

Education, Children and Families Committee

10am, Tuesday, 9 October 2018

Arts and Creative Learning Update

Item number	7.5
Report number	
Executive/routine	
Wards	
Council Commitments	

Executive Summary

This report provides an annual update to elected members of the Education, Children and Families Committee on the work of the Arts and Creative Learning Team. It provides an update on the Instrumental Music Service and the Youth Music Initiative, Creative Learning, Paolozzi Prize for Art, Dance Development and Screen Education Edinburgh.

Arts and Creative Learning Update

1. Recommendations

- 1.1 The Education, Children and Families Committee is asked to:
 - 1.1.1 Note the contents of this report.
 - 1.1.2 Note the progress of the Instrumental Music Service (IMS) and efforts to address equity.
 - 1.1.3 Note the progress of the Creative Learning Network funded by Education Scotland and related creative learning initiatives.
 - 1.1.4 Note the progress of the Scottish Government's Youth Music Initiative in Edinburgh funded via Creative Scotland and that it is additional to IMS.
 - 1.1.5 Note the progress of work carried out by Screen Education Edinburgh.
 - 1.1.6 Note the progress of Dance Development.
 - 1.1.7 Note the high level of external funding and partnership working.
 - 1.1.8 Agree to receive a further report in October 2019.

2. Background

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

- 2.4 The Arts and Creative Learning team contributes significantly to national developments in creative learning, music education, screen education and the expressive arts.
- 2.5 This report provides the Committee with an update and progress across the various workstreams.
- 2.6 The work of the Arts and Creative Learning team is aligned with the priorities defined within the new Lifelong Learning Plan

3. Main report

- 3.1 The key service areas are:

Instrumental Music Service (IMS)

- 3.2 The Instrumental Music Service continues to be the largest in Scotland and is one of a small number of non-charging authorities (most recent known information is that 21 authorities charge for IMS (Improvement Service 2016/17 national survey). Changes to IMS charges nationally over 2017/18 will be captured in the Improvement Service survey (2017/18) due for publication towards the end of 2018.
- 3.3 Weekly timetabled lessons on a wide range of instruments are available in every mainstream school from P4/5 through to S6. On request, pupils in Special Schools are assessed for instrumental tuition and offered instruction on suitable instruments.
- 3.4 There are insufficient IMS teachers to allocate to all pupils in special schools, however Instrumental Music is often not the most appropriate way for special school pupils to learn music. Pupils in Special Schools are therefore assessed on request. Following assessment, options can include re-allocating an IMS teacher to a Special School pupil. Alternative provision includes offering specialised Youth Music Initiative (YMI - externally funded) 1:1 or small group tuition instead, if deemed the more appropriate learning and teaching style and content.
- 3.5 YMI creative music and group learning programmes are offered in Special Schools every year, delivered in partnership with Drake Music. Drake specialises in working with children with additional and complex needs and have a wide range of specially adapted instruments and technology which supports pupils. (see below at 3.51 for more detail on YMI).
- 3.6 The IMS in primary schools gives pupils across the city the opportunity to learn instrumental music, necessary to impact on wider achievement and music attainment in secondary school. The music service is split 25/75% between primary/secondary schools. This helps ensure opportunities are available to learn an instrument in primary school, with sufficient resource in secondary schools to support pupils to continue their learning, often progressing onto SQA courses and programmes in the Senior Phase.
- 3.7 The full range of instruments is taught and the different instrument families (i.e. brass, wind, strings instruments) are spread across the primary schools in each

cluster. All those instrument families plus keyboard, percussion, voice and guitar are available in secondary schools. This makes provision for the full range of instruments to be offered within each cluster. The service is divided 25% to all primary schools and 75% to all secondary schools to support Broad General Education (BGE), and in the Senior Phase, SQA music.

- 3.8 Brass, Wind, Upper and Lower Strings are difficult instruments to master and teaching therefore begins on those instruments in primary schools at P4/5. To help with finite IMS resource, we have structured our YMI carefully to add capacity, create pathways and offer additional and alternative music education opportunities from Early years to P6/7.
- 3.9 The YMI programmes create opportunities for pupils to either be selected for IMS or to engage in a different kind of music education than IMS. Some schools have used the Arts and Creative Learning Team's help through YMI to establish after school music clubs. There is potential for more after school clubs to be established with initial support from YMI and to be led by parents and/or class teachers in primary schools.
- 3.10 The importance of instrumental music in primary schools is highlighted by the fact that SQA pupils must study 2 instruments and learning to the required standard takes several years. Many families cannot afford private tuition and the music curriculum within the BGE does not cover instrumental tuition. For SQA, one instrument is generally taught by the instructor and the other by the school music teaching staff, with IMS staff working in partnership with music departments. Concepts of musical literacy within SQA awards and qualifications are reinforced and expanded in instrumental lessons and in orchestra/ensemble rehearsals. Through school, area and central bands, orchestras and ensembles, instructors also support the performance (Practical) unit, which is 60% of the qualification (bands and orchestras are delivered within the instructors' contractual agreements). Some instructors also support elements of other SQA units: Understanding Music; Composition.
- 3.11 The allocation of instructors to all schools is based on the school roll. Non-classroom instruments (upper strings, lower strings, brass and wind) are offered across all primary schools with the distribution and instrument(s) in each school depending on the size of the cluster and individual school roll. An allocation of the same instruments plus voice, piano/keyboard, guitar and percussion are offered in all secondary schools. This allocation was agreed in May 2010 following a 5% reduction in budget in 2009/10 and a Review of Instrumental Music Service in 2010. The key principles behind the current IMS as a result of the 2010 review are:
- fair and transparent allocation per school that addressed historical anomalies
 - ensuring all schools received a minimum of one afternoon per week of tuition
 - timetabling instructors into clusters as far as possible to ensure continuity, support transitions and minimise travel time
 - offering a combination of instruments in each cluster to support the development of bands and orchestras locally and citywide

- not reducing provision in guitar, percussion, voice and keyboard which are high in demand for national qualification presentation and for which demand outstrips resources

3.12 The 2010 Review of Instrumental Music agreed the allocation of IMS based on school roll. This has not increased despite school rolls having increased. Prior to 2010, the IMS followed demand so the SIMD balance was quite different and some schools had no IMS at all. The current approach to IMS allocation, ensures children in all schools have the opportunity to learn music, albeit not available to every pupil. There tend to be more waiting lists in more advantaged areas

3.13 With the free allocation to all schools as described above, the SIMD profile of IMS now uptake is broadly like that of the SIMD profile of the city, which not the case when the service was demand-led only. Work continues to encourage uptake in SIMD 1 – 3.

3.14 With increasingly high demand for voice, the small allocation of voice instructors to schools places a huge strain on the service and voice instructors. Voice instructors have very busy timetables and by necessity visit a larger number of schools each week.

