

The background of the entire page is a photograph of a large, ornate concert hall filled with an audience. The image is overlaid with a semi-transparent blue filter. In the upper left corner, the words "SCOTTISH CHAMBER ORCHESTRA" are written in a light blue, sans-serif font, arranged in a curved path that follows the upper edge of the hall's architecture.

SCOTTISH
CHAMBER
ORCHESTRA

**YOUTH VOICE STRATEGY REPORT
JUNE 2019**

SCO.ORG.UK

CONTENTS

Overview	4
Summary Report	
Context	6
Why a Youth Voice Strategy?	6
What is success?	7
Data collection	7
Key findings	8
Recommendations	11
Plan for achieving these recommendations	12
Detailed Report	
Perceptions	14
Concerts	15
Marketing and Communications	17
Creative Learning	18
Youth Voice	21
Steps for a successful Youth Advisory Council	22
Practical Recommendations	25



OVERVIEW

Music plays a significant role in the lives of young people (defined in this report as those aged 16-25). Listening to music engages young people emotionally and helps them to relax. Making music brings people together, gives them joy, and helps them to develop important social skills. However, perceptions around what the Scottish Chamber Orchestra (SCO) is, and a lack of knowledge about what the orchestra does, prevents many young people in Scotland from engaging with their music. This report, based on research conducted between March and June 2019, focuses on five main themes: perceptions, concerts, marketing, creative learning, and youth voice. It makes three strategic recommendations for expanding the SCO's youth audience (as concert-goers and participants). These are supported by practical suggestions for achieving the recommendations.

The core recommendation is that, as an organisation, the SCO needs to listen to young people. There are several strategic benefits to bringing younger voices into decision making, including widening the SCO's appeal, and ensuring that the orchestra remains dynamic for the future. This strategy needs to be supported by a concerted youth marketing strategy, and a willingness to experiment with the format of concerts, informed by young people. Overall, these recommendations are designed to help the SCO become an organisation to which more young people feel they belong.

Arts offers lessons and tools for us to improve ourselves, and like in an orchestra, fosters an environment where all can express their voices, share their experiences, and in the spirit of learning, compassion and respect, create a more harmonious world together.

Gustavo Dudamel
Music Director of the Orquesta Sinfónica Simón Bolívar
and the Los Angeles Philharmonic⁶



SUMMARY REPORT

Context

2018 was the Scottish Government's "Year of Young People". Organisations, institutions, and communities across Scotland were encouraged to put young people at the centre of their activities - to provide opportunities for them to "shine", to celebrate their contribution to Scottish society, and to help them make their voices heard. In this spirit, the Scottish Chamber Orchestra (SCO) has undertaken a review of how it engages with its younger audiences. This project has been supported by the Scottish Graduate School for Arts and Humanities (SGSAH) doctoral internship scheme.

Why a Youth Voice Strategy?

The SCO is not unique within the "classical" music world as, despite its aim to be "for everyone", it has difficulty in engaging younger audiences. In order for young people to believe the SCO is for them, the organisation must consider an increased inclusion of young voices in its direction and decision making. There are several strategic benefits to listening to young voices:

- Engaging young audiences is central to the development of organisations and building audiences for the future. **"Youth engagement is key when considering a strategy for growing audiences over time."** – Annabel Thomas, Arts Development Manager Trinity College London.¹

- Young voices tend to contribute new ideas and perspectives that challenge longstanding beliefs and systems. They help organisations drive change, encourage innovation and become more resilient for the future. **"By asking the unexpected questions or offering a fresh perspective, the young Trustees can make a real contribution to the effectiveness of an organisation and can help ensure it is prepared for the future."** – Marcus Davey, Chief Executive and Artistic Director, Roundhouse.²
- Young people are best placed to speak about issues relating to their own experiences. **"Including young people can help ensure that services, products, events or decisions are more relevant and appropriate to the younger part of your stakeholder base."** – Stephen Barnes in the CEO Magazine.³
- Young people feel more invested in the things they have a say in. **"I feel more engaged with the arts sector as a whole and empowered to keep making my own art"** – NYAAG.⁴
- Any strategy based on engaging young people should have their voices at the centre of its aims, ambitions, and delivery plans. **"Ensure that young people help determine priorities at the local, organisational, and national levels, contribute to how priorities are developed, and play leading roles in evaluating the outcomes."** – Time to Shine report.⁵

What is success?

