



The Live Music and Mental Health Project

Final Project Report (December 2023)

David Mackay, Children in Scotland
Dr Lynne Gilmour, University of Stirling
Louise Honeybul, University of Stirling
Stuart Burns, Scottish Ensemble



UNIVERSITY of
STIRLING



**scottish
ensemble**

Supported by:



The Rayne Foundation

Contents

Executive summary	3
Introduction	5
About the project	5
Context	5
Methodology	6
A children's rights-based and co-production approach	6
Planning the Innovation Labs	6
Identifying venues	7
Recruiting participants	7
Ethics	7
Evaluation	8
Results	9
Participants	9
Delivering the workshops	10
Findings	13
Generating new ideas to overcome barriers	13
Meeting project outcomes	14
Challenges	20
Recruitment of participants and limited engagement from host venues	20
Clarity over project aims	20
Challenges of intergenerational co-design work	20
Conclusion	21
Appendix A: Final project ideas	22
Appendix B: Simplified session plan for the Innovation Labs	28
Appendix C: Full list of barriers and enablers identified	29

Executive summary

About the project

Between May and October 2023, Children in Scotland, Scottish Ensemble and the University of Stirling collaborated on a series of Live Music and Mental Health Innovation Labs. These in-person workshops took place in Inverness, Stirling and East Glasgow.

The aim of the project was to explore the barriers that children and young people face to engaging with live music and co-produce solutions that enable better access to live music experiences to support their mental health and wellbeing.

The key outcomes of the project were:

Outcome 1: People delivering youth music develop their skills and confidence

Outcome 2: Children and young people influence or lead youth music opportunities, and have their voice heard in design and delivery

Outcome 3: The creation of co-produced ideas of how live music can be delivered to children and young people to support their mental health and wellbeing.

Over three sessions, the workshops brought together over 90 attendees including children and young people, musicians, youth workers and mental health professionals. During each two-day Innovation Lab, participants experienced a number of live music performances and took part in group work activities to identify barriers and enablers that exist to experiencing live music. Participants then worked together to create solutions and generate ideas for future live music interventions that could support children and young people's mental health and wellbeing.

A multi-methods evaluation of the project was conducted by researchers from the University of Stirling employing a range of creative approaches.

Key findings

Participants identified a range of different factors that would support children and young people's access to live music. A range of project ideas and solutions were proposed, including:

- Free or heavily subsidised tickets
- Youth-led programming or co-ordination of festivals and venues
- Festivals for children and young people offering a range of music styles
- Festivals and gigs for children and young people in their local areas
- Free and/or specialist transport to and from venues
- Safe and quiet spaces for young people at music events
- Live streaming of live music events
- Events that involved big names and emerging musicians
- Family-friendly music activities during the day



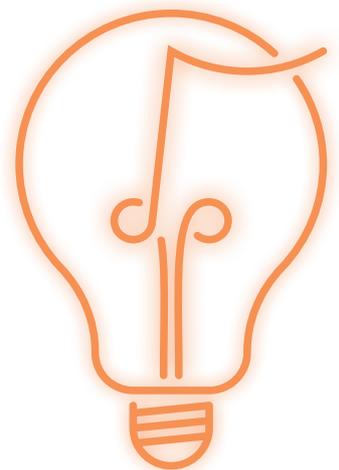
- Live music events that included opportunities for young people to get involved in music-making
- Apps to support young people to connect with venues and live music events
- Involvement of businesses from the local community.

A full list of barriers and enablers identified by project participants can be found in **Appendix C**.

Overall, the children and young people and practitioners involved in the project responded positively to the co-design approach. The children and young people who attended the Innovation Labs highlighted how much they enjoyed the live music but also the opportunity to meet new people, share ideas and work together with adults. The evaluation data shows that children and young people felt empowered by the workshops, wanted to participate, and were keen to see their ideas put into action. Similarly, practitioners enjoyed working together in groups with everyone sharing their ideas and experiences. Although a few practitioners found the workshop format challenging, most adult participants reflected that the Innovation Lab format allowed them to connect with the children and young people, listen to them, and engage with their ideas.

The Innovation Labs also had a range of other benefits for the professionals who took part, including:

- Increased confidence when working with children and young people
- Increased confidence to lead or contribute to a live music workshop or event involving children and young people
- The opportunity to network and build connections with other practitioners working in their area
- The opportunity to reflect on their own practice and how they engage with young people.



Conclusion

The Innovation Labs were successful in achieving their intended outcomes and identified the benefits of live music for children and young people. Our findings present new information about the barriers that exist for children and young people to experiencing live music and suggest possible solutions. We hope this report will be useful to musicians, music providers and venues when planning or hosting live music events. The project also identified the potential for mental health practitioners and youth workers to work with music providers and children and young people to support better access to live music.

Additionally, the intergenerational coproduction approach which brought together children and young people and practitioners across a range of ages and professions, provided important learning about how to overcome some of the challenges of this type of work to ensure that all children and young people, regardless of their age, are treated as equal partners and feel able and supported to share their views and experiences.

Children in Scotland, University of Stirling and Scottish Ensemble will now explore funding opportunities to turn some of the exciting project ideas contained in this report into reality.

Introduction

About the project

The Live Music and Mental Health Innovation Labs project aimed to provide new evidence about how live music experiences can be delivered to support children and young people's mental health and wellbeing.

Children in Scotland, Scottish Ensemble and the University of Stirling worked together to deliver three Innovation Labs in different locations across Scotland. The aim of these workshops was for children and young people to work together with musicians, live music venue providers, youth workers / educators, and mental health practitioners to identify the barriers they experience to accessing live music opportunities, and to co-create solutions by generating new project ideas to support more children and young people to experience the mental health and wellbeing benefits of live music.

