Davidson-Kelly, SCO Connect Director (maternity cover), Scottish Chamber Orchestra

Lucy Forde, SCO Connect Director, Scottish Chamber Orchestra

Joan Gibson, CEO, National Youth Orchestras of Scotland

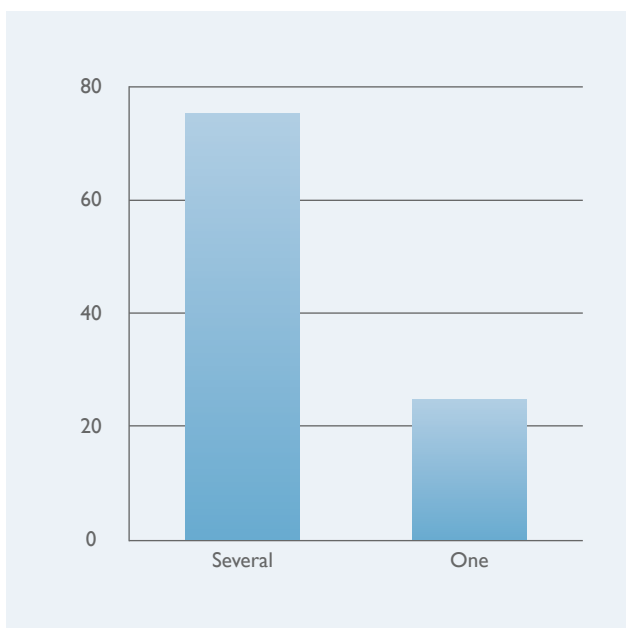
Pete Sparkes, Artistic Director, Drake Music Scotland

Thursa Sanderson, Chief Executive, Drake Music Scotland

I. THE SURVEY RESULTS

44 people responded to the survey. 82% of respondents were involved in managing youth ensembles; 18% were not. Of those who manage youth ensembles 12 people did not complete the rest of the survey. The statistics provided in Sections 2 and 3 are based on the responses by 24 people.

18 people manage several ensembles, 6 manage one ensemble, expressed in percentages in the chart below

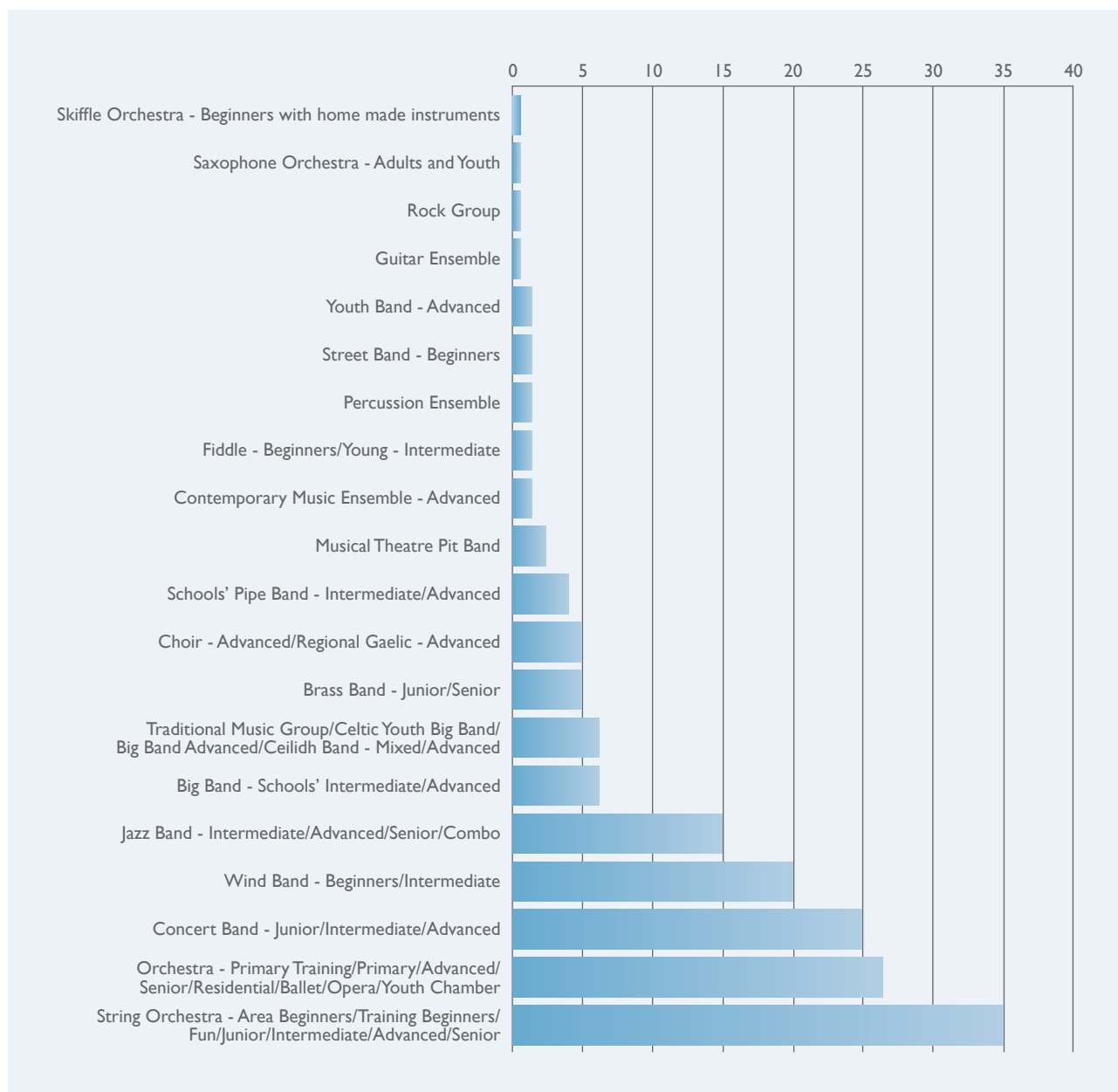


2. THE ENSEMBLES

Respondents were asked to list the ensembles managed by number and genre, for example 1 youth orchestra, 10 brass bands, 3 recorder groups etc.

The respondents described 155 ensembles. The range of ensembles was diverse and ranged from Senior Youth Orchestra, Junior Concert Band and Percussion Ensemble to Jazz orchestra, ceilidh band and traditional celtic youth big band as shown in the table below.

Out of the 24 respondents to this question, 58% of them manage at least one youth orchestra.





3. RECRUITMENT

We asked how young people are recruited to youth ensemble(s) and gave them the option to tick boxes for the following: private teacher referral; Local Authority Instrumental Service Instructor referral; responding to paper-based application; or Web-based application.

- Out of the 24 responses to this question, 8% recruited young people through all these means
- A further 25% recruited young people to their youth ensembles through the above means without using a web-based application process
- 13% recruited young people to their youth ensembles through private teacher referral, Local Authority Instrumental Service Instructor referral and web-based applications but didn't use a paper-based application
- 8% recruited through Local Authority Instrumental Service Instructor referral and paper-based applications only
- 8% recruited solely using a paper-based application process
- 4% recruited using Local Authority Instrumental Service Instructor referral, web- and paper-based applications.

Other methods of recruiting young people provided were:

- Leaflets with the website address
- Social media
- Non-formal education groups and organisations
- Community centres, youth groups, word of mouth, social media, posters & flyers in music shops/around town
- Related traditional music websites
- Advertising in schools
- Allocation by the Head of Department
- Via University

4. YOUTH ORCHESTRAS

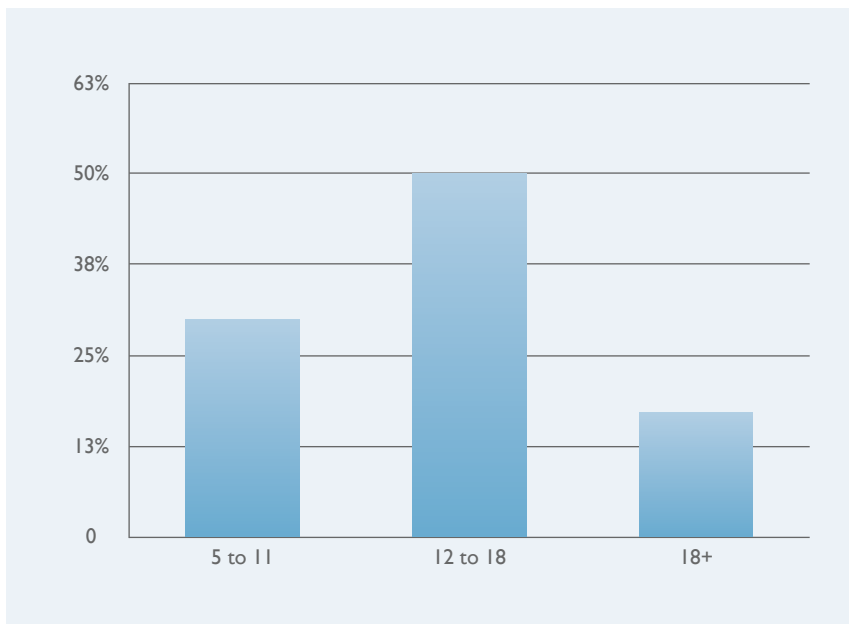
From this section onwards, we focus on youth orchestras which are full chamber/symphony, opera and ballet orchestras, and we have not included jazz, string, and single instrument orchestras. We asked if the ensembles included at least one youth orchestra. 14 people manage at least one youth orchestra. The statistics provided in this section onwards are therefore based on these 14 responses.

1832 musicians play in 27 youth orchestras.

4.1 Age ranges of youth orchestra members

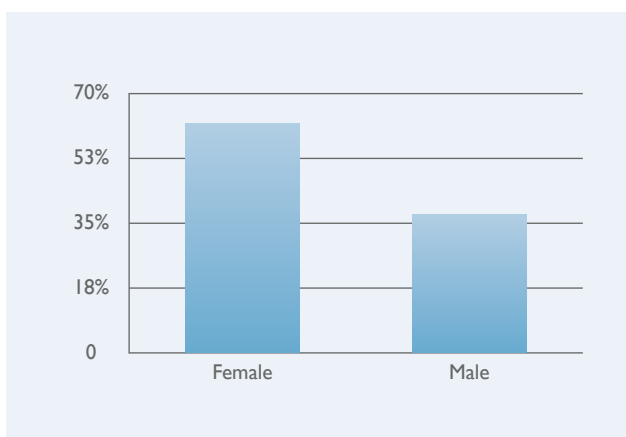
14 responses were given to this question. The age ranges were spread into three main groupings: 5 to 11 years old, 12 – 18 years old and 18+ years old, as shown on the following chart:

Other age ranges specified were: no lower age limitations; and 12 - 18+ (oldest varies).