This project is the starting point for a strategy that includes young voices in shaping the SCO, now and in the future. Its aim is not merely to bring more young people into concerts. The strategy takes a more holistic approach to help the SCO become an inclusive organisation that enthuses young people and inspires them to listen to and make their own music.

By incorporating new voices, the SCO will come closer to its goals:

- To inspire and connect with people of all ages;
- To provide as many opportunities as possible for people to hear live orchestral music;
- To be proud ambassadors for Scottish cultural excellence;
- To make a significant contribution to Scottish life;
- To enable people of all ages and musical abilities to make music, learn, and experience the joy of the orchestra.

When considering new strategies, there are many things the SCO already does which work well. The orchestra is regarded amongst young people as being of a high standard. The U18/U26 ticket pricing has considerably removed financial barriers to young people attending concerts. Existing creative learning projects have succeeded in reaching out to young people across Scotland, bringing the orchestra into spaces familiar to them. These projects have educated young people about

chamber music, helped people express themselves through music, and allowed them to have fun! Whilst the current offer is largely targeted at those already involved in music, there is scope to reach out to those who are not. We do not want to lose what the orchestra does well, only enhance it to share live orchestral music more widely.

Data collection

The project aimed to find out more about:

- What young people think about the SCO, focusing on perceptions, concerts, marketing, and creative learning;
- What makes young people feel heard;
- What other organisations are doing to incorporate youth voices into their activities and decision making.

Young voices were at the heart of the project. Participants from a range of socio-economic backgrounds and with varying experience of the SCO were asked to share their views through surveys and focus groups. However, there are limitations to how representative the data is. Participants largely came from the Central Belt region, were mainly from a white ethnic background, few had disabilities, and university students were over-represented.

Stakeholders, including some of the orchestra's musicians and board members, were interviewed about incorporating young voices into the orchestra. The experiences of organisations who have already adopted measures for listening to young people were also considered.



Key Findings

Perceptions about what the orchestra is or isn't, and a lack of knowledge about what it does, prevent young people from engaging with the SCO. While young people who already attend concerts are positive about what they experience, they understand that they are in the minority. They feel that changes would help to open up the experience of live orchestral music to more people, and create exciting experiences for themselves too. Those who do not already engage with the orchestra, including young musicians and music lovers, find it hard to imagine the orchestra as a space in which they belong.

The perceived atmosphere of concerts is off-putting to those who have never been

before. They want to be able to move about in a more interactive, informal atmosphere, to meet the orchestra in venues familiar to them, and to understand the stories behind the music. Young people's entertainment increasingly relies on multi-sensory experiences (visual stimulation in particular) which they want to see incorporated into concerts.

Lack of awareness of the SCO and its activities showed that a concerted youth marketing strategy is required to engage a greater diversity of young people. There is certainly an openness amongst young people to try orchestral music. They want and need to know more about the orchestra – what it does, what happens at concerts, and repertoire – so they can

make informed decisions to give it a go. Young people acknowledged the importance of the SCO's creative learning projects. They recognised the benefits of the experience and knowledge gained through taking part in workshops. For most, SCO creative learning projects provided an opportunity to develop existing interests in music making. Projects include non-orchestral music and are welcoming to those who might otherwise be put-off by the "classical" music label. Young people feel that the most significant results of creative learning activities are those of a more social nature. They see music as a tool which can bring people together, empower them, and increase confidence. For these reasons organisations such as the SCO should continue to undertake creative learning work with young people, even if it does not lead to

their entering the concert hall.

The young people interviewed found it difficult to discuss representation and making their voice heard. They were not used to being asked and some were even unsure as to whether they should be listened to. Experience has shown that once given the space to make their voices heard, young people take ownership of it and see the benefits both for themselves and the organisations they are part of. It is the role of organisations like the SCO to help young people feel they can and should be empowered to make their voices heard.

Live music offers unique benefits, especially for young people for whom venues can be safe and accessible environments that still offer the buzz of discovering something new.

Parliamentary Report Live Music Success Story⁷

When I think of orchestra, I think of old posh people... or Mickey Mouse.