The project had three main outcomes:

Outcome 1: People delivering youth music develop their skills and confidence

Outcome 2: Children and young people influence or lead youth music opportunities, and have their voice heard in design and delivery

Outcome 3: The creation of co-produced ideas of how live music can be delivered to children and young people to support their mental health and wellbeing.

The project was delivered between January and October 2023. The University of Stirling conducted an evaluation of the project.

Context

Children and young people's mental health has been a policy priority in Scotland for a number of years.¹ However, despite widespread recognition of the importance of this focus, rates of poor mental health and wellbeing among children and young people continue to be alarming, and levels of available support inadequate.²

Scotland's culture strategy recognises the vital role of the arts in supporting the nation's wellbeing.³ More specifically, we know from our previous Emerging Minds Special Interest Group on Live Music and Mental Health that experiencing live music can be positive and impactful for children and young people.⁴

However, live music provision in Scotland is often delivered with an adult population in mind, taking place in adult spaces that may be inaccessible for children and young people, particularly those from disadvantaged backgrounds, or those living in rural locations. In recent years there has been a variety of programmes developed to involve children and young people in music making (for example Big Noise, Tinderbox, etc.), but not as listeners or audience members.

¹ Scottish Government (2017). *Mental Health Strategy: 2017-2027*.

² Public Health Scotland (2023). *Child and Adolescent Mental Health Services (CAMHS) waiting times. Quarter ending December 2022*.

³ Scottish Government (2020). *A Culture Strategy for Scotland*.

⁴ Emerging Minds Special Interest Research Group (2021). *Live Music and Mental Health 2021 – Workshops summary*.

Methodology

A children's rights-based and co-production approach

As identified in the United Nations Convention on the Rights of the Child (UNCRC), every child has a right to be as healthy as they can be (Article 24) and a right to relax, play and take part in a wide range of cultural and artistic activities (Article 31). Children and young people also have the right to express their views in all matters affecting them, and to have their views considered and taken seriously (Article 12). This project took a rights-based approach to project delivery to ensure that children and young people were able to share the views about how they could access live music to support them to achieve their best possible mental health and wellbeing.

Co-production was the overarching aim of this project. We wanted to bring together children and young people, music organisations, venue staff, mental health practitioners and children's organisations to explore how the barriers to live music can be removed and opportunities extended. Our aim was that all participants should have their voices heard, be able to share power and decision making and feel their contribution was valued. Furthermore, it was envisaged that all young people attending the labs would be supported to share their ideas and experiences, develop their communication skills and work together with a range of other people of different ages and from different backgrounds. Young participants would also be able to support delivery of the labs on the day, participate in group discussions, take notes, present project ideas and prioritise options.



Young people sharing ideas at the Inverness Innovation Lab

Planning the Innovation Labs

In early 2023, Children in Scotland staff led the development of the content of the workshops, named Innovation Labs, in partnership with Scottish Ensemble and University of Stirling. The project team attempted to engage with venues to support a co-production approach to the development of the sessions however, the venues that we had contact with identified significant capacity challenges in supporting this activity. See challenges section below for more details.

A session plan was devised that placed live music experiences at the heart of the Innovation Labs and ensured that live music experiences were included across both days of the workshop.

All partners were keen to explore the act of listening to live music as an interactive experience. This involved exploring the physical dynamics of the space, encouraging audience members to try out different activities during the performances, and exploring how the audience members engaged and interacted with the performers.

We also planned various group activities across the two days to support participants to work together, share their experiences of live music, identify different barriers to accessing live music, and develop possible solutions to support more children and young people to attend live music performances.

An overview of the Innovation Lab activity can be found in **Appendix B**.

Identifying venues

As part of the project proposal, the project team had identified the need to deliver the Innovation Labs in three different local authorities across Scotland. We chose Stirling, Highland, and Glasgow to test the approach and reflect a range of different communities – urban, semi-urban, rural. Each of the three locations identified included areas with high levels of deprivation.

The performance venues selected in these settings were: The Tolbooth in Stirling, Eden Court in Inverness, and Platform in Easterhouse. This was based on a range of factors including suitability for the workshop, accessibility, and geographic location. Project partners had existing connections with these venues, which supported us to work in a collaborative way in these local communities.

Recruiting participants

Children in Scotland led the recruitment of children and young people to participate in the workshops, reaching out to schools and community groups close to each of the venues. They also contacted professionals from a range of backgrounds, including youth workers, education staff, mental health professionals and professionals working in music and the creative arts. Targeted groups included local authority youth work teams, youth clubs, community CAMHS services, and arts charities. Venues were asked to support recruitment, building on their existing community networks. The project team targeted different age groups for the sessions, in order to include children and young people between the ages of 8 and 17.



It was a closed recruitment process to ensure that all children and young people attending had support from a community partner, as the project team's relationship with participants was limited to the duration of the event.

Information sheets were prepared for both potential adult and youth participants, with clear information about the project and the focus of the workshops to ensure informed consent from all participants.

Ethics

An application was made to the University of Stirling General Ethics Committee who approved the study in February 2023.

Evaluation

Partners from the University of Stirling developed a range of suitable qualitative and quantitative tools to measure our desired outcomes, with a focus on being engaging for the children and young people, in some instances drawing on popular social media trends to encourage participants to take part. Methods included a graffiti wall, 'on-the-street' style vox pops (short semi-structured interviews), and This or That games (physical feedback), as well as pre and post-workshop surveys for adults.

The mix of feedback opportunities offered flexibility to the participants to engage in the option(s) they felt most comfortable with. Participants were reminded that giving feedback was voluntary, that no one other than the researcher and research supervisor would be able to access the data, and the data would be anonymised.