4.2 Gender

9 responses were given to this question, and the answers were given in numbers and percentages, so the total has been calculated as a percentage. 1 respondent stated that the numbers were different each year and 1 respondent did not know the gender breakdown. The result is 62% female and 38% male.



4.3 Ethnicity

Out of the 14 responses to this question, no respondents collect and hold information about the ethnic background of their orchestral musicians.

4.4 Participation in other musical genres

Out of the 10 responses to this question, 9 respondents do not gather information about other music genres their students participate in. 1 stated that upon application they ask students to give details of participation in music ensembles.

4.5 Provision for different groups of young people

We asked respondents what provision they made for groups of young people, as follows. 10 responses were given to the questions in section 4.5. One respondent stated that for all these groups, opportunities were open to all, with a parent support group offering financial assistance if required. Other responses to these questions are provided under each section heading below.

4.5.1 Are 'looked after'

- 1 respondent stated that they are fully inclusive
- 1 was making positive moves to incorporate 'looked after' young people into the instrumental service
- 2 gave the answer n/a
- 1 stated that they did not normally have access to information about young people who are 'looked after'.

4.5.2 Are young carers or young parents

- 1 respondent stated that agreements could be made with Heads of Departments regarding special arrangements such as missing certain rehearsals (in the evening for example), but generally everyone was considered on a case by case basis
- 1 stated that they did not normally have access to information about young people who are young carers or young parents, unless they chose to disclose this and then the pastoral team would be notified
- 2 stated that there were no specific arrangements in place
- 1 answered n/a.

4.5.3 Reside in areas where youth music opportunities are limited

- 3 respondents provided transport so that pupils don't miss out on rehearsals, and travel bursaries are available
- 2 provided accommodation for residential courses
- 1 stated that auditions are held in various centres across Scotland and advertised at as many locations as possible, including Orkney and Shetland
- 2 answered n/a.

4.5.4 Reside in areas of social and economic deprivation ranking high in the SIMD index

- 1 respondent stated that financial assistance was available in the form of bursaries to cover fees, so no student is turned away due to financial difficulty
- 1 stated that they were fully inclusive and that an exemption from charges was available on application if appropriate
- 1 provided free tuition and free participation in ensembles, for those registered for free school meals
- 1 provided free tuition so that pupils don't miss out on rehearsals
- 1 stated that information about their ensembles is sent to all schools, regardless of the area
- 2 answered n/a.

4.5.5 Are from black or minority ethnic communities

- I respondent stated that because students apply from all areas of Scotland, every ethnic community has the same opportunity to apply
- I stated that they were fully inclusive
- I stated that there were no specific arrangements in place
- I stated that they don't actively seek out members of these communities, but they are welcome
- 2 answered n/a.

4.5.6 Are at risk of offending or who have previously offended

- I respondent stated that everyone is given the same opportunity to apply who is at the correct standard, regardless of their background or situation
- I stated that they offered free tuition and participation in ensembles
- I stated that there were no specific arrangements in place
- 2 answered n/a.

4.5.7 Have Specific Learning Difficulties (Dyslexia, Dyspraxia, Dyscalculia)

- 2 provided print outs of larger music, for Albino students, for pupils with Dyslexia
- I had various techniques to help students read the music
- I provided extra lighting, extra time with music, and verbally ensure that schedules and instructions are understood
- I had a partnership with Drake Music Scotland and provide staff training
- I stated that they were fully inclusive
- I had a student counsellor who works with students with learning difficulties on learning agreements which were available to staff
- I had a special recruitment process

4.5.8 Have a physical disability

- I provided print outs of larger music for Albino students
- I had a venue that was fully equipped for people with physical disabilities and many students with physical disabilities
- I ensured that all residential and concert venues are fully equipped for any physical disabilities
- I picked performance/rehearsal areas to accommodate students with physical disabilities
- I had a partnership with Drake Music Scotland and provides staff training.

4.5.9 Have Additional Support Needs (as defined in The Education (Additional Support for Learning) (Scotland) Act 2009)

- I always has a medical professional on the pastoral team for any ongoing medical issues or anything that occurs on courses, they also employ an experienced pastoral team to look after the welfare and well being of their students while on a course, these staff can provide additional support if it is required
- I ensured the appropriate dissemination of information/staff awareness of needs/plans
- I stated that their student counsellor would ensure that any additional support is implemented
- I ensured that support was in place in terms of travel, financial assistance, special recruitment processes, and venues selected for those with physical disabilities and additional support needs
- I answered n/a.

4.5.10 Specific actions taken to encourage participation by these groups

- Out of the 10 responses to this question:
- 5 respondents actively encourage participation through a variety of actions:
 - public performances, residential courses and auditions
 - school demonstrations, open days and the website
 - clear fee exemption literature
- 3 respondents operate a full inclusion policy
 - they support all young people through their school and where possible arrangements are put in place to assist with transport and funding
 - they try to encourage any young person to apply regardless of their circumstances

4.5.11 Additional support required to make this provision and to encourage participation by these groups

Out of the 10 responses to this question:

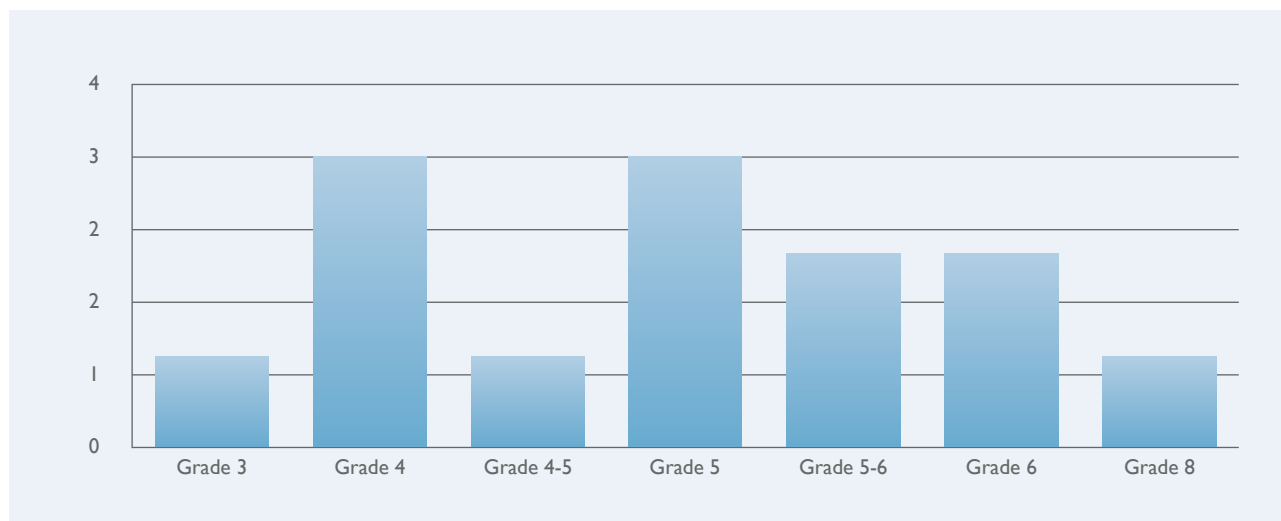
- 2 respondents answered yes
 - I required extra staff
 - I stated that additional funding would enable these opportunities to be made available at little or no costs, because at present, all music activities have to self fund with the parent support group, and a local Trust is the only financial help available to parents.
- 6 stated that no additional support was required

4.6 Auditions

Of the 11 responses to this question, 82% operate an audition process; 18% do not.

4.7. Minimum entry requirement for youth orchestras

Of the 11 responses to this question, 9 responses specified graded entry requirements, including different grades required for a primary or junior orchestra than a senior or symphony orchestra. 1 respondent stated that there was a minimum entry requirement for each level of ensemble, so that there is a progressive nature to many of the orchestras. The graph below provides the number of youth orchestras that require graded entry. The total is higher than the number of responses because some gave answers for more than one youth orchestra, for example a senior youth orchestra and a youth chamber orchestra.

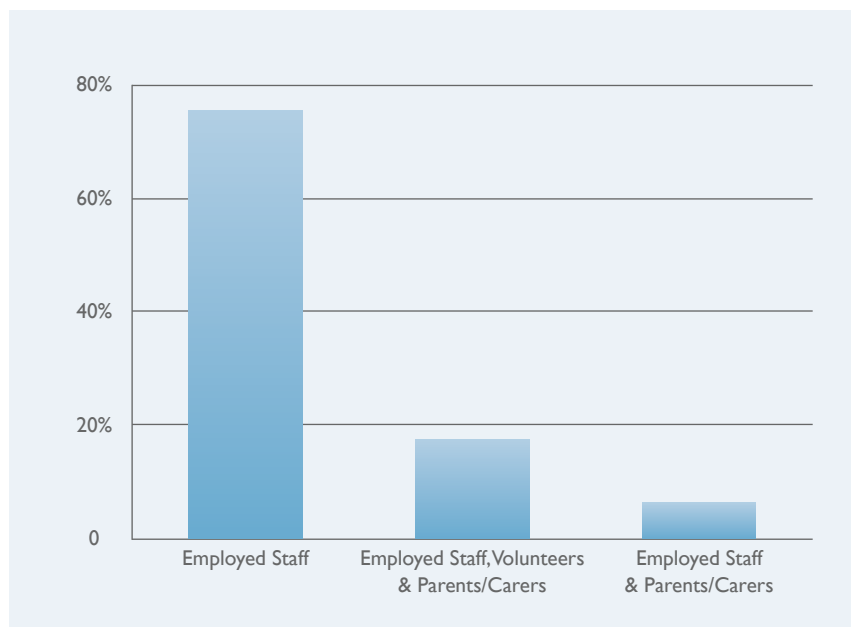


Comments included:

- If they are unsuccessful in audition, they offer them other opportunities, such as an ensembles training programme.