Canongate Youth Participant



RECOMMENDATIONS

The key strategic recommendations from this project are:

1. Establish a Youth Advisory Council (YAC)

It would be strategically beneficial for the Scottish Chamber Orchestra to establish a Youth Advisory Council - in order to listen to young people and incorporate their opinions, ideas, and expertise into decision making.

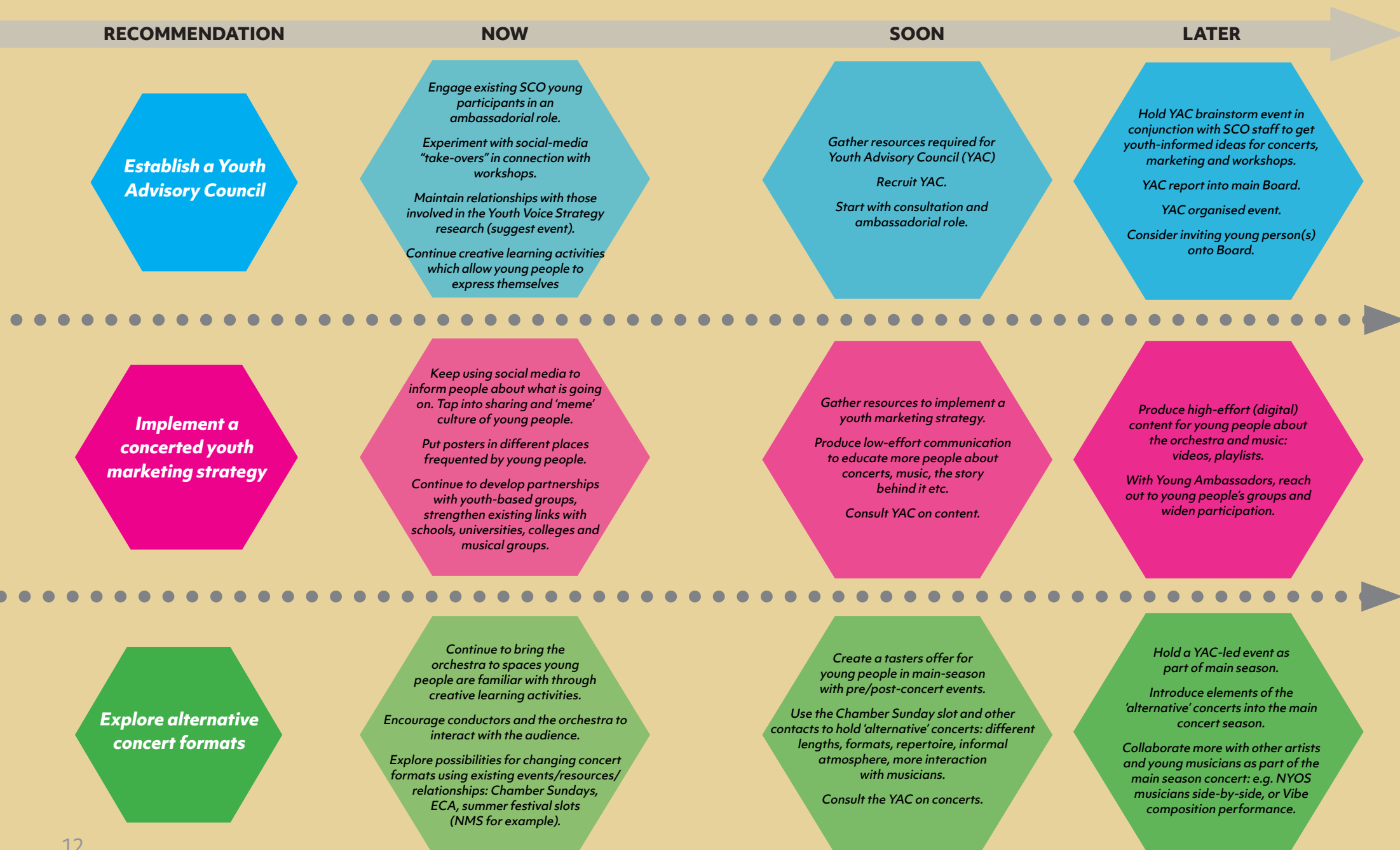
2. Implement a concerted Youth Marketing Strategy

A concerted youth marketing strategy is needed to reach out to young people in formats and styles that fit the youth demographic including: specific youth content, digital communication, and someone to undertake visits in the community.