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

For secondary schools:

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

For primary schools:

	Total Allocation in days	
Band 1 (up to 185)	1 afternoon	Split of brass / woodwind /

Band 2 (186 – 355)	1 morning	strings depended on cluster
Band 3 (356 – 440)	1 day	
Band 4 (over 400)	1 day and 1 afternoon	

- 3.16 School rolls have increased since this allocation of instructors/instrument disciplines to schools. A few primary and secondary schools have moved into the next band and more schools are forecast to be in the next band over the next few years. The allocation to schools has not increased despite some schools requesting more instrumental music instruction to meet demand and rising rolls
- 3.17 A team of 55.14 FTE, currently 82 instrumental instructors (c.35 full time and c.45 are part time), teach mostly in small groups. Exact numbers within the 55.14 FTE can fluctuate with flexible working arrangements. On request, pupils in special schools are assessed for lessons and if successful, receive free tuition on a suitable instrument. Pupils are encouraged to participate in school, area and central bands, orchestras and ensembles. Young people regularly play in public at concerts, receptions, conferences, award ceremonies and other events. In 2017/87 a total of 1,616 pupil performances including concerts took place, up from 1,381 in 2016/17.
- 3.18 Regular feedback and observation confirms that performing in public builds pupil confidence, not only in social skills but also in their musical abilities. These young people act as ambassadors for the IMS, their schools and the city.
- 3.19 Final figures from the 2017/18 IMS Census in Edinburgh are currently being compiled for analysis. The Improvement Service will produce a national Instrumental Music Service report for the same period (date of publication tbc). National comparisons (May - July 2017) are available from the links provided under point 10 below, (background reading/external references).
- 3.20 Instrumental music instructors are engaged on teaching terms and conditions and the salary is nationally negotiated. The Working Time Agreement (195 hours) is agreed each May and 25 of those hours per FTE are used to rehearse central bands and orchestras and to a much lesser extent to support whole service developments. The remaining hours (170 per FTE) are given over to planning, assessment and reporting to parents, school groups and ensembles and additional pupil contact which is often in support of qualifications or for pupils with ASN.
- 3.21 In some situations, the additional contact time is for pupils to have structured practice with an instructor. This is because there are some pupils for whom home practice between lessons is not possible, due to family circumstances.
- 3.22 Where appropriate, Instructors present pupils for The Associated Board of the Royal Schools of Music (ABRSM) and Trinity Guildhall graded music exams which carry UCAS points. Those exams have an additional cost to parents and for families who cannot afford the exam cost, schools often provide some financial help. While important achievements, there is no pressure or expectation for pupils to sit these external graded exams. Rather the Instrumental Music Service dedicates time and

resource to supporting pupils in every school across the city to attain and achieve well through SQA programmes and courses, wider achievement awards and performing in public at concerts and events.

3.23 No analysis regarding the use of Pupil Equity Fund (PEF) to support additional access to music has been carried out yet, although some are known to.

3.24 Instrumental Music helps develop skills for life in addition to musical skills, and is seen to build confidence and opportunities for attainment and wider achievement.

'Instrumental Music Teachers are fundamental to the success of a significant number of pupils across our school. They play an integral part in delivering our music curriculum not just in terms of practical music making but also on the huge impact they have on our pupils' health and wellbeing. As a CL I see direct correlation with our instrumental pupils' growth not just in terms of their skills development but also in terms of their self-confidence, self-expression and resilience as they progress throughout the instrumental scheme at school from their start in S1 all the way through to S6. We have pupils from SIMD 1 – 10 all benefitting from Music tuition and developing in ways outwith the formal curriculum that are unique to them and give them opportunities to achieve that they would not have elsewhere.' (Curriculum Leader of Expressive Arts)

3.25 Every November/December, the annual Fanfare concert showcases central bands, orchestras and ensembles, each of which is directed by an IMS instructor. In November 2017, 270 pupils performed in the Central Hall, Tolcross, to an audience of family, friends and invited guests numbering c. 403. The concert featured:

- Edinburgh Secondary Schools Orchestra (ESSO);
- Edinburgh Schools Senior Choir
- Edinburgh Schools Rock Ensemble (ESRE)
- Edinburgh Schools Jazz Orchestra (ESJO)
- Queensferry High School Strings
- Edinburgh Schools Classical Guitar Ensemble (ESCGE)
- Edinburgh Secondary Schools Orchestra (ESSO):
- Edinburgh Schools Wind Ensemble (ESWE)
- YMI Edinburgh Schools Performance Pipe Band

3.26 The Childline concert takes place each December/January raising an increasing amount of money for Childline. In 2017, 245 pupils (up from 168 pupils in 2016) from, school groups, choirs and central ensembles performed at Central Hall to a large audience of family and friends and raised £4,752.88 (up from £3,000 in 2016).

3.27 In a successful partnership with the Queen's Hall, the Resonate Concerts (including From Studio to Stage) each March feature city and school groups, choirs, ensembles and orchestras. In March 2018, 5 concerts involved 1,048 children and young people (up from March 2017 when 6 concerts involved 799 children and young people) and a total audience in March 2018 of 1518 which was a lower audience number than in March 2017 of 1,546. The increases in numbers of children and young people from lower SIMD deciles often means fewer parents and

carers attend as audience and the pupils are supported by school and IMS staff. Consistent feedback is that performing in public builds confidence and pride and an audience of peers as well as parents, /carers and teachers is important to pupils.

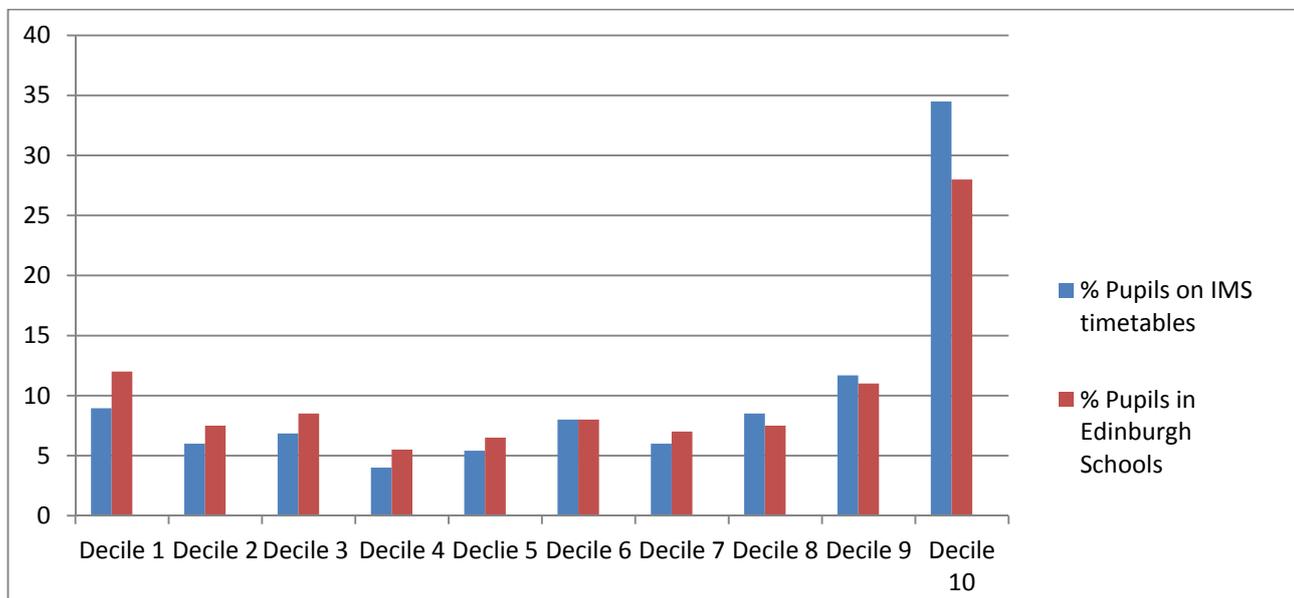
- 3.28 An important dimension of the Resonate concert series, is the collaboration between the IMS and Youth Music Initiative (YMI) programmes (see YMI from 3.40 below), school groups and choirs
- 3.29 In 2017/18 IMS pupils performed in public events including the Paolozzi Prize for Art and at a large number of school and community concerts.
- 3.30 Another strong IMS partnership is with the Edinburgh International Festival, specifically, the Young Musicians Passport. The YMP allows all pupils in Edinburgh who are learning an instrument either through the IMS or YMI, free tickets and half price adult tickets to selected International Festival concerts. Launched in 2013, this has gone from strength to strength with many thousands of young people attending concerts.
- 3.31 In July 2018, a group of 10 young people attended the Lord Provost’s reception and an Edinburgh International Festival Concert at the Usher Hall
- 3.32 Over the last few years, several actions have been initiated that are designed to maximise impact of the service through the opportunities that the IMS offers. The IMS carries out an annual census which is analysed and used to inform service development. An example is the use of the data gathered about pupil numbers, SQA, SIMD, FME, ASN, drop-off etc.
- 3.33 In 2016/17 a total of **5,084** pupils were taught through IMS which is around **14.3%** of the *eligible* school roll (P4 – S6). This will be confirmed as an exact percentage once the full census analysis is complete. Because only upper strings start pupils in P4 (the rest are P5), the percentage of the eligible school roll taught by IMS is likely to be slightly higher than 14.3% (the entire P4 cohort was included in the eligible school roll)
- 3.34 The average number of **pupils taught per FTE** in 2017/18 was **92**. National comparisons for 2017/18 are not yet available, but the national average was 83 in 2016/17.
- 3.35 In 2017/18 **6.5%** of IMS pupils received **free school meals** and **15.4%** of IMS pupils were on **SQA** timetables. There were **782** pupils on SQA timetables and **887** pupils who completed associated board exams, which include ABRSM and Trinity Guildhall exams.
- 3.36 SIMD pupil numbers for IMS in 2017/18 are detailed below:

SIMD Decile	Number of Pupils
1	366
2	369
3	241
4	311
5	235

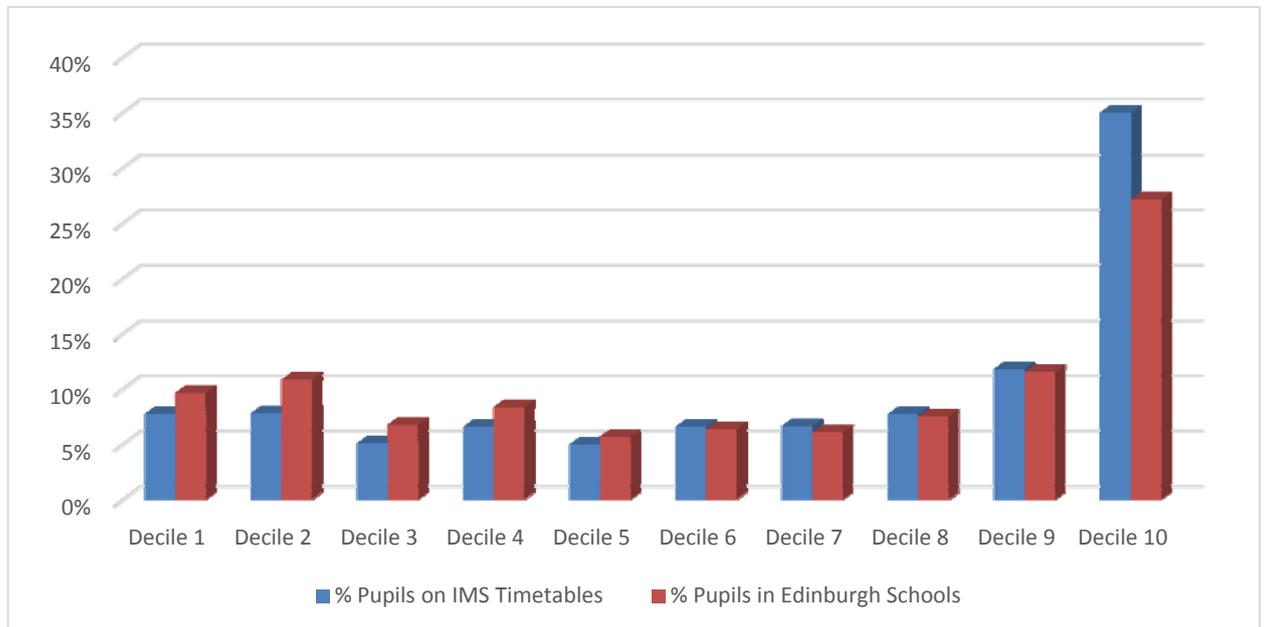
6	311
7	314
8	365
9	558
10	1654
Unknown	360

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

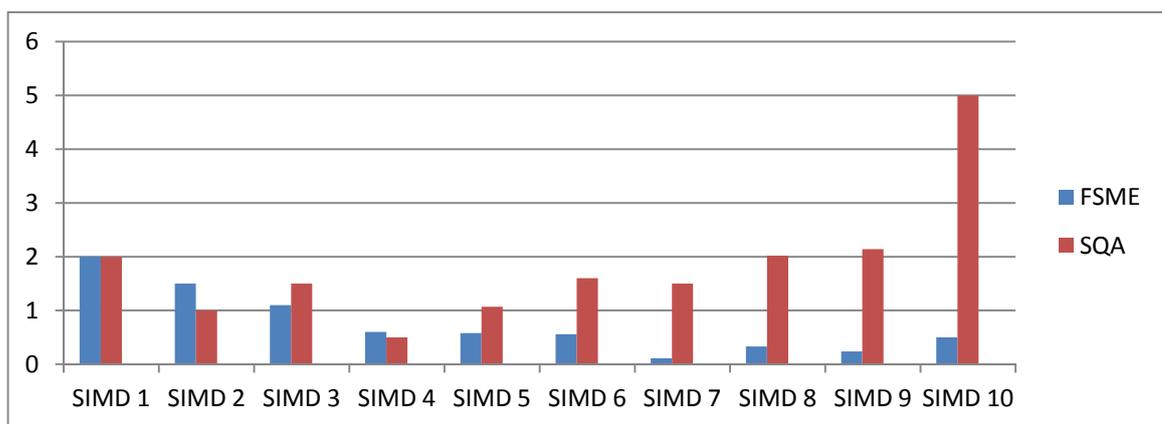
NB. c. 50 Scottish Candidate numbers could not be matched to pupil names - the table below reflects c. 5,050 IMS pupils (2016)



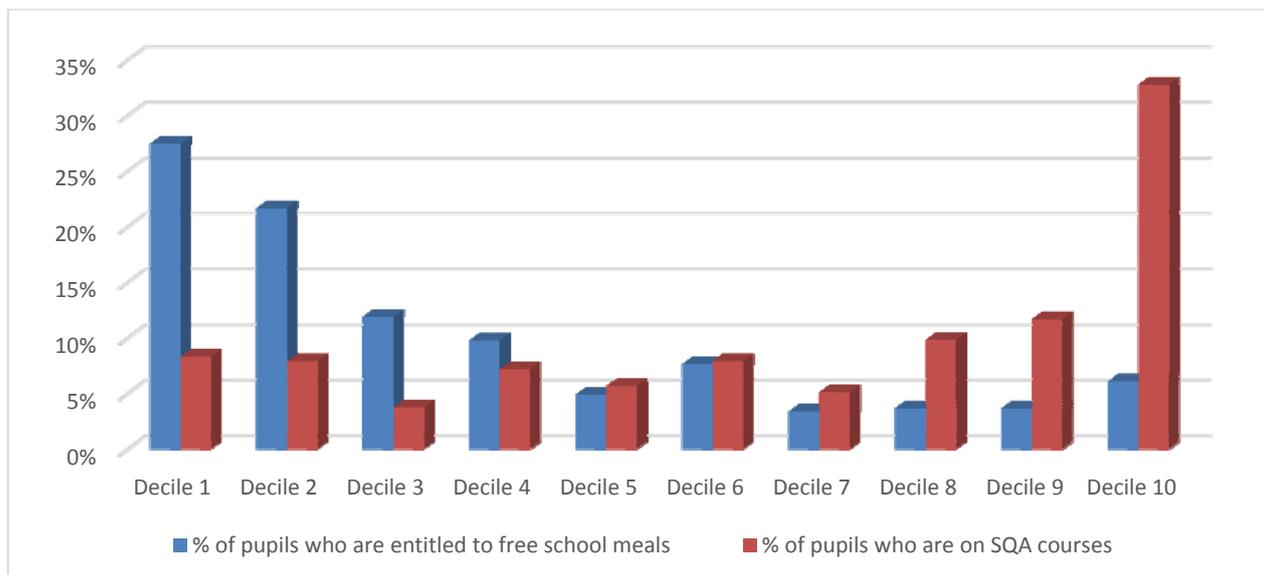
3.38 The chart below shows the **2017/18** SIMD profile of pupils attending Edinburgh Schools (red) and the **2017/18** SIMD profile of pupils on IMS timetables learning to play an instrument (blue). When separated into primary and secondary graphs the profile for IMS is broadly unchanged.