5. MANAGEMENT OF YOUTH ORCHESTRAS

Of the 12 responses to this question, the majority of youth orchestras are managed by employed staff only - 75%. 17% are managed by a combination of employed staff and volunteers. All the combinations are shown below.



6. FUNDING SOURCES

We provided the following examples of funding sources:

- Local Authority
- Creative Scotland
- Trusts and Foundations e.g. a charity
- Private patrons
- Corporate sponsors e.g. a bank or local business
- Parental contribution

Of the 10 responses to this question:

- 3 youth orchestras receive funding from a Local Authority only - 30%
- 2 youth orchestras are funded by parental contribution only - 20%
- 2 youth orchestras are funded by a combination of the Local Authority and parental contribution - 20%
- 1 youth orchestra received funding from all the funding sources provided - 10%
- 1 youth orchestra was funded by private patrons only - 10%
- 1 youth orchestra was funded by a combination of Local Authority, Trusts and Foundations and parental contribution - 10%.

6.1 Changes to the funding situation in the past two years

Of the 9 responses to this question, 67% had seen changes to their funding situation and 3 gave details of the changes:

- Due to cuts in funding, charges have been applied from August 2014
- Council withdrew all funding for Ensembles/Orchestras
- Council cutbacks mean parents having to pay for bus transport to the rehearsals. Also cutbacks in teachers means there has not been a Junior String orchestra due to lack of string teachers and there is now no cello teacher so once the children playing those in the orchestra leave there will be no cellos in the orchestra.

6.2 Costs for members of youth orchestras

We asked which of the following costs applied to members of youth orchestras. 10 responses were given to this question and the chart below shows the percentage of respondents who charge for each item:



Annual membership fees

From 7 respondents who specified the cost, annual membership ranged from £30 to £240. 5 of the annual membership fees were under £100. One respondent stated that the cost differed for each ensemble

Residential courses

From 9 respondents who specified the cost, the average charge for residential courses was £174. Two respondents said that the cost of the residential course was included in the annual membership fee.

Tours

Two respondents gave the costs of tours as £600 and £1000 respectively. One respondent said that the cost of the tour was included in the annual membership fee.

Non-residential courses

Only one respondent charged for non-residential courses

Other

One respondent charged £10 per child for transport

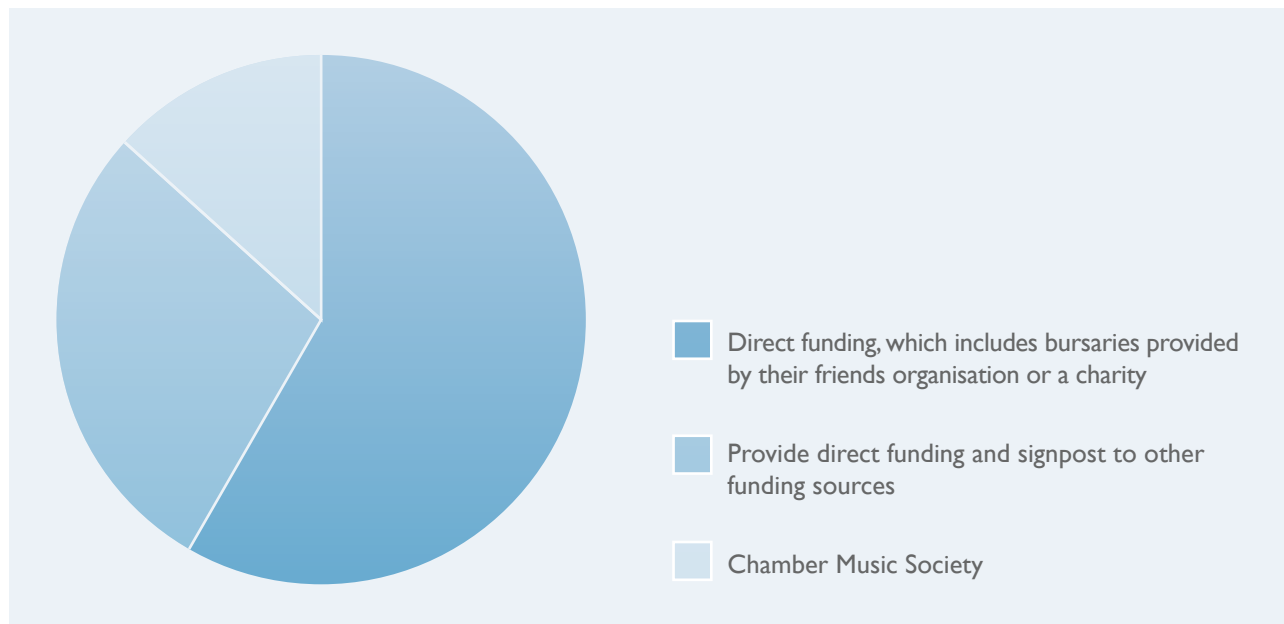
No one charged for audition fees

The costs of instruments were not mentioned by the respondents.

6.3 Access to bursaries

Of the 10 responses to this question, 7 provide access to bursaries.

Of the 7 that answered yes, the breakdown is as follows:



7. REPERTOIRE

We asked for some examples of repertoire recently performed by the youth orchestras and reasons why this repertoire was chosen.

A variety of reasons were given for selecting the repertoire:

- Suitably challenging for the Symphony Orchestra to tackle and gives enough interest to all players
- To allow piano and saxophone players to experience orchestral playing
- This year the Orchestra's repertoire was chosen with the theme of the Commonwealth
- To challenge the players and produce an enjoyable performance
- For a large and very talented wind and brass department, chosen to involve more students
- Standard orchestral repertoire
- A joint concert with the Choral Society
- For pupils to experience film music
- For performance at a Holocaust Memorial event

Arnold	'Tam O'Shanter'
J S Bach	Tocata & Fugue in D Minor
Bach arr Elgar	Fantasia and Fugue in c minor BWV 537
Badelt/Zimmer	'Pirates of the Caribbean'
Beamish	Trumpet Concerto
Beethoven	'Egmont' Overture, 'Piano Concerto No.5'
Berlioz	'Symphonie Fantastique'
Leonard Bernstein	'Symphonic Dances' from 'West Side Story', 'West Side Story Selection' arranged by Jack Mason
Judith Bingham	'Celticity'
Bizet	Suite from 'Carmen', 'L'Arlesienne' Suite (excerpts)
Borodin	Symphony No. 3, 'In the Steppes of Central Asia'

Britten	'The Courtly Dances' from 'Gloriana', 'Young Persons Guide to the Orchestra'
Brahms	Symphony no 1 (movements 1 & 4)
Bruch	'Romanza for Viola and Orchestra', 'Scottish Fantasy', Violin Concerto No. 1
Butterworth	'The Banks of Green Willow'
Chabrier	'Espana'
Stephen Deazley	'Perch'
Dukas	'The Sorcerer's Apprentice'
Dvorak	Symphony No. 9 'New World', Symphony No. 6, extracts from 'Carmen' suites nos 1 & 2, 'Slavonic Dances op 45' nos 2 & 4. 'Carnival Overture', 'Noon Witch'
Elgar	Crown of India Suite', 'Wand of Youth Suite no.1', 'Enigma Variations', Cello Concerto in E minor
Franck	Symphony in D minor, 'Symphonic Variations'
Glazunov	Violin Concerto, 'Symphony No. 5' 'The Heroic'
Grieg	'Peer Gynt' Suite no 1 (movements 1,2, 4)
Humperdinck	'Hansel and Gretel' prelude
Karl Jenkins	'Palladio'
Kodaly	'Hary Janos' Intermezzo
Korngold	'The Sea Hawk'
Frank Loesser	'Guys and Dolls' arranged by Calvin Custer
Longworth	'Ludi-Partita for Orchestra' (an alumnus commission)
Lutoslawski	'Little Suite'
James MacMillan	'Fanfare on One Note', 'Epeclisis' Trumpet Concerto,
McLeod	'Fling!' for double orchestra (commission with BBCSSO)
Mendelssohn	'Hebrides' Overture
Ennio Morricone	'Cinema Paradiso'
Mozart	Overture to 'The Magic Flute'
Mussorgsky	'A Night on the Bare Mountain'
Offenbach	Overture to 'Orpheus in the Underworld'
Pachelbel	'Canon'
Arvo Part	'Cantus in Memoriam Benjamin Britten'
Prokofiev	Suite from 'Lieutenant Kije'
Psathas	'Seikilos'
Purcell arr Britten	'Chaconne'
Rachmaninov	Piano Concerto no. 2, Symphony No. 2
Respighi	'Pines of Rome'
Rimsky-Korsakov	'Capriccio Espagnole' op. 34, 'Scheherazade', 'Russian Easter Overture'
Rutter	'Magnificat'
Saint-Saens	'Danse Macabre', Symphony No. 3 (Organ)
Schumann	Symphony no 4
Stephen Schwartz	Highlights from 'Wicked' arranged by Ted Ricketts
Shostakovich	Jazz Suite, 'The Gadfly' Suite, 'Festive Overture', Symphony No. 10
Johann Strauss	'Radetzky March'
Richard Strauss	'Death and Transfiguration', 'An Alpine Symphony', 'Oboe Concerto'
Stravinsky	'The Rite of Spring'
Tchaikovsky	Symphony No.4, Piano Concerto No 1 in B flat minor, 'Nutcracker' Suite (excerpts), 'Sleeping Beauty' Waltz, 'Romeo and Juliet' Overture, Violin Concerto
Tormis	Overture No. 2
Vaughan Williams	Overture to 'The Wasps', 'Fantasia on Greensleeves'
Vivaldi	Double Cello Concerto in G minor
Wagner	Prelude to the Meistersingers', 'Rienzi Overture'
Walton	'Crown Imperial', 'Johannesburg Festival Overture', Viola Concerto
Weber	'Der Freischutz' Overture
John Williams	'Schindlers List'

7.1 Repertoire by living composers

60% of the 10 respondents actively programme repertoire by living composers.