3. Explore alternative concert formats

The orchestra should explore different creative directions and experiment with alternative formats, settings, repertoire, and creating a more relaxed atmosphere - in order to make young people feel more enthusiastic about SCO concerts.

PLAN FOR ACHIEVING THESE RECOMMENDATIONS



DETAILED REPORT

Perceptions

What is the Scottish Chamber Orchestra?

Most of the young people asked associated the SCO with Classical music, concerts, and talented musicians. There was consensus that the SCO is a high quality professional orchestra. The next most commonly used words to describe the orchestra were "entertaining" "inspiring" and "passionate". Contrary to expectations, words such as "boring", "uncool" and "stuffy" ranked lower.

Amongst those who had heard of the SCO but didn't attend concerts, and those who had never heard of it, "elitist" and "intimidating" were selected more frequently. Overall, words such as "diverse" and "inclusive" were selected less frequently. This perception was reinforced in focus group discussions amongst those who had never attended SCO concerts and some of those who had.

Who is the Scottish Chamber Orchestra for?

85% of those who had heard of the SCO and attended concerts before were confident that it is "for them". In particular, young people studying classical music are more likely to feel that the SCO (and wider classical music community) is for them. It is inspiring for them to hear and learn from professional musicians who they regard as being very talented.

"For young people, especially young people learning music, it's very inspiring the way they play, how enthusiastic they are when they play as well" - SCO String Academy Participant

However, they are aware that not many people their age like classical music or attending chamber music concerts.

"I suppose there are a lot of people that don't feel a particular affinity for classical music and they find it somewhat inaccessible and perhaps in some sense boring" - SCO Rehearsal Visit Participant

Amongst those that had heard of the SCO but hadn't attend concerts there was more uncertainty. When asked "Do you think the SCO is for you?", 61% selected "not sure", and 18% said "no". Out of those who had never heard of the SCO, 40% selected "no" and 56% "not sure".

The main perception, particularly amongst those from communities with a higher index of multiple deprivation, is a feeling that the SCO isn't for them: not their kind of music, or environment. This links to a lack of knowledge around what the orchestra does. Words like "grand" and "fancy" were used to describe the orchestra and their concerts. Amongst these communities, young people felt they would be judged by other members of the audience if they attended a concert. In general, they feel as though they would not fit in there.

I'm just a scheme wain... We're a different brand of people...

Reeltime Music Participants

Concerts

Who is attending concerts?

Young people currently attending SCO concerts are largely those studying music at school, students, and some young professionals. Most young people attend with their friends, especially fellow music students, and a small number come with their family. 96% of those attending play a musical instrument and 90% have been to classical music concerts before.

How often?

Of those who have attended concerts, the majority attended between every few months and 1-3 times a year. A significant proportion attended only as a one-off. The main reason they do not come more often is because they are "just busy". Some noted that the timing is not suitable. Overall there is a sense that the 7:30pm start is normal but that alternative times are worth trying.

Why do young people attend?

The vast majority of young people currently coming to concerts like listening to classical music. Usually they are drawn to repertoire they know and want to see it performed by talented musicians. They enjoy dedicated time and space to listen to the music. Some are drawn to specific composers or soloists. Others want to improve their playing and learn from watching the performance.

The SCO's ticket pricing for U18 /U26 encourages and enables young people to attend concerts. It allows those who do attend to be more adventurous and try new music. Once informed, those who had previously never attended said they would be more willing to try a concert, knowing there would be no great financial loss if they didn't enjoy it.

Those who attended concerts acknowledged that it inspired them either to listen to more SCO music at home, to practice more, or to learn an instrument. Several young people discussed the emotional gains to experiencing live orchestral music: that it could help with relaxation, escaping from worries and daily life. *"I think it really is a nice thing to have apart from work and life and needing to get on, just to listen to wonderful music so I think the fact that you can do that with the Chamber Orchestra is really important"* - SCO Rehearsal Visit Participant.

There was a unanimous feeling that the SCO should not change the core of what they do just to get more young people along to concerts. They should continue to play high quality music, suitable for the ensemble. There are however things that could make concerts more appealing to young people. Some suggestions are proposed in this report and should be developed by the Youth Advisory Council.