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



3.40 The chart below shows the % of pupils who are entitled to free school meals and are taught by IMS (blue) and the % of pupils who are on SQA courses and are taught by IMS (red) by 2017/18 SIMD Decile.



3.41 The SIMD profile of the IMS has been carefully considered over the last few years particularly with the introduction of an IMS Census four years ago. The allocation of IMS to all schools in 2010, coupled with using the data from the census to plan, has resulted in considerable change in the SIMD demographic of IMS. The spread of pupils learning music through IMS is now more closely similar to the SIMD profile of the city pupils than it was a number of years ago.

3.42 Because IMS supports SQA, there is a higher uptake of SQA music in higher SIMD deciles which impacts on the SIMD profile. The Arts and Creative Learning Team monitors SIMD for SQA instrumental music particularly in the lower deciles. Efforts to make the IMS SIMD profile more representative of the pupil population of Edinburgh are now more evident. This has been achieved through in-service for IMS staff with input on child poverty, teenage brains development, impact of ACEs and the potentially transformational opportunities presented by music.

3.43 The team also monitors the SQA uptake of music in SIMD 9 and 10 for pupils on free school meals – there is IMS uptake for pupils on free meals in every decile

3.44 The SQA dimension probably has an impact on the SIMD. Pupils usually cannot sit an SQA award in music without IMS (or private tuition) as they are required to play 2 instruments. Class music teachers cannot teach the full range to all pupils and do not have capacity to do so. IMS is required for SQA music across all schools as part of their curriculum offer/entitlement

- 3.45 The Arts and Creative Learning team uses the externally funded YMI in primary schools to generate interest in IMS particularly in areas of greatest disadvantage. There is always a balance between initiatives to encourage uptake and IMS staff availability and capacity, and available instruments to do so.
- 3.46 Covering IMS staff absences presents a major and ongoing challenge for the IMS. This impacts on pupil learning and generates a great deal of additional work as well as frustration for school, pupils and parents/carers. A new initiative to address this has been the creation of an IMS Instructor supply list.
- 3.47 Other service developments include:
- CLPL (Career Long Professional Learning) and in-service training looking at group teaching, pedagogy, inclusion, child poverty, young people's mental health, managing student stress, brain development and music
 - Updating all emergency procedures for rehearsals and concerts
 - Piloting the use of SEEMiS for instructors
 - Developing an instructor supply list
 - Developing and producing a coherent IMS handbook
 - Pilot of first cohort of GTCS registration for Instrumental Instructors
- 3.48 A new initiative in 2018, sees the IMS working closely with the University of Edinburgh on an academic research-based programme, showing the positive effects of music lessons on dyslexic children's literacy skills.
- 3.49 Arts and Creative Learning and the University of Edinburgh - Institute for Music in Human and Social Development (IMHSD) have together established a new CLPL programme.

The Musical Activities Programme (MAP) is aimed at Music specialists, primary school teachers and Support for Learning staff. Research has shown that specially designed musical activities programme (MAP) can support phonological and literacy skills in children with dyslexia aged 7 to 11.

This series of 4 half day interactive workshops offers materials and training to enable teachers to use the MAP. Each workshop offers opportunities to learn and practice the musical activities and space to share feedback.

22 staff from the Instrumental Service, teachers and Support for Learning staff are currently undertaking this specialist training designed and delivered by Dr Katie Overy (Senior Lecturer in Music at the University of Edinburgh and Director of IMHSD) and Emma Moore, (Post-doctoral Research Fellow in Music at the University of Edinburgh). Workshops are being delivered in May, June, September and November 2018.

The University of Edinburgh will undertake thorough programme evaluation.

- 3.50 The first objective is to share academic research showing the positive effects of music lessons on dyslexic children's literacy skills, with specialist teachers. The University's second objective is to publish a 15-week Musical Activities Programme (MAP) specially designed for classroom use with small groups dyslexic children,

which has been found to have significant benefits under randomised controlled trial conditions (University of Edinburgh)

Youth Music Initiative

- 3.51 The Youth Music Initiative is now in its 16th year. Funded by Scottish Government, grants are distributed via Creative Scotland. Local Authorities are required to bid each year for a formula based allocation. Until 2016/17 Edinburgh received £403,100 annually. Following a cut of 10% across Scotland in 2017/18, Edinburgh now receives £361,629. This funding is used to employ a Co-ordinator and a Projects Assistant who manage the extensive programmes. The bids need to meet the purpose and outcomes of the fund and local authorities are required to report to Creative Scotland annually. In 2014/15 the Scottish Government commissioned an external evaluation of the YMI nationally. In 2016/17, Creative Scotland sharpened its focus on outcome based evaluation of YMI programmes across Scotland, and City of Edinburgh Council commissioned an external evaluation of our YMI provision by the Reallyusefulknowledge
- 3.52 No YMI activity can carry any cost to families, directly or indirectly and YMI funds cannot be used to support or replace cuts or reductions in Instrumental Music Services.
- 3.53 In 2017/18, Edinburgh's YMI continued develop and strengthen. It is now reaching over 14,000 primary pupils directly, and many more indirectly through teacher training. The following YMI projects were delivered, many of which are further developing into 2018/19 based on feedback from pupils, parents and teachers/practitioners.
- 3.54 **Magic of Music:** Early Years Resources developed in Edinburgh with a group of Early Years practitioners and young children who worked with a professional music educator. The resources are fully illustrated; each has a CD or DVD for practitioners to use and accompanying CLPL for staff, now delivered in localities. The resources continue to be used effectively in nursery schools, some special schools and partner provider nurseries across Edinburgh. A programme of CLPL is very well attended and has helped build practitioner confidence leading to increased use of the resources. Feedback from teachers is consistently positive and practitioners comment favourably, not only on the quality of the resources and CLPL, but also on the impact on learning and teaching. Magic of Music supports learning in literacy, numeracy, health and wellbeing and creativity through music, rhythm, song and rhyme. Determining an exact number of pupils benefitting is difficult because the resources are used in schools by practitioners at varying times throughout the year. However, over 200 practitioners have attended CLPL and many report that they are using the resources to good effect. This suggests that upwards of 4,000 pupils are benefitting from the resources.
- 3.55 Teacher evaluation comments on Magic of Music CLPL:
'Lots of fun, engaging way to learn'
'Great interdisciplinary resource for Early Level'

'Loved joining in – made me feel very enthusiastic about returning to work and putting into practice'

'Super session with lots of excellent and useful activities'

- 3.56 **Wonder of Music:** This new First Level suite of resources builds upon the Early Level, Magic of Music and has been distributed free to every primary school in 2017, with supporting CLPL available for practitioners. Wonder of Music supports teaching of Global Citizenship, Environment, Digital Technologies and Enterprise and Creativity skills through music, rhythm and song. These new resources have been developed in partnership with primary schools in Edinburgh and professional musicians. City of Edinburgh Council has been invited to demonstrate the first resource, Music from Scratch, coding through music, at the Scottish Learning Festival in September 2018 with P3 pupils from St Joseph's RC Primary School.