7.2 New music commissions

70% of the respondents commission new music

8. REHEARSALS AND PERFORMANCES

14 people replied to this question.

- 2 youth orchestras rehearse weekly in term time
- 1 rehearses weekly throughout the year
- 1 holds courses during the main school holidays

Other combinations of rehearsals/courses were provided:

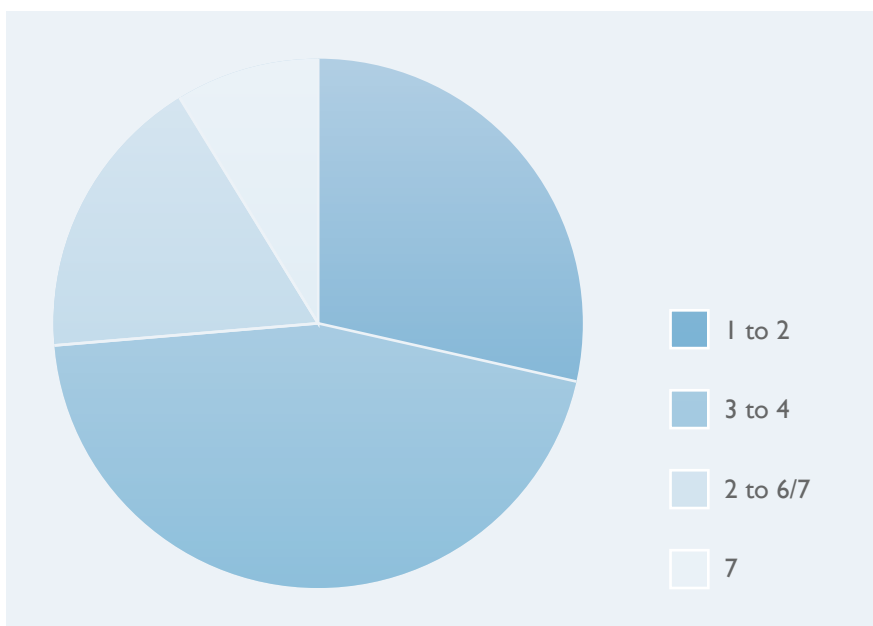
- Intensive 2 - 3 week periods based around the performance date
- Weekly for 4 rehearsals before two joint concerts winter and spring
- Weekends scheduled throughout the year

Residentials:

- Annual 4 day residential
- One 4 night residential (October) and 2 non-residential weekends (February and August)
- 5 day residential course
- Residential weekend plus extra rehearsals

8.1 Number of performances per year

10 responses were received, describing 11 performances per year, which are shown in groups on the chart below



8.2 Venues for performances

10 responses were received. We asked them in what type of venue their youth orchestra usually performs, and suggested professional concert hall, arts centre, theatre, sports hall, school hall, church or other.

3 youth orchestras regularly performed in a combination of professional concert hall and school hall. The other respondents gave a variety of combinations of all the above and the only other type of venue was an events arena.

9. TOURING

6 of the 9 respondents tour their youth orchestras, to destinations within the UK and mainland Europe.

A number is given in brackets where countries are mentioned more than once, and if a city is specified this is given with the country

- UK (3) - Aberdeen, Ayr, Cardiff, Dundee, Edinburgh, Gateshead, Glasgow, Leeds, London, Orkney, Perth, Worcester
- Austria - Salzburg
- Belgium - Brussels
- Czech Republic - Prague
- Estonia
- France (2) – Bressuire
- Germany (4) - Rhineland
- Hungary
- Ireland
- Italy - Florence, Lucca, Sienna
- The Netherlands (2)
- Poland (2)
- Spain

9.1 International partnerships

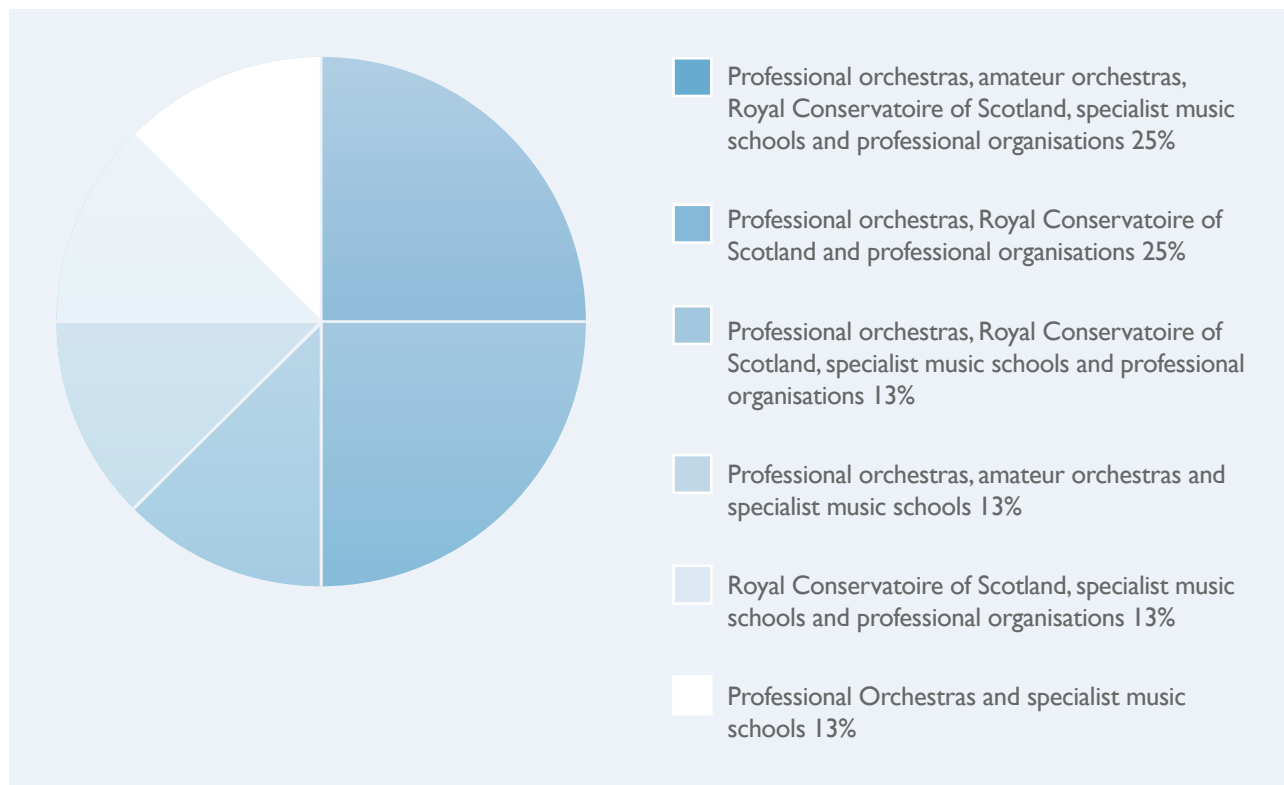
3 out of 8 respondents had international partnerships of which 2 were with those where the orchestra has toured and one was with a music school.



10. WORKING RELATIONSHIPS

We provided options for working relationships with professional orchestras, amateur orchestras, Royal Conservatoire of Scotland, specialist music schools, and professional organisations such as HITS, Scottish Association of Music Education, Drake Music Scotland, Fèis Rois, Youth Arts Hub, Youth Music Forums, Live Music Now Scotland, Music for Youth, ABO, ABRSM, Trinity College London.

8 responses were received

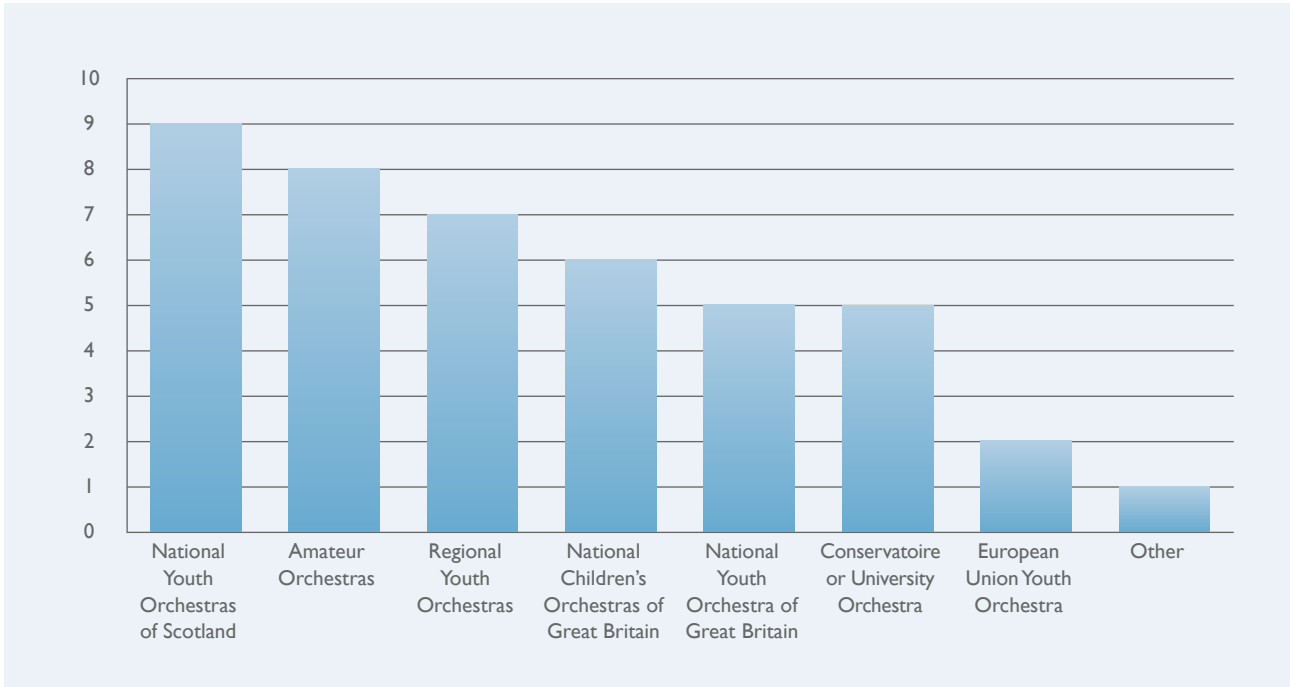


Other organisations include:

- Drake Music Scotland
- Youth Music Forum
- All the NYOS orchestras
- NYOGB
- West of Scotland Schools Orchestra Trust

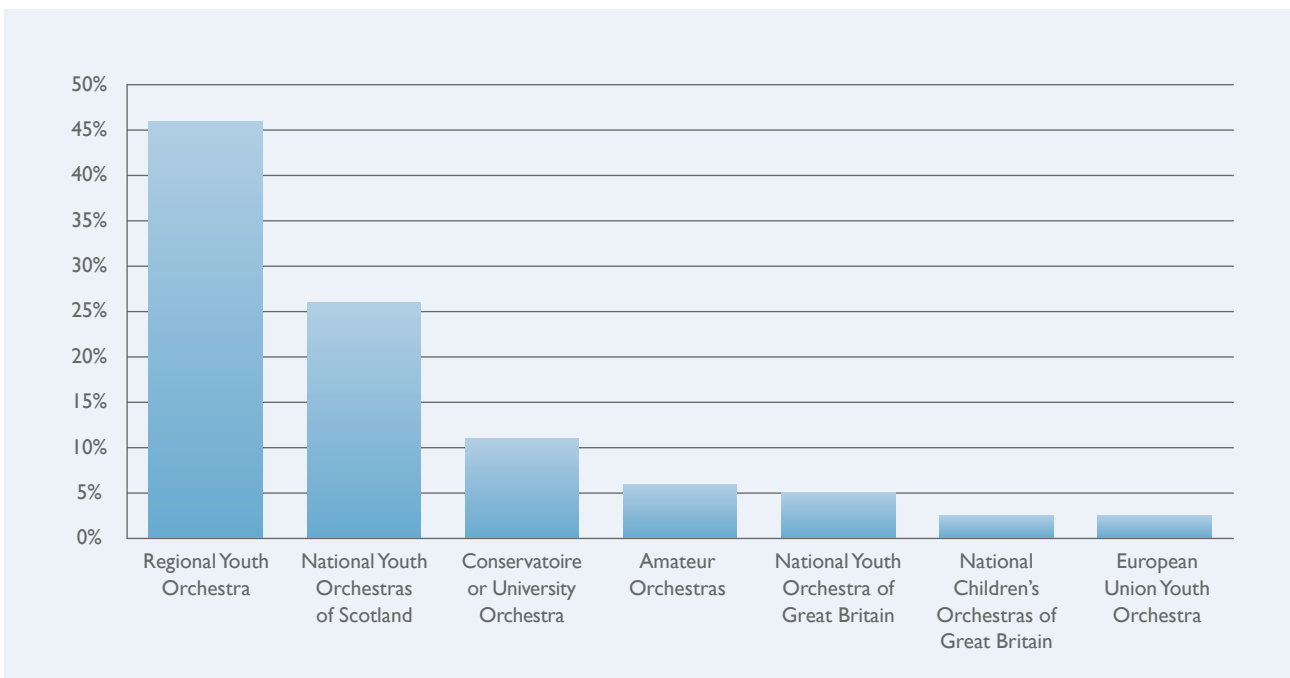
II. WHERE NEXT?

The chart below shows the number of respondents who indicated that their musicians went on to play with other national, regional, European, conservatoire or university, amateur or other orchestras



Several respondents' musicians go on to play in more than one of these ensembles.

In the past three years a total of 595 musicians have gone on to play in the following ensembles, shown in the chart as percentages:



No other ensembles were mentioned



12. YOUNG MUSICIANS' INVOLVEMENT

12.1 Involvement in decision-making

8 responses were given to this question. 1 respondent stated that young musicians were not involved at all. Two respondents gave the numbers of young musicians who were involved in decision making - 15-20; and 'all of them'. Information was given about the following ways that students are involved:

- Use of social media
- Organising hoodies for the orchestra
- Students have a weekly forum for them to air their views

12.2 Young musicians as composers

Of the 8 responses to this question, 4 youth orchestras involve young musicians in composing music for performance by their youth orchestra. The ways in which they are involved are:

- Through a composing competition
- Commissioning alumni who have gone on to study composition
- Composing and arranging
- A contemporary music festival each year includes student compositions

12.3 Young musicians and creative workshop practice

Of the 8 responses to this question, 2 respondents involve their young musicians in creative workshop practice, 3 do not. Other respondents misunderstood the question and gave the following examples of young musicians' involvement in performances

- They are sometimes involved in presenting concerts, contributing to programmes etc
- A former youth orchestra member performed as a soloist in the last session
- The youth orchestra has a conducting course and they often lead rehearsals for certain orchestras
- There is a mentoring scheme whereby older pupils help out with the younger ensembles

13. TECHNOLOGY

We asked how respondents used technology creatively in their youth orchestras and only one response was given to this question, which identified the use of social media in the youth orchestra.

14. EXPANDING THE RANGE OF ENSEMBLES

We asked if there were any plans to add to the range of ensembles provided in future. Of the 8 responses, 4 were not planning to do so. Of the 4 who said yes:

- I mentioned percussion and guitar ensembles that had met and rehearsed in the past, which could be repeated in future if there was demand
- I has just added a pipe band to the range on offer
- I is planning to offer training ensembles on all instruments, not just for strong players
- I is always open to expanding the range, if they can.

15. EVALUATION

Of the 9 responses, 7 respondents carry out formal evaluation with musicians, parents and/or audiences; 2 do not. Evaluation methods included:

- Questionnaires
- Postcard audience feedback distributed at concerts
- Parents encouraged to submit feedback
- Verbal feedback

16. MAIN CHALLENGES FACING YOUTH ORCHESTRAS IN THE NEXT 3 – 5 YEARS

Of the 10 responses to this question, the most frequent answer was funding or financial challenges. Specific comments were:

Financial environment

- Restraints made on local authorities
- Budget restraints
- Costs of residential courses
- Staff costs
- Maintaining funding

Students

- Maintaining standards of players
- Maintaining numbers of students
- Rare instrument players
- Pressure of limited time
- Conflict of interest with other subjects

Teachers

- A lack of instructors leading to a lack of children available to take part in the orchestras



17. AN UMBRELLA BODY FOR YOUTH ORCHESTRAS

Of the 10 responses 9 said they would value an umbrella body. We asked what they would want this body to do and the responses have been categorised as follows:

Advocacy

- For ring-fenced funding (to government, local authorities, arts council)
- To persuade councils to use Arts Council (Creative Scotland) funding for one-to-one tuition not only class-led projects

Promotion

- Raising the profile of music within the Curriculum

Performance opportunities

- Creating performance opportunities for youth orchestras where funding is not currently available
- Reinstatement of Festival of British Youth Orchestras with the possibility of shared stages

Repertoire

- Advice on repertoire
- Sharing music

Funding

- Sharing ideas for accessing funding
- Overseeing funding and help with costs
- Help with coordination and communication
- Creating twinning opportunities between areas/towns
- Help with instructors
- Opportunities to meet with other youth orchestra conductors
- News
- Good practice examples

18. STRENGTHS

Respondents were asked to list the three main strengths of their orchestra/ensemble. The responses have been brought together under headings listed below.

Access

- Education facility is central and easily accessible from all parts of the city
- For children of all backgrounds, brought together to learn, experience and mix socially in a safe environment and flourish as musicians
- Allows kids from all schools to meet and make friends
- Inclusion
- Increased numbers
- Playing at a common level with pupils from different schools

Artistic

- The selection of repertoire
- The final performance

Commitment

- Commitment of students
- Dedication of the young musicians

Community

- Team work and social interaction
- Performance opportunities outside a school setting giving back to the community

Standards and quality

- High standards of playing and tuition
- High quality and calibre of tutors, soloists, conductors, staff and volunteers
- Talent of the young musicians
- The contribution from professional musicians mixed with music instructors bringing together many skills and ideas
- Providing high level performance opportunities for young musicians
- Quality of the orchestra
- Support of instrumental tutors, schools and parents

Additional strengths were:

- Diversity
- Enthusiasm
- Longevity
- Centrally administrated by the music co-ordinator within the local authority
- Children are encouraged to grow as musicians

19. LEARNING FROM OTHERS

We also asked about the three areas they would most like to learn about from others. These have been categorised as follows:

Artistic

- CPD opportunities for conductors and tutors / specialist conducting skills training
- Commissioning
- Repertoire and repertoire library
- Orchestra leader and section leader process

Finance and funding

- Funding
- Fundraising
- Grants available
- Funding success
- Venue costs

Partnerships

- Joint partnership showcasing

Touring

- Touring orchestras
- Touring opportunities

Additional areas were:

- Use of IT
- Good practice in ASN inclusion



PART TWO - SURVEY OF YOUNG MUSICIANS

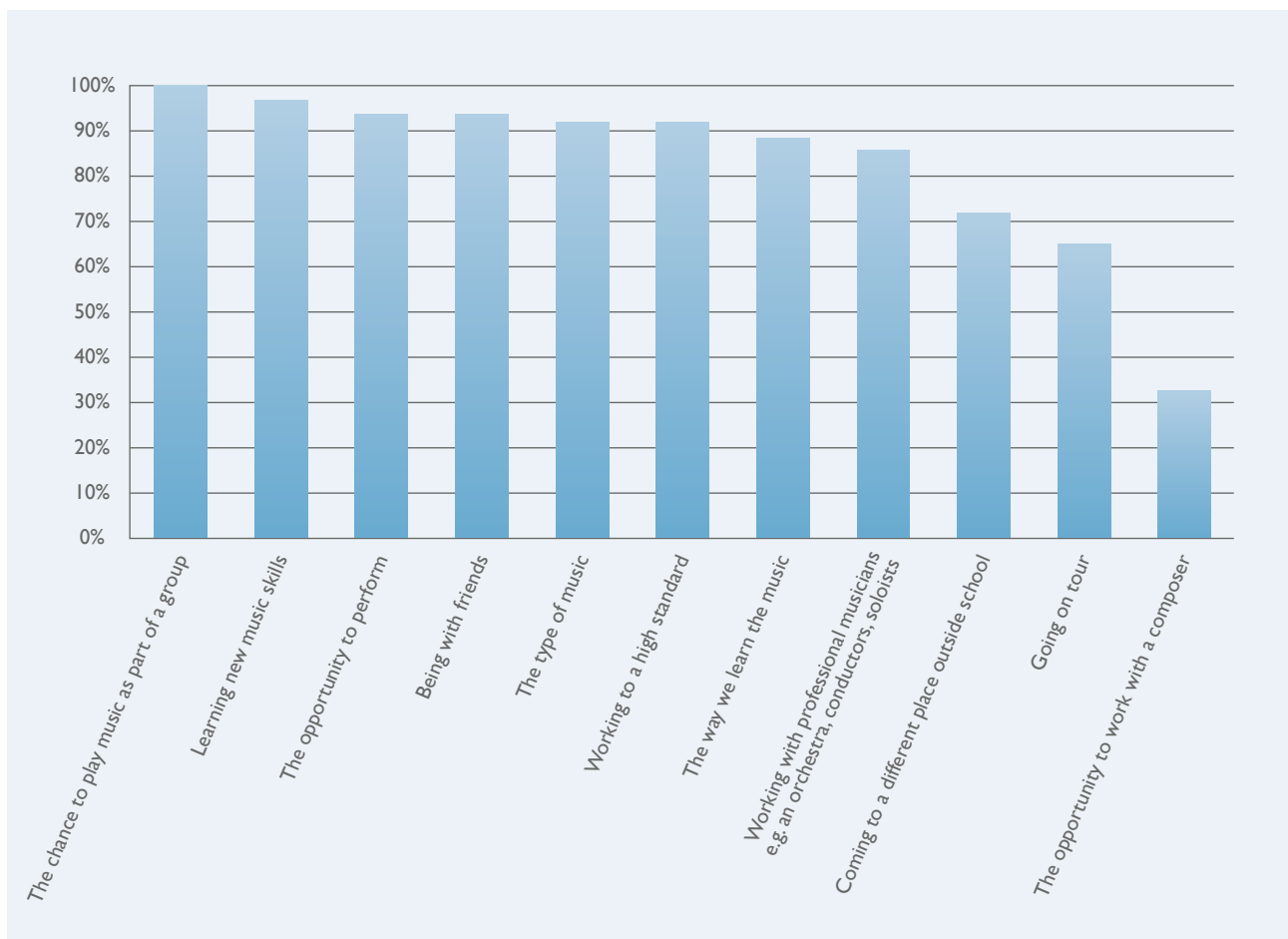
A questionnaire was distributed amongst young musicians from the Highlands Council region and National Youth Orchestras of Scotland. 49 young musicians from both organisations responded to the survey and their answer have been combined.

Their answers are expressed as charts. Grouped by combinations of positive answers - 'definitely yes' and 'probably yes' or 'strongly agree' and 'agree' and combinations of negative answers - 'don't know', 'probably no', and 'definitely no' or 'mixed', 'disagree', 'strongly disagree'.

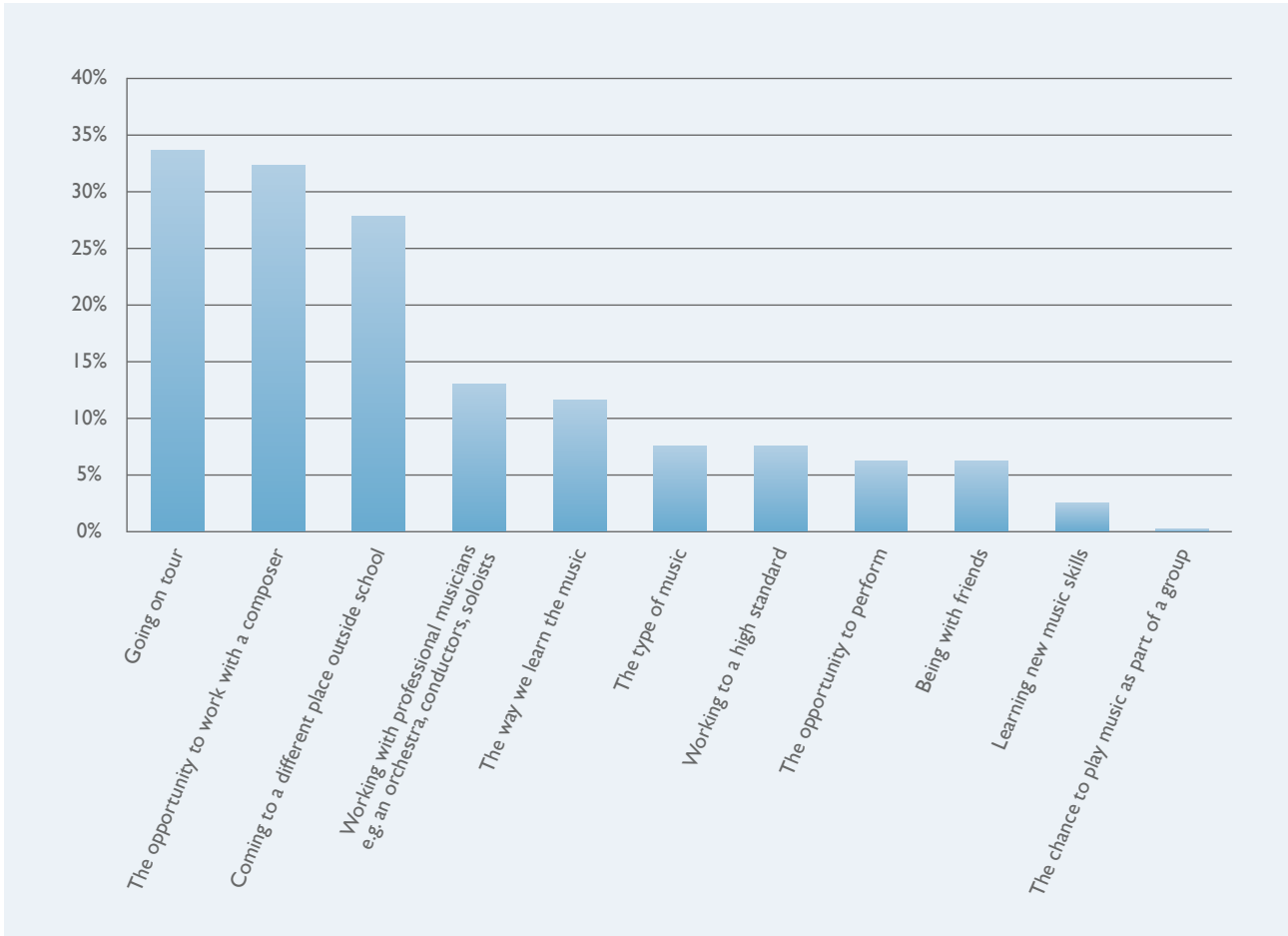
I. ASPECTS OF THE YOUTH ORCHESTRA THEY ENJOY

We asked them to tick boxes answering 'definitely yes', 'probably yes', 'don't know', 'probably no', or 'definitely no'. The results on the chart below are the combination of 'definitely yes', and 'probably yes', combined to give a percentage of all responses to each statement.

The most positive aspects are musical, social and high quality.

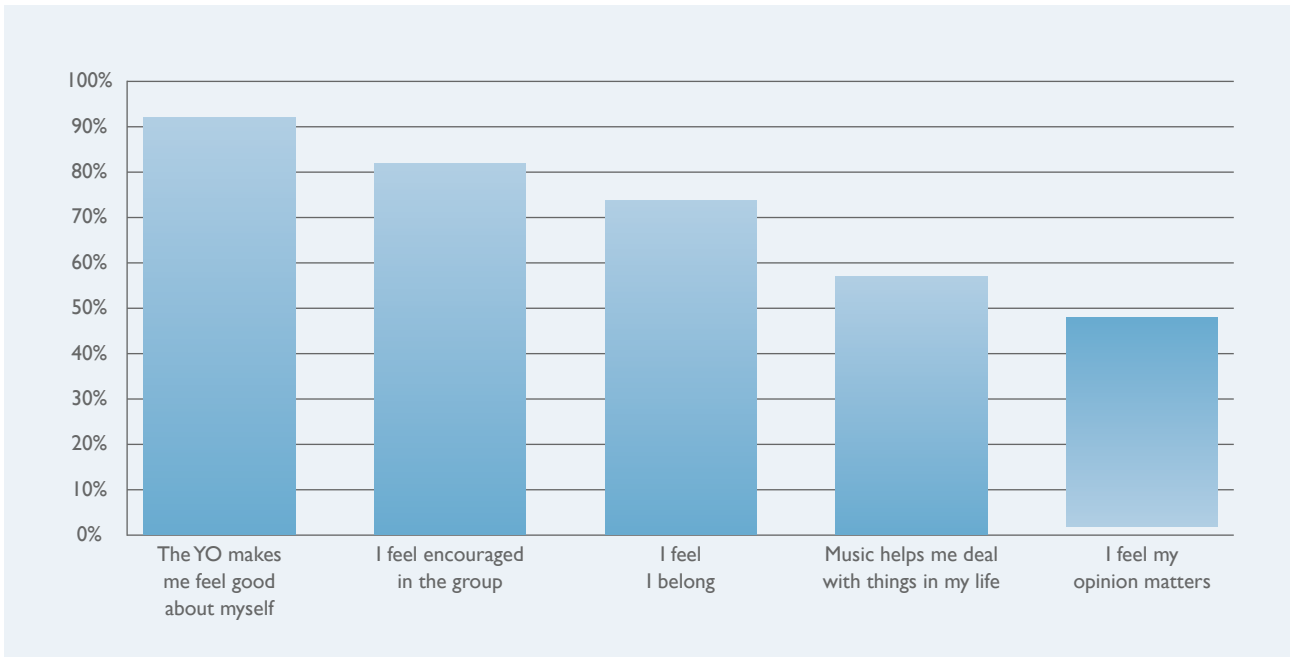


The chart below shows the combined responses of 'don't know', 'probably no', or 'definitely no' to the questions asked. The first two are most likely because these young musicians have not yet experienced a tour or working with a composer.