It's nice to be able to go out with your friends and watch something that you all like.

Douglas Academy Music School Pupil

Why do others not come to concerts at all?

The main reason young people don't attend SCO concerts is because they just don't consider it an option. There is a lack of awareness around when and where concerts are held, and how much tickets cost. These perceptions make people feel it isn't for them. Focus group discussion placed more emphasis on young people not liking classical music and feeling like they wouldn't enjoy the concert environment. Those young people prefer music that they feel is more upbeat, music that tells them a story, and music that speaks to them emotionally. They prefer concerts where they have the freedom to move around, chat to their friends, and interact with the performers. Several groups mentioned that they wouldn't go to an SCO concert because they don't know anyone in the orchestra.

Young people are willing to try new music, if the context in which it is offered is right. Most young people, including those who already attend SCO concerts, said they would be more inclined to go if their friends were going, reinforcing the need for peer marketing.

It'd be too boring for me, I like music that's actually upbeat or whatever, you want to get up on your feet and actually just enjoy yourself.

Wester Hailes Education Centre (WHEC)
Pupil

Marketing and Communications

Many of the young people questioned had heard of the SCO through word of mouth, their school/college/university, or their music teacher. In discussion, most said they would be more convinced about going to something if a friend told them about it. The RSNO have Young Ambassadors who advocate for the orchestra amongst their peers. They receive free tickets to attend the concerts and tell people about them. However if they only post on social media and tell their friends then the audience may increase but is never widened. It needs to be more of an active role, about young people reaching out to their peers and going to different communities. The focus groups showed that young people were happy to be met in person, regardless of their interest in the orchestra. For some it became an opportunity to ask questions about the SCO.

Social media is a useful method of communication with young people. They use it to contact each other, find out about events, and follow the bands they like. When shown SCO pages and posts, young people liked the content, especially photos of players. Social media can be effectively used to tell people more about concerts, the musicians, the music itself, keep people up-to-date with daily activities etc. Social media "take-over days" are also a great way for organisations to give youth voices a platform. However, the reach of social

media is limited due to the fact that posts tend to appear to those who already 'like' the SCO. It should not be relied on to reach new audiences.

A significant number of young people have heard about the SCO through posters and leaflets. The most appealing were the posters with bright colours and a focus on people. Posters with a musician on them were better because it made it clear that the advertising was for music/orchestra and young people felt a connection to the individual.

"She just looks like a normal person."
- Reeltime Music Participant.

In particular, the style of the 2018-19 Season U18s poster was popular. While the idea of theming concerts was appreciated, the words chosen appealed to some of the young people but others felt they missed the mark. More explicit information is needed to direct people to further information or ticket purchase. There is also a general lack of knowledge about the U18 and U26 ticket pricing.

Consumption trends

Amongst the young people asked, the primary method of listening to music is through online branches: either streaming services or downloads. This is followed by listening to the radio (which in itself is widely accessed online), and live music.

I think the strongest message probably is going to come from people in your own age-group.

University of Edinburgh Student

Creative Learning

What's being done already?

The SCO already offers a full creative learning programme which brings music and music making to all age groups. It aims to ***"enable people of all ages and musical abilities to make music, learn and experience the joy of the orchestra"***.

There are several projects specifically aimed at young people:

- **Masterworks** is the SCO's flagship project for upper secondary school music students (S4-6). It provides an opportunity for students to engage with the orchestra, bringing to life their learning relating to the SQA Curriculum for Excellence. By taking part, young people are introduced to the orchestra, encouraged to listen to a wider variety of genres, and equipped with musical tools to be more adventurous in their own composition. Teachers have said that their students ***"seemed more confident to go for it and experiment with ideas"***, and that the workshop ***"really brought out their musicality"***. For those that took part in the workshop, improvising was a new and enjoyable experience, through which 82% felt able to express their ideas and 76% agreed they would use the skills learned in their own studies. 87% thought it was important that the SCO offer this kind of workshop to students.
- **SCO VIBE** is a fusion band based on composition and improvisation open to 11-18 year olds. People from all musical backgrounds are welcome. VIBE also involves young people as tutors. It enables young people to come up with their own musical ideas and work on developing them with other young musicians. Attendees felt welcome to share their ideas and enjoyed collaborating. The socialising aspect was important to them and some made "friends for life". The model of VIBE is being expanded to collaborate with other organisations to use music and composition as a way for people to express themselves, feel supported, and develop socially. ***"There's a great sense of involvement - no-one is left out. I have made friends for life."*** – SCO VIBE 2018 Participant
- **InterConnect**, in collaboration with the University of Edinburgh, provides an opportunity for BMus composition students to write a piece for a small ensemble which is workshopped and finally performed by SCO musicians. This has broadened students' creativity and the field of options available to them when composing. ***"It's a really valuable experience to have at this stage in my final year. It sets you up well for going on in the future"*** – Edinburgh University BMus student