Teacher evaluation comments on Flamenco Friday CLPL

'Lots of fun games to engage learners of all levels'

'Class will love it!'

'Excellent, motivating and clear – the children will develop an understanding of rhythm, beat and enjoyment of dance'

'Can't wait to take this back to staff at my school'

Teacher evaluation comments on Music from Scratch, teaching Coding through Music CLPL

'Wonderful way to integrate music (with programming)'

'Gives pupils early opportunities to develop computational thinking and coding skills'

'Very engaging for pupils, particularly for those who are not currently inspired about music'

'Great to have something different'

- 3.57 Scottish Borders Council in 2015/16 purchased Magic of Music and rolled out the resource across the Borders through CLPL delivered by Edinburgh's YMI Coordinator. The following year, they purchased further copies and are now considering Wonder of Music with CLPL delivered by Edinburgh's YMI Co-ordinator. Glasgow City Council has recently purchased copies of Magic of Music
- 3.58 **ABC Creative** is engaged by the Arts and Creative Learning team, funded by YMI, and has provided a comprehensive programme of CLPL to primary teachers across the city, including nurseries and special schools, and delivered support workshops in class. This helps practitioners to use ABC Creative online resources, including French, Spanish and Burns Songs, designed to support 1+2 and Scots culture through music. In the 17-18 session, they also delivered African Drumming and Dancing Education (ADDE) in selected primaries (targeting SIMD 1-3), and culminating in school performances and a community performance in Craigmoynton.

3.59 **NYCoS** (National Youth Choirs of Scotland) is engaged annually via YMI to deliver a programme of Kodaly workshops (pedagogical approach designed to support music learning through song and rhythm) in P3 classes in all primary schools. In 2017/18, NYCoS worked with 4,430 P3 pupils in 88 schools and delivered CLPL to 69 teachers. This programme builds on the Early and First Level resources and prepares P3 children for the next stage of YMI input into schools which is Sounds Like Music

Teacher evaluation comments on Singing Games and Rhymes CLPL

'This reluctant teacher will now engage far more with pitch/tone in a fun way!'

'Best, most fun CPD ever 😊'

'Fantastic advice and resources, lovely interactive style'

'I found myself smiling throughout so I'm sure the pupils will feel the same'

3.60 **Sounds Like Music** is the flagship Edinburgh YMI project that significantly contributes to the delivery of the Scottish Government's YMI P7 target. Based on evaluation of the previous year's work, Sounds Like Music was introduced into every primary school in 2014/15 for P4 and P5 pupils. This significantly increased the number of pupils accessing music through YMI. In 2017/18 the numbers of pupils increased further and around **8,880** P4 and P5 pupils received 5 week blocks of whole class music delivered by YMI tutors. Each pupil receives whole class Ukulele and singing lessons. Such is the success of Sounds Like Music, that several schools have started their own Ukulele after school clubs, with instruments lent by YMI and in many cases purchased by the schools themselves

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

I am a P5 teacher at Forthview Primary and am emailing regarding a pupil in my class. He is experiencing a few difficulties but seems to have really found a passion and natural aptitude for music in the ukulele tuition we get as a class. I have spoken to X and X about extra-curricular music options as he is a child who would really benefit from these and they mentioned a possibility of him joining one of the local sounds like Friday groups. X has kindly passed on your email so I am inquiring into this possibility, would there be an opening in one of the groups? The child in question has proven a very fast learner in ukulele lessons and has a passion for music so I am convinced he could quickly catch up to the group's current level.

Primary Teacher

3.62 **Sounds Like Friday and Sounds Like Saturday**, for P5-7 pupils, are the complementary out of school YMI projects that contribute to the P7 target. In recognition of the fact that even with a free Instrumental Music Service and YMI programmes, some children prefer more informal learning and develop their interest in music through social and fun music making, often then going on to instrumental

lessons in High School. Sounds like Friday provides free weekly term time lessons on Friday afternoons and takes place in all 4 Localities (Jack Kane Community Centre, Craigmillar Library, Gracemount Community High School, Wester Hailes Education Centre, Forrester and Craigroyston). Around 500 P5 – P7 pupils regularly attend Sounds Life Friday. The emphasis is very much on fun, social skills and engaging music making.

Thanks for all the effort from the guitar tutors in helping X to get to the point he's at now with his guitar playing, he'll continue to play with his band and at home and any opportunity!

*I just wanted to pass on a big **thank you** to Sounds like Saturday and [the tutor] who took my daughter X for beginner recorder. X has thoroughly enjoyed her lessons and it has been a pleasure to hear her grow in confidence which is in no small part due to the support she received from [the tutor]. I was particularly impressed with how [the tutor] encouraged them to create their own music and validated their efforts by having them play their pieces in the concerts over the year - brilliant!*

We are grateful that our daughter is having the opportunity to participate in Sounds Like Saturday. [the tutor] has worked wonders with X. I confess to having a few tears when she sang. Without that support and encouragement, X would not have had the confidence to perform.

Parent Comments

- 3.63 Sounds Like Saturday attracts a further 250 pupils from across the city and is held in Broughton High School. A cafe at Broughton run by parents helps create a warm and welcoming atmosphere.
- 3.64 **Spotlight: Creating Music** is a partnership with Drake Music Scotland. Drake musicians deliver a programme of workshops and staff training in special schools. In 2017/18, a total of 101 pupils from Braidburn (12), Oaklands (6), Kaimes (6), Redhall (14), Pilrig Park (16), Prospect Bank (10), Woodlands (10) and St Crispin's (27) were involved. Drake musicians work with pupils using new technologies, meeting the learning needs of individual pupils. Each year the project usually culminates with a performance at the Queen's Hall as part of Resonate. In 2018, Drake involved pupils in the production of a CD, recording, mastering and editing the music, and preparing the artwork for printing, considerably enhancing their skills for life and work.

'The Sounds and Colours of Scotland was my favourite, because it makes me feel very Scottish! It's very exciting and fun and was not boring at all. Lots of different instruments were used, some modern and some traditional. It was nice and quick, which made it even more exciting. The drums made a very exciting atmosphere too.'