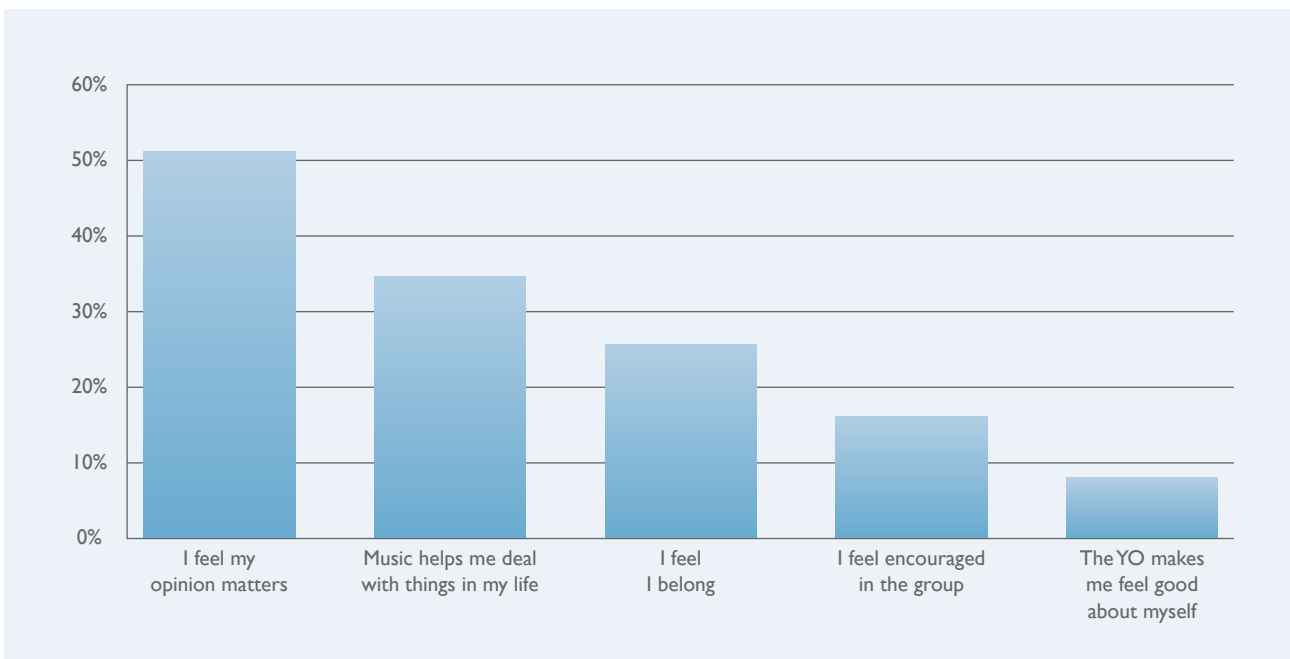


2. WHAT THEY FEEL ABOUT THEIR YOUTH ORCHESTRA

We asked them to tick boxes answering ‘strongly agree’, ‘agree’, ‘mixed’, ‘disagree’, or ‘strongly disagree’. The results on the chart below are the combination of ‘definitely agree’ and ‘agree’, combined to give a percentage of all responses to each statement.

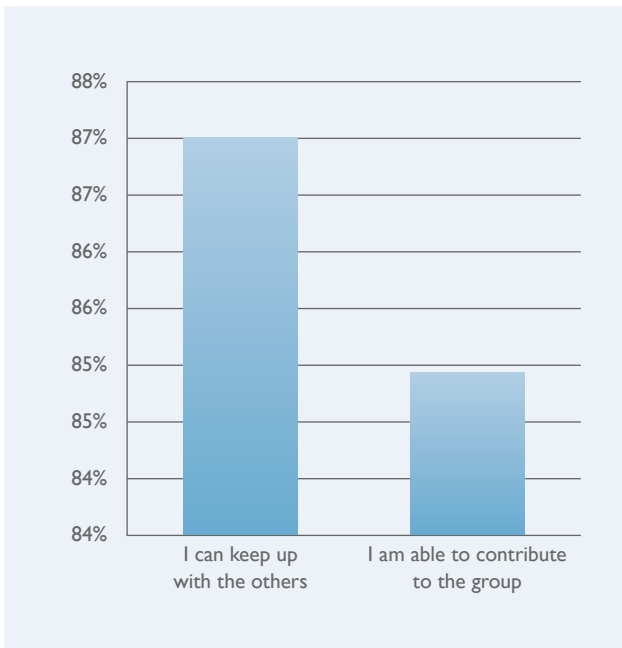


The chart below shows a combination of the ‘don’t know’, ‘probably no’ and ‘definitely no’ answers to the questions.

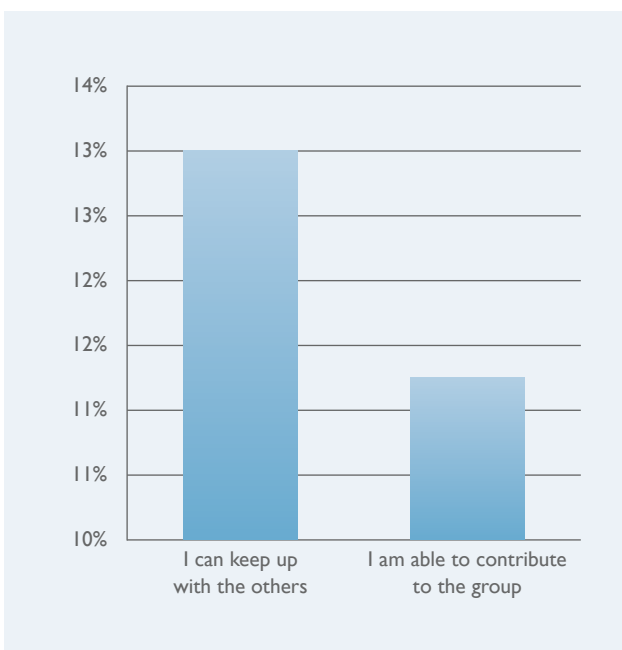


3. WHAT THEY CAN DO AS A RESULT OF BEING IN THE YOUTH ORCHESTRA

We asked the same as the question above, and the results on the chart below are the combination of ‘definitely agree’ and ‘agree’, combined to give a percentage of all responses to each statement.

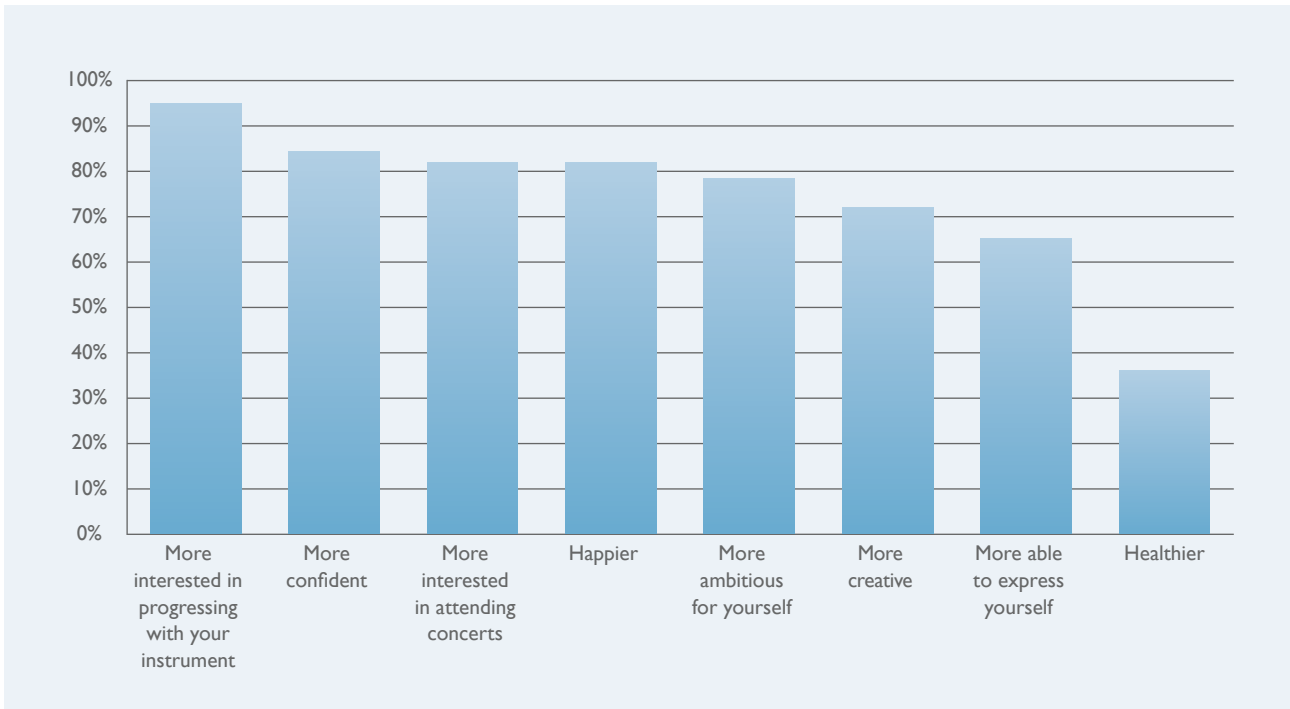


The chart below shows a combination of the ‘don’t know’, ‘probably no’ and ‘definitely no’ answers to the questions shown in the chart