I've learned more about playing in an orchestra and how it's a social thing and it's better than just sitting in my room practising, playing by myself.

String Academy Participant

- SCO at WHEC, part of the orchestra's residency in Wester Hailes, enables school students to work regularly with SCO musicians to compose their own music and record it. They not only learn about composition, playing in a group, and going through the process of recording, but also have the opportunity to share their ideas and express themselves. ***"Say if I was having a bad day or something, I would write something more angry, and if I was having a good day maybe something more happy, and then I would be able to make everyone else hear that"*** – WHEC Pupil
- **Rehearsal Visits** are largely aimed at music students. It is an opportunity for them to see the orchestra rehearse and hear the music in a different context. It is largely used by people who study music or play an instrument. It provides an insight into a career as a professional musician. ***"We got to see how you actually break it down in rehearsal...its so fascinating and it means, like I'm going to go and watch it on Thursday and I'll understand it so much more and get so much more out of it as well"*** – Rehearsal Visit Participant
- **SCO String Academy** in partnership with St Mary's Music School was launched this year. Young string musicians who had reached grade 6+ gathered together for three sessions to practice the repertoire and perform it to family and friends. The aim was to help the musicians develop their playing skills, learn from SCO musicians, gain experience of playing in an ensemble, and provide an opportunity for them to perform to an audience. In addition to feeling like the above had been achieved, participants in particular appreciated being able to play alongside SCO musicians. They also felt it was an important opportunity to socialise with other young musicians.
- The pre-concert performances by music schools such as Douglas Academy Music provide an opportunity for budding young musicians to perform in a professional venue in front of a concert audience.
- The Young Singers programme with SCO Chorus provides places and funding for singers aged 18-23 to join the Chorus. Through it they receive coaching and the experience of being part a choir of international standard. It encourages young people to join in when they wouldn't otherwise have thought about it, and provides them with a semi-professional experience.

To have this experience not only to play for an audience who are quite knowledgeable, but also just for the experience and actually the confidence it gives you from performing.

Douglas Academy music student

What do people want from Creative Learning?

Of those who had taken part in SCO creative learning workshops before, the majority wanted to “do something creative”. When asked to consider the outcomes of creative learning activity, young people said it is important for them to “do something new” and “be part of something”, and “make friends”. Amongst those who play an instrument, unsurprisingly “improve young people’s music abilities” is considered an important outcome. Overall, “get more young people into classical music” is not considered as important as some of the more socially-based outcomes of outreach such as “connect people with their surroundings” “empower young people” and “help people make friends”.

Those living in rural areas said that digital content about a career in the orchestral sector, resources to develop their understanding of the music being played by the SCO, and resources to develop their playing skills, would enhance their experience of the SCO from a distance.

This group is a nice escape for people if they’re going through a hard time so... that’s why it’s really good.

WHEC Pupil

Youth Voice

When asked directly about representation and making their voices heard, young people found it difficult to talk about what they thought. They are not used to being asked and some were even unsure as to whether they should be being listened to. Other organisations who have set up youth boards have experienced this. But once involved and given the space to contribute, young people take ownership of it and see the benefits both for themselves and the organisations they are part of. It is the role of organisations like the SCO to have confidence in young people to take on the responsibility.

“If you all work hard enough it does make a serious change to the arts and culture scene in Scotland” - NYAAG

In general, young people are unsure about what the SCO do to listen to represent their wishes, needs, and interests. However, all of those who participated in a focus group appreciated the opportunity to be asked about their opinions and to talk to someone from the

organisation face-to-face, regardless of their investment in the SCO.