Pupil comment

- 3.65 **Power of Music** has been in development during 2017/18, and is a third suite of Second Level resources for distribution free to each of Edinburgh's primary schools this Autumn. The four topics are **Music from Scratch 2**, coding through music developed; **Science Ceilidh**, an exploration of the effect music has on the brain incorporating Scottish Country Dance; **Create and Compose**, using music to stimulate creativity; and **Music, Creativity and Employability**, developing entrepreneurship through music
- 3.66 **Generation Creative, Routes to Hoots** in 2017/18, engaged all P7 pupils from Craigentiny, Duddingston and Brunstane primary schools in weekly brass and percussion workshops, with percussionist Vinny Jones and Marcus Britton of Oi Musica. Each project concluded with pupils performing to friends and families, and contributing to a video of their musical journey
- 3.67 **Chanter Piping and Drumming (YMI)** is offered to P5, 6 and 7 pupils in every school in the city and delivered at selected Sounds Like Friday centres. It is also offered at, and funded by Merchiston Castle School. Around 80 pupils are now learning chanter/piping and drumming, around half of whom attended Merchiston. At Craigroyston, YMI resources have supported chanter tuition in the cluster primary schools. There is also a citywide performance pipe band, Piping Hot! which rehearses each week at St Thomas of Aquin's RC High School and in 2017/18 performed as part of Fanfare and the Resonate concert series.
- 3.68 In 2017/18 the YMI team supported five work experience students from Edinburgh College, and three volunteers, participating in the Duke of Edinburgh Award Scheme. The YMI team employed over 60 tertiary tutors, and generated creative work through CLPL, the development of creativity, resources and a guitar teaching book. The bid for next year includes a programme of Scots Songs and Games to be delivered to P2 pupils, further augmenting the number of participants in YMI provision in Edinburgh.
- 3.69 The YMI Projects Assistant, who started her career in City of Edinburgh Council as a Modern Apprentice with the Arts and Creative Learning Team, has during her time with the team been supported to complete a degree through the Open University, achieved a Maths qualification, and recently gained a place to train as a primary school teacher this year.

Creative Learning Network

- 3.70 Scotland's Creative Learning Plan was published in 2013 as a further development of the *Education, the Arts, Culture and Creativity: an Action Plan* published by the Scottish Government in 2010. The Creative Learning Plan sets out how the strategic partners (Creative Scotland, Education Scotland, SDS, GTCS, SQA, ADES and College Development Network) will deliver against four workstreams. It also highlights the role local authority Creative Learning Networks (CLN) should take in progressing creative learning and teaching.

- 3.71 The National Creative Learning Plan 2016 – 19 is supported by a national Steering group and the Creative Learning Networks (CLN) in local authority are the key vehicles for its delivery.
- 3.72 Education Scotland invites local authorities to bid for CLN funding each year. The purpose is to develop and embed creativity within Curriculum for Excellence (CfE). There is a strong emphasis on the contribution creativity makes to key education priorities and for the work to be delivered through cross sector partnerships. Funding is competitive and awarded based on strategic links and capacity to meet the fund aims and outcomes.
- 3.73 The Arts and Creative Learning Team received the maximum award of £10,000 (per authority) each year between 2010/11 to 2013/14. Since 2014/15 the team collaborated with Midlothian and East Lothian Councils, making a consortium bid on behalf of the three authorities. Funding awarded to date (consortium) is as follows:
- In 2014/15: £30,000
 - In 2015/16: £29,000
 - In 2016/17: £28,991
 - In 2017/18: £31,784
- 3.74 For 2018/19, the Arts and Creative Learning Team has submitted a bid for £48,000 to develop the CLN across Edinburgh, Midlothian, East Lothian, Borders and Fife Councils, linking to the South East Regional Improvement Collaborative. The key aspects of the proposal are to:
- Continue and extend Creative Conversations (see 3.60)
 - Develop a sub-structure of the South East Regional Improvement Collaborative (SE RIC) making links with teaching and learning, family learning and parental engagement, youth participation and developing the young workforce, aligned with the RIC priorities and the CLN Fund national outcomes which are; learning, teaching and assessment, and developing the young workforce
 - Develop 'pick up and use' creative learning and teaching resources for class teachers
 - Strengthen networking and capacity within arts and cultural organisations by developing a regional forum for Heads of Creative Learning within the sector, to come together for peer support, collaboration and sharing practice
 - Roll out Career Long Professional Learning (CLPL) across the five local authorities, including train the trainer for '*An Introduction to Creativity Across Learning*' and '*Developing Learners' Creativity Skills*'.

The outcome of the funding application for 2018/19 is not yet known.

- 3.75 Since 2011/12, Edinburgh has strategically developed the CLN via Creative Conversations. Creative Conversations have successfully engaged practitioners at all levels and from all sectors (special schools, early years, primary and secondary

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

- 3.76 Creative Conversations have covered many and varying aspects of education from learning and teaching, leadership, child poverty, ACES (Adverse Childhood Experiences) to curriculum architecture, STEM (Science, Technology, Engineering and Maths) and future skills.
- 3.77 A growing number of schools participate in Creative Conversations which are increasingly attended by several staff from the same school. Some Head teachers, Deputes and class/subject teachers have described them as being among the best professional learning they have had. Several schools have creativity as a priority and seek support from the Arts and Creative Learning team. For arts organisations attending Creative Conversations, as well as engaging in dialogue with education colleagues, they make new contacts and widen their networks.
- 3.78 Between 2011/12 and 2017/18 Creative Conversations have represented a cost of around £22 per head with a wider value that is harder to quantify. They have had a demonstrable impact on the development of creativity and creative approaches in schools, cluster and to some extent with arts partners.
- 3.79 Another dimension of the CLN is Creative Connections. Since 2013/14, the team has facilitated, under the same brand and format as Creative Conversations, events which have focussed on local, practitioner-led creative initiatives in schools. These are mostly but not always delivered in partnership with or by local arts organisations and creative professionals. Creative Connections are planned in response to initiatives that are seen to have a positive impact on learners, staff and the community. Arts organisations whose work has featured in Creative Connections report increased engagement and uptake from schools with whom they have not previously worked.

Creative Learning Projects and Partnerships

- 3.80 While CLN funding from Education Scotland is used to strategically develop the network, the team also supports the development of learners' creativity skills and creative learning and teaching through:
- Delivery and brokerage of a range of arts, creative learning and interdisciplinary learning projects in schools;
 - Practical advice and support for schools, colleagues and partners;
 - Delivery of CLPL (Career Long Professional Learning) for teachers and external partners;
 - The development of creative learning resources to support practitioners.

3.81 In addition to strategic partners (Education Scotland, Creative Scotland and Skills Development Scotland), the Arts and Creative Learning Team works in partnership with many freelance artist educators and a number of arts and cultural organisations which have included but are not limited to:

- Drake Music
- Edinburgh International Festival
- Edinburgh Fringe
- Underbelly (Edinburgh Christmas)
- Scottish Chamber Orchestra
- Edinburgh Castle
- Love Music
- Edinburgh College of Art
- Moray House School of Education
- Edinburgh College
- National Galleries of Scotland
- National Museum of Scotland
- The John Byrne Award
- National Library of Scotland
- Centre for Moving Image
- Mary King's Close
- Summerhall
- Catherine Wheels Theatre Company
- Trinity House, Leith
- Jupiter Artland
- Riddles Court
- Talbot Rice Gallery
- Captivate Theatre
- Holyrood Palace
- Historic Environment Scotland
- Incorporation of Goldsmiths
- Children's International Festival
- Festivals Edinburgh
- Edinburgh International Science Festival
- Emperor - Design Company
- Burns Unbroke

3.82 Increasingly in 2017/18, partners have included other Council Services, particularly linked to Year of Young People specifically, Planning and Economic Development. Linked to the new City of Edinburgh Council, Creative Scotland and Scottish Government PLACE funding for Festivals, the Arts and Creative Learning Team is developing links with colleagues in Culture.

Screen Education Edinburgh (SEE)

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

3.84 Projects and programmes include:

3.84.1 **Cash for Creativity** is a three-year film education and employability project run by SEE. It is one of 49 Cashback projects across Scotland and the entire programme was launched last year at SEE by the Cabinet Secretary for Justice, Michael Matheson. The programme develops young people between 10 - 24 from Edinburgh's most disadvantaged communities and targets young people who are NEET (not in Employment, Education or Training), are at risk of exclusion, antisocial behaviour, offending or re-offending. This past year, 87 young people participated in at least one 8-week long film course,

57 of whom had never previously engaged in a creative activity. 86 of the 87 recorded a positive destination, either returning to school, and or taking up a further course of film study with SEE. 55% (48 of the 87) achieved a formal qualification and all reported an increase in skills and knowledge, as well as improved confidence, motivation and communication skills.