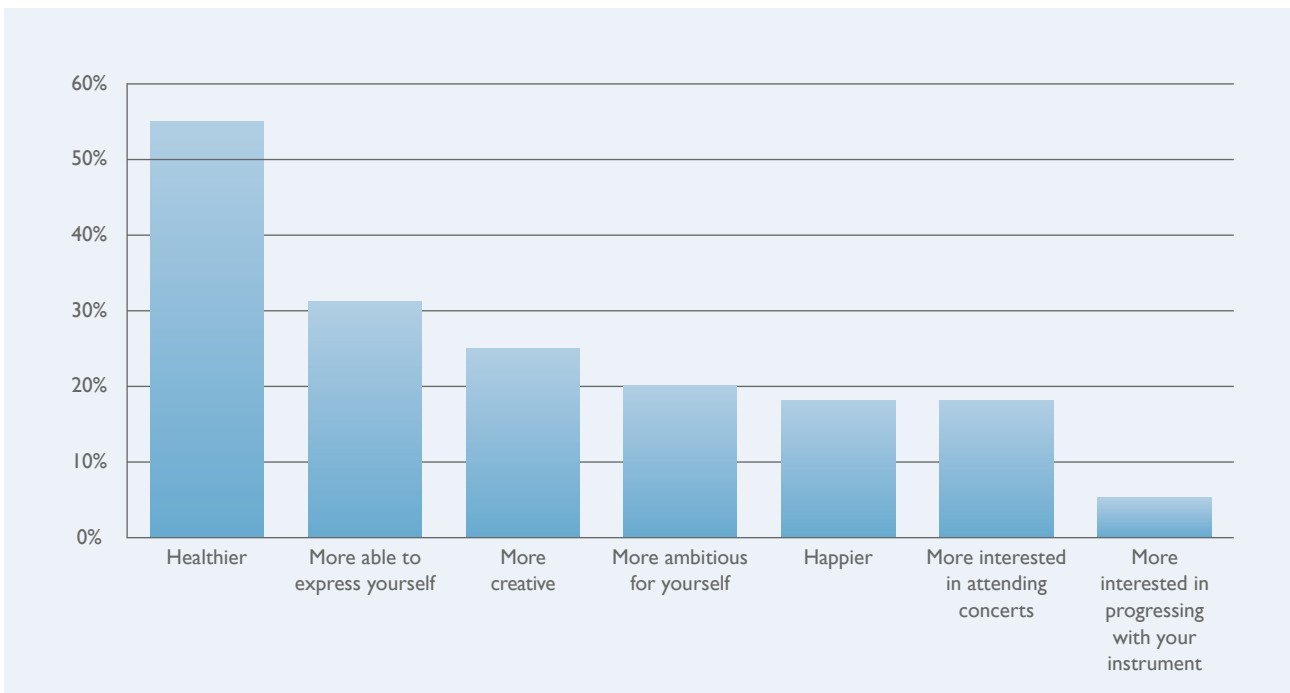


4. THE EFFECTS OF THE YOUTH ORCHESTRA ON THE YOUNG MUSICIANS

We asked them to tick boxes answering smiley face symbols '😊😊', '😊', '😐', '😞', or '😞😞'. The results on the chart below are the combination of '😊😊' and '😊', combined to give a percentage of all responses to each statement.



The results on the chart below are the combination of '😐', '😞', or '😞😞'.



APPENDIX I

YOUTH ENSEMBLES SURVEY

1. Are you involved in managing youth ensembles? Yes/No
2. Do you manage one ensemble or several? One/Several
3. Please list the ensembles you manage by number, genre, number of participants and standards (e.g. 1 youth orchestra, 10 brass bands, 3 recorder groups etc)
4. How are young people recruited to your youth ensemble(s)
 - a. School referral
 - b. Private Teacher Referral
 - c. Local Authority Instrumental Service Instructor referral
 - d. Responding to paper-based application
 - e. Web-based application
 - f. Other please specify
5. Does the above list include at least one youth orchestra? Yes/No
6. Please give us your name, organisation and local authority area
7. How many musicians in total play in your youth orchestra(s)?
8. What is the age range of your orchestra(s)?
 - a. 5-11 years old
 - b. 12-18 years old
 - c. 18+ years old
 - d. Other please specify
9. Please provide the gender breakdown of your orchestra(s) - Total number male/female
10. Do you collect and hold information about the ethnic background of the musicians in your orchestra(s)? Yes/No
11. Do you gather information about other music genres your students participate in? e.g. traditional music ensemble?
12. Please describe what provision if any, you make for the following groups of young people who:
 - a. Are 'looked after'
 - b. Are young carers or young parents
 - c. Reside in areas where youth music opportunities are limited
 - d. Reside in areas of social and economic deprivation ranking high in the SIMD index
 - e. Are from black or minority ethnic communities
 - f. Are at risk of offending or who have previously offended
 - g. Have specific learning difficulties (dyslexia, dyspraxia, dyscalculia)
 - h. Have a physical disability
 - i. Have additional support needs (as defined in the Education (Additional Support for Learning) Scotland) Act 2009
13. What specific actions, if any, do you take to encourage participation by these groups?
14. Do you need additional support to make this provision and to encourage participation by these groups? Yes/No
15. Does your youth orchestra(s) operate an audition process? Yes/No
16. Is there a minimum standard entry requirement for your youth orchestra(s)
17. How is your youth orchestra managed?
 - a. Employed staff
 - b. Volunteers
 - c. Parents/Carers
18. Which of the following funding sources apply to your youth orchestra(s)?
 - a. Local Authority
 - b. Creative Scotland
 - c. Trusts and Foundations (e.g. a charity)
 - d. Private Patrons
 - e. Corporate Sponsors (e.g. a bank or local or national business)
 - f. Parental contribution

19. Have there been any changes to your funding situation in the last 2 years? Yes/No
20. Which of the following costs apply to the members of your youth orchestra(s)? And if possible, please specify the costs
 - a. Annual Membership fee
 - b. Residential courses
 - c. Non-Residential courses
 - d. Tours
 - e. Audition fee
 - f. Other
21. Do you provide access to bursaries? Yes/No
22. If yes, does your organisation provide direct funding or signpost?
23. Please give some examples of repertoire recently performed by your orchestra(s) and indicate why this repertoire was chosen
24. Do you actively programme repertoire by living composers? Yes/No
25. Do you commission new music? Yes/No
26. How often does your youth orchestra(s) rehearse?
 - a. Weekly in term time
 - b. Weekly throughout the year
 - c. Main School Holiday Courses
 - d. Half Term Holiday Courses
 - e. Other please specify
27. How many performances does your orchestra(s) give each year?
28. In what type of venue does your youth orchestra(s) usually perform?
 - a. Professional concert hall
 - b. Arts Centre
 - c. Theatre
 - d. Sports Hall
 - e. School Hall
 - f. Church
 - g. Other please specify
29. Does your youth orchestra(s) tour? Yes/No
30. Does your youth orchestra(s) have international partnerships? Yes/No
31. With which of the following do you have current working relationships?
 - a. Professional orchestra
 - b. Amateur orchestra
 - c. Royal Conservatoire of Scotland
 - d. Specialist Music School
 - e. Professional organisations (eg: HITS, Scottish Association of Music Education, Drake Music Scotland, Fèis Rois, Youth Arts Hub, Youth Music Forums, Live Music Now Scotland, Music for Youth, ABO, ABRSM, Trinity College London)
 - f. Other please specify
32. Are there musicians in your youth orchestra(s) who play, or go on to play, in other ensembles?
 - a. Regional Youth Orchestra
 - b. National Youth Orchestras of Scotland
 - c. National Youth Orchestra of Great Britain
 - d. National Children's Orchestras of Great Britain
 - e. European Union Youth Orchestra
 - f. Conservatoire or University Orchestra
 - g. Amateur Orchestra
 - h. Other please specify
33. In the past 3 years how many of your musicians have gone on to play in the following ensembles?
 - a. Regional Youth Orchestra
 - b. National Youth Orchestras of Scotland
 - c. National Youth Orchestra of Great Britain
 - d. National Children's Orchestras of Great Britain

- e. European Union Youth Orchestra
 - f. Conservatoire or University Orchestra
 - g. Amateur Orchestra
 - h. Other please specify
34. How are young musicians involved in the decision making of your youth orchestra(s)
 35. Are young musicians involved in composing music for performance by your youth orchestra? Yes/No
 36. If yes, please give brief details
 37. Are young musicians involved in any creative workshop practice in your youth orchestra activity?
 38. How, if at all, do you harness technology creatively in your youth orchestra(s)?
 39. Are you planning to add to the range of ensembles you provide in future e.g. open access ensembles?
 40. Do you carry out any formal evaluation with musicians, parents and/or audiences? Yes/No
 41. What are the main challenges facing your youth orchestra(s) in the next 3 – 5 years?
 42. Would you value an umbrella body for Youth Orchestras? Yes/No
 43. If yes, what would you want this body to do?
 44. Please list the three main strengths of your orchestra/ensemble
 45. Please also list the three areas you would most like to learn about from others
 46. Please fill in your details below. By submitting your contact details you are consenting to us contacting you in future about the survey. We will not contact you for any other reason. Thank you

APPENDIX 2

YOUNG MUSICIANS SURVEY

What aspects of the youth orchestra do you enjoy?

	Definitely Yes	Probably Yes	Don't Know	Probably No	Definitely No
Being with friends					
Learning new music skills					
The chance to play music as part of a group					
Coming to a different place outside school					
The type of music					
The opportunity to perform					
The opportunity to work with a composer					
Working to a high standard					
The way we learn the music					
Going on tour					
Working with professional musicians, e.g. an orchestra, conductors, soloists					
Other – please specify here					

How do you feel about the youth orchestra?

	Strongly Agree	Agree	Mixed	Disagree	Strongly Disagree
The youth orchestra makes me feel good about myself					
Music helps me deal with things in my life					
I feel I belong					
I feel encouraged in the group					
I feel my opinion matters					

Which of these can you do now?

	Strongly Agree	Agree	Mixed	Disagree	Strongly Disagree
I can keep up with the others					
I am able to contribute to the group					

What effect if any, has the youth orchestra had on you? Are you:

	1	2	3	4	5	
	☺☺	☺	☺	☹	☹☹	
More creative						Less creative
More able to express yourself						Less able to express yourself
Healthier						Less healthy
More confident						Less confident
More ambitious for yourself						Less ambitious for yourself
Happier						Less happy
More interested in attending concerts						Less interested in attending concerts
More interested in progressing with your instrument						Less interested in progressing with your instrument

APPENDIX 3

ASSOCIATION OF BRITISH ORCHESTRAS (ABO)

The ABO is the national body representing the collective interests of professional and youth ensembles and the wider classical music industry throughout the UK. The ABO's mission is to enable and support a vibrant, innovative, collaborative and sustainable orchestral sector in order to fulfil its vision for a society where orchestral music is valued as a core component of contemporary culture. It exists to support and champion professional orchestras in the UK in their ambition to perform music to the highest artistic standards for the widest possible audience.

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