Young people feel listened to when:

- they see results/changes happening;
- it’s a conversation;
- adults treat them equally.

Young people feel empowered when:

- they have the freedom to make their own choices;
- they work with adults who respect them;
- they are respected by those they are working with, adults and peers.

When young people are listened to and their opinions and ideas incorporated into the wider decision-making, they feel more invested in that organisation.

“A recurring theme from all the arts organisations we’ve spoken to is to allow participants to take a leading role in the decisions and direction of the group to guarantee a wider take-up of activities”

- Arts Awards⁸

Youth Voice is the active, distinct, and concentrated ways young people represent themselves throughout society

Freechild Institute.¹¹

Many young people may not feel worthy or experienced enough to apply for a board position entirely off their own back, so having a specific role defined and reserved for their age group can give them the confidence they need to engage.

Roundhouse Guided by Young Voices¹⁰

Steps for a successful Youth Advisory Council (YAC)

- Be clear about what the YAC's role is and what you want to learn from it. This is important for managing expectations. Equally, be prepared for that role to evolve as the group comes into its own.
- A YAC will need to be supported by a designated member(s) of staff and resources to carry out their activities.
- To make a real difference, young voices need to be incorporated into the core of the organisation. They should be given the opportunity to contribute to board discussions and collaborate across departments. They should be consulted on products for (although not limited to) young people, have the opportunity to come forward with their own ideas, and be able to comment on the use of funding. Young Scot's 'Co-design Process' is a useful model.
- The YAC should inform the main board through two representatives at least twice a year. The SCO may consider having a permanent youth representative(s) on their board if an appropriate candidate(s) comes forward.
- Be prepared to wait for results. It will take time for the YAC to establish itself

and have an impact. *"If it leads to a more diverse and engaged audience in the future, then it's a worthwhile investment."* – Annabel Thomas.⁹

- Have conversations with young people - it's a two-way relationship.

Recruitment

- The youth council should number 10-15 core participants, with scope for other voices to be included on a more informal basis.
- YAC membership should be voluntary. This allows young people to make a level of commitment appropriate to their circumstances. Any expenses incurred through participation, such as travel, should be covered by the SCO. Members could be offered free concert tickets.
- Allow participants to stay for more than one year, but recruit for new members biennially.
- Recruit representatives from a variety of backgrounds and with a range of skills and experience. It may be expected that in the first year there will be a bias towards those already invested in the SCO and orchestral music. If the YAC is successful in making a difference to the shape of the SCO then membership should broaden in later years.

Co-design is about much more than just understanding their issues it's about giving young people the power to create real change to policy, practice and services. Young Scot¹²

- The recruitment process should not be phrased in the terms of a job. It is a voluntary position and should be treated as such. The process should include an application to verify why the individual wants to take part and check their level of commitment. There should be a non-written application option. Application should be followed by an introductory session so people can decide whether they would like to continue.

Working it out

- Hold regular face-to-face meetings of the YAC in a range of accessible locations (to be determined by the YAC) and between YAC and SCO staff. Use online communications (probably Facebook) to keep in touch and maintain momentum in-between.
- Offer multiple levels of involvement: some people will want to be heavily involved but the opportunity should be there for others to simply comment on certain proposals, vote in polls, or take part in occasional socials.
- The YAC will need support from a dedicated member of staff, especially in the early stages. They will be needed to recruit members, help organise

meetings, support their activities in practical terms (e.g. contacts, administration, finance) and with their experience. Contact should not be limited to this member of staff however and it would be most beneficial if the YAC has a good relationship with staff across the organisation.

Activities

- As well as having their own meetings where they might discuss recent concerts, SCO communications content, learning activities, and cultivate their ideas, YAC representatives should be invited to attend SCO meetings where they can be consulted and share their opinions.
- Allowing the YAC to organise an event of their choice gives them something tangible to focus on. It is a way of actioning their ideas and opinions as young people about what the SCO can do and how. This event should be considered as part of the main season.
- The YAC could act as Young Ambassadors for the SCO. They would be encouraged to bring friends along to concerts, and advocate for the SCO amongst young people in their local areas.

Young people should not have their opinions ghettoised.