'a group of young women who engaged in the course are particularly vulnerable both at school and in the community. They were not attending school; however they were coming in to do the Film Access Course' Teacher Gracemount High School. The same teacher since reported that their attendance at school has since improved and they believe this is a direct impact of taking part, stating 'the young women are more engaged and focussed since the [film] course'.

SEE was awarded £120,000 for Cashback and is currently delivering year two of the three-year programme. In year two, a number of participants have progressed to BFI (British Film Institute) Film Academy also delivered by SEE.

3.84.2 **BFI Film Academy** is a programme for 16 -19 year olds and priority is given to young people hoping to work in the film industry and who are from diverse backgrounds. The programme offers a qualification, *Preparing to Work in the Film Industry*, developed by Creative Skillset and the BFI (British Film Institute) in conjunction with the NCFEE (Northern Advisory Council for Further Education). SEE delivers an Academy for 20 Edinburgh and South-East Scotland youngsters based at Waverley Court over an intensive five month period.

3.84.3 **BFI Residential** is also delivered by SEE which is one of only 5 organisations in the UK to do so. This intensive and advanced film education and industry employability programme takes place in Edinburgh each summer. It works with 24 of the UK's most talented young people in film, including 2 from Edinburgh. With external funding from British Film Institute and Creative Scotland, participants are immersed in film understanding, watching and production over 11 days. There are 24 industry masterclasses at Waverley Court, with on and off-screen talent involved in films ranging from Star Wars to The Angel's Share. taking place at Waverley Court. The participants produce three short films. Evaluation shows improved motivation and engagement, greater empathy, confidence, motivation and a sense of strengthened identity with 90% progression towards further education or employment.

3.84.4 **Edinburgh and Lothians Schools Film Competition:** is an annual competition for primary, secondary and special school pupils, organised by SEE and delivered in partnership with Centre for Moving Image. All schools are encouraged to submit their films to a youth jury, which is made up of Higher Media Studies pupils. The youth Jury is trained in how to curate an event, in critical analysis of the films, debating and reaching consensus. All

members of the youth jury are rewarded with a free pass to the Edinburgh International Film Festival which helps support their learning in Media Studies. The films shortlisted by the youth Jury are screened as part of the Edinburgh International Film Festival at an awards ceremony which is compered by the youth jury with Grant Stott in 2018 as guest speaker. Two years ago, SEE introduced CLPL for teachers, delivered by young people. This has generated more awareness and interest in the competition. This year, the youth young people delivered training to 30 primary and secondary school teachers on how to make a film on an iPad in a classroom setting. Feedback on all aspects of the competition are consistently positive.

- 3.84.5 **Moving Image Arts (MIA) A Level:** This qualification is the Northern Ireland based MIA A Level and is widely considered to be the EU's top-rated film qualification. SEE is the first to deliver this qualification in Scotland and the team was commissioned to manage the MIA course at Eden Court Theatre for pupils in Highland Council. The course is split between theory and practice with students also learning about and understanding major movements in world cinema. Each student makes and reflects on their own film. In 2017-18, participants were aged 17 – 21 and were drawn from Edinburgh College, James Gillespie's High School, Portobello High School, Boroughmuir High school, Firrhill High School and Holy Rood RC High School. The entire cohort passed the qualification, and the results announced in August 2018: 3 A passes, including 2 candidates from SIMD 1 and 2; 4 B passes, including 2 candidates from SIMD 2, and 4 C passes
- 3.84.6 **FANS:** (Film Access Network Scotland) is a strategic consortium of leading moving image and media access organisations, of which SEE is a key partner.
- 3.84.7 **FANS Youth Film Festival:** SEE is the lead partner in the development and delivery of the FANS Youth Film Festival, a youth led festival taking place in Glasgow in November 2018. This festival is being designed entirely by young people and will showcase the work of young film makers, at all levels, from all areas of Scotland. The youth team is comprised 12 young people from Edinburgh, Glasgow, Dundee, Aberdeen and Stirling.
- 3.84.8 **SEE Youth:** is a creative committee of young people (16 – 25) assembled from across SEE's programmes SEE Youth meets regularly to discuss, advice, support and help develop what is taught across SEE's education programmes, influencing upcoming events and opportunities. The committee also provides accessible and exciting peer learning opportunities and community events which inspire other young people to get involved in film-making. This is all done in addition to their own filmmaking projects, learning programmes and social events. The huge success of SEE Youth is that the young people directly feed their views into SEE management meetings and strategic plans at every stage.

- 3.84.9 **Write Shoot Cut:** is SEE's events and screening platform, dedicated to celebrating and showcasing independent and undiscovered filmmaking talent. Since 2011 Write Shoot Cut has supported Scottish filmmakers showcasing their work and building a vibrant independent filmmaking community here in Edinburgh, This has created a crucial networking space for potential collaborators and undiscovered film-makers across Scotland. Since 2017, SEE Youth has managed and facilitated Write Shoot Cut and has taken the lead driving the platform forward for the next generation. Three showcase events, hosting 12 films with Q&A sessions with Directors, with an audience of over 300 people have taken place
- 3.84.10 **Adult Education Programme:** SEE now offers film courses as part of the City of Edinburgh Council Adult Education Programme. These are scheduled for September and November 2018. The 3 courses offered are Screen Writing; Film History and Appreciation, and Short Film Making.
- 3.84.11 **Film Line:** is a free, online film learning website commissioned by Creative Scotland. This project is a Scotland version of the interactive film production management and learning tool developed by Europe's leading filmmaking school for children and young people, Denmark's 'Station Next'. These tools have been designed to provide an accessible way for teachers, trainers and community filmmakers to approach community filmmaking projects in a logical and methodical fashion. And is the first translated version created outside of Denmark. The structure of the toolset is interactive and straightforward; enabling each team member to quickly gain an overview of the process and understand what is expected of him or her in each specific role at every stage of production. There are exciting potential benefits for Screen Education Edinburgh to engage with new learners beyond their engagement online with the tool and it adds to the broad range of educational services already on offer. SEE is currently in phase 2 of its development.
- 3.84.12 **Community Jobs Scotland:** SEE supports young people aged 16-29 through the Community Jobs Scotland programme. This an opportunity for those young people more disadvantaged in the labour market, such as; care leavers/care experienced, young people with conviction, carers, disabled people or with long term health conditions. These opportunities give young people the chance to develop and increase their work skills and gain paid workplace experience for 52 weeks. SEE is currently working with 1 young carer who is in an Administration and Facilities role and another 1 young person who has a range of disabilities recently finished their 52-week contract. He has gone on to further employment.

Dance Development

- 3.85 Arts and Creative Learning worked in partnership with Moray House around the development of a new Masters level course and placed students in seven primary schools, secondary schools and community settings. This qualification is the first

qualification of its kind that has been validated by GTCS. The first cohort of students graduated in July 2018 with a Masters Degree in Dance Science and Education with Teaching Qualification. The **seven** graduates are provisionally registered with GTCS as Specialist Teachers of Dance 3-18. The placements in primary schools for the third cohort will commence in October.