Fiona Isobel Watson, Learning Officer Scotland's Urban Past

If someone doesn't agree with something you've done, that should be a conversation and not a direct command because you're not going to feel heard in that situation. Tinderbox Orchestra Participant



Practical Recommendations

1. To incorporate young voices into the SCO, establish a Youth Advisory Council. Its role would be: to bring the youth voice into the main board and the organisation's strategy; to advise SCO staff on content for young people in particular; to organise an event/series of events; and to act as ambassadors for the SCO.
2. Youth targeted advertising is needed to make more young people aware of the SCO. Don't rely solely on social media, place posters and leaflets in a wider range of locations such as community clubs. Go out to meet people in person.
3. Young people listen to their friends about trying new things. A Youth Ambassadors system would use those already passionate about the SCO to spread the word.
4. Introduce people to the SCO's music through something familiar: whether that's the music, setting, or theme. Hold taster concerts similar to National Theatre of Scotland (First Nights Programme), Scottish Opera (Get Closer), or London Symphony Orchestra (Half-Six Fix).
5. Young people want to relate to the music, so provide more background information before concerts, digitally in the form of short videos, or during concerts through the conductor/orchestra. Emphasise the human/personal dimension of the orchestra to help young people engage with it.
6. Younger audiences increasingly rely on visual stimulation so collaborate with different art forms to accompany the music and enhance its story.
7. Consider alternative timings, venues, and different audience lay-outs to make them more accessible to young people.
8. Young people use digital technology to access entertainment. Ensure that the channels are available to them to listen to the SCO beyond concerts.
9. Continue to provide great opportunities for young people across Scotland to make themselves heard through music. Continue to nurture partnerships with existing youth-focused organisations/projects to reach out to a more diverse range of young people. Training staff from other organisations to carry out workshops themselves creates a longer-term impact.
10. Include young musicians more deeply in the orchestra, provide more side-by-side learning and playing opportunities with SCO musicians. Think about shaping pathways into the orchestra to nurture Scotland's young musical talent for the future.
11. The existing audience need to be kept informed about and convinced of efforts to welcome young people into the SCO to gain their support inside the concert hall.

I would try something new if it was connected to something I knew

Canongate Youth member



Notes

- 1 A. Thomas, 'Giving youth a voice', *Arts Professional*, (June, 2019).
- 2 Roundhouse, *Guided By Young Voices: How to include young people on your board and in your decision making processes*, (2015).
- 3 S. Barnes, 'We need young people on boards', *CEO Magazine*, (November, 2018).
- 4 National Youth Arts Advisory Group, *Culture and Connection: How can Children and Young People shape their Creative Future?*, (January, 2015), p.5.
- 5 Creative Scotland, *Time to Shine: Scotland's Youth Arts Strategy For Ages 0-25*, (November 2013), p.17
- 6 G. Dudamel, Barbican Guildhall, 'Foreword', *Tuning into Change: A Youth Manifesto for the Arts. Written for Young People by Young People*, p.3. (May, 2018)
- 7 House of Commons Digital, Culture, Media and Sport Committee, *Live Music: Ninth Report of Session 2017-19*, (March, 2019).
- 8 Arts Award, *Making youth engagement work for your organisation*.
- 9 Thomas, *Giving Youth a Voice*.
- 10 Roundhouse, *Guided by Young Voices*, p.4.
- 11 A. Fletcher, Freechild Institute, *Intro to Youth Voice*, (January, 2019).
- 12 Young Scot, *The Young Scot Co-design Process*.

Written by Georgia Vullings, SCO Youth Voice Strategy Intern, June 2019.

The Scottish Chamber Orchestra gratefully acknowledges internship funding from the Scottish Graduate School for Arts and Humanities.

SCOTTISH
GRADUATE
SCHOOL FOR
ARTS &
HUMANITIES

SCOTTISH
CHAMBER
ORCHESTRA

4 Royal Terrace, Edinburgh EH7 5AB
+44 (0)131 557 6800 • info@sco.org.uk
www.sco.org.uk

The Scottish Chamber Orchestra is a
charity registered in Scotland No. SC015039.
Company registration No. SC075079.

Creative Learning Partner

Investment managers

• EDINBURGH •
THE CITY OF EDINBURGH COUNCIL
 Scottish
Government
gov.scot



SCO.ORG.UK