3.86 A dance teacher post is shared between the specialist dance unit at Broughton High School and the Arts and Creative Learning Team. The post-holder was one of the cohorts of 7 to achieve the Masters Degree in Dance Science and Education with Teaching Qualification. The Dance Development Officer time with Arts and Creative Learning is devoted to dance development across the city. Over 2017/18 the main projects were:

3.86.1 P6 and P7 Talented Young Performers Programme continues to offer pupils from across the city opportunities to participate in weekly technical and creative dance classes in a range of styles. Increasing numbers of pupils are auditioning for the programme and classes are at full capacity. In 2017-2018, the audition numbers exceeded previous years. Therefore, an additional class was added for a one-year trial period, to allow more talented young dancers an opportunity to take part in the programme, with 75 pupils from across Edinburgh taking part in the weekly classes for 2017-18.

3.86.2 From Studio to Stage is part of the Resonate Event at the Queens Hall. The show highlights the diversity of artistic talent from school pupils across Edinburgh. Ten schools were involved in performances, which included dance, music and drama in 2017-18. High school pupils volunteered to take the official photographs, and assist backstage which helped make the event a great success. Special guest Councillor Alison Dickie, Vice Convener of Education for Children and Families gave the opening and closing address.

3.86.3 Consultation for dance and collaboration with Education Scotland for the BEST Conference. The BEST (Benchmarks, Exemplification, Standards and Teaching) Expressive Arts Conference was designed through a partnership with local authority officers (including the Arts and Creative Learning Team's Lifelong Learning Strategic Development Officer) and Education Scotland. It provided an opportunity for curriculum leaders in expressive arts subjects to engage in practical workshops to use Benchmarks within a moderation process. The conference and workshop aim was to build confidence around moderating the benchmarks and allow Curriculum leaders in expressive arts to disseminate the learning from the event within their local authority network of practitioners.

3.86.4 A range of professional partnerships, conversations, collaborations and projects such as the CLPL collaboration with Shakti Women's Aid, devising and delivering a trauma-informed creative dance and movement session for Children and Young People's workers across Scotland specialising in working with children suffering or affected by domestic abuse.

- 3.87 Collaboration with Active Schools and its partners, which included:
- 3.87.1 Support for the Active Schools neighbourhood dance shows across the city.
- 3.87.2 Guidance and support for the organisation of the Dance Leaders course which aims to support senior pupils by offering guidance and training on how to be teaching assistants for extra-curricular dance classes.
- 3.87.3 The Edinburgh Schools Senior Dance Competition and the Dance Extravaganza were the culmination of the collaboration with Active Schools. The showcase of dance talent from across Edinburgh took place at the Churchill theatre and consisted of two shows in one evening. The Dance Extravaganza show began the evening featuring primary school groups from all across the City who impressed at the local neighbourhood Active Schools shows. Followed by the long-standing Edinburgh Schools Senior Dance Competition, after twelve years the standard has continued to grow with pupils showcasing their own work from their Nat 5 and Higher choreographies. As well as performances from senior pupils, Edinburgh Professional Dance Training Colleges were guest performers, showing aspiring young dancers their options and next steps in dance training. The Junior Competition followed on in March with performances from schools and included pupil's own choreography. The junior competition highlights S1-3 pupils from across the city. All shows saw high audience numbers, two out of the three shows sold out.
- 3.87.4 Sharing local and national opportunities for CLPL with teachers allowing them to access resources that are available within Edinburgh as well as nationally. Continued support for schools that are delivering dance from early years through to SQA Higher qualifications. Offering guidance and assistance with understanding standards and internal verification where staff are working in isolation as the only teacher of dance.

Paolozzi Prize for Art

- 3.88 In 2018, the sixth Paolozzi Prize for Art was again held in the National Galleries of Scotland. This strong partnership has evolved to include closer working on a range of other projects. The Paolozzi Prize in 2018, 15 schools nominated (13 in 2017) 39 pupils for the award (33 in 2017).
- 3.89 The judges in 2018 were members of the team along with Chris Breward (Director of Collection and Research, National Galleries of Scotland), Duncan Robertson (artist educator with National Galleries and trained at school of Paolozzi in Munich) and Ricky Demarco (artist and arts advocate).
- 3.90 Pupils from the schools below won the following categories:
- 3.90.1 Talent and Creativity: Liberton High School (commended), Castlebrae High School (highly commended), Trinity Academy (winner)
- 3.90.2 Overcoming Barriers: Pilrig Park (commended), Trinity Academy (highly commended), Holy Rood RC High School (winner);

3.90.3 New Directions: Holy Rood RC High School (commended), Liberton High School (highly commended), Leith Academy (winner);

3.90.4 Spirit of Paolozzi: Liberton High School (commended), Boroughmuir High School (highly commended), Portobello High School (winner).

3.90.5 The overall winner was an S6 Pupil from James Gillespies High School, entered to the *New Directions* category.

3.91 Each year the previous overall winner is invited to the award ceremony to describe what winning meant to them and how they used the prize money. The previous winner this time had been a pupil at Pilrig Park Special School. He delivered a speech and said that winning the Paolozzi Prize for Art in 2017 had been the best thing that happened to him that year, when he had been suffering from depression. He had gone on to take up a place studying at Edinburgh College since. Being nominated and winning a prize at the Paolozzi Prize for Art helps pupils wishing to go on to study art at college and is beginning to be recognised by the art schools. Being nominated is very motivational and has a positive impact on the individuals as well as the schools. Paolozzi Prize winners often receive additional recognition at school achievement events.

Young photographers this year captured the event; a team of 4 higher photography pupils from Holyrood RC HS opted in to this opportunity, supported by a senior member of school staff on the night, and their work was shared with teachers and winners afterwards.

3.92 Winners receive a cash award.

Attainment, Achievement and Employability

3.93 Arts Award, SQA awards, Dynamic Youth, Saltire, ABRSM and Trinity Guildhall are among the numerous awards gained by young people through Arts and Creative Learning. A few also use music towards their DoE (Duke of Edinburgh) awards.

3.94 A new Music Leader Award was piloted in 2017/18 and accredited by the Royal Conservatoire of Scotland. Plans are to offer the award to pupils through Edinburgh's Instrumental Music Service over 2018/19.

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

National Profile

3.96 The Arts and Creative Learning team contributes to the national development of creative learning and arts education via membership of the following groups:

- National Creative Learning Network Steering Group
- GTCS Working Group for the Registration of Other Professionals
- National Working Group for Art and Design
- National Working Group for Dance

- Local Authority Expressive Arts Network
- 3.97 Membership of the National Working Group for Art and Design and Working Group for Dance led to the Arts and Creative Learning team being part of a smaller group which planned and delivered two Education Scotland National BEST (Benchmarks, Exemplification, Standards and Teaching) Conferences (one for Primary and one for Secondary practitioners)
- 3.98 The Arts and Creative Learning Team, is closely involved in the organisation and delivery of the Annual Creative Learning Conference which in November 2018 looked at pupil equity through the lens of creativity and featured Professor Sue Ellis as the keynote speaker.
- 3.99 Planning for the November 2018 Conference is underway and the theme is learner voice and the curriculum offer. The working title is 'Imagine If....' with plans to include provocations from young people to a national audience.

4. Measures of success

- 4.1 Increasing numbers of young people in all schools benefit from engagement with arts and creative learning
- 4.2 Increasing numbers of staff are aware of and promote the value of creativity in learning and teaching
- 4.3 Continued efforts to ensure an equitable SIMD uptake of IMS, YMI and other Arts and Creative Learning opportunities

5. Financial impact

- 5.1 There are no financial implications arising from this report.

6. Risk, policy, compliance and governance impact

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

7. Equalities impact

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

8. Sustainability impact

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

9. Consultation and engagement

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

10. Background reading/external references

- 10.1 Creative Learning Networks: Learning and Assessment Resource

<https://education.gov.scot/improvement/learning-resources/Creative%20Learning%20Networks>

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11. Appendices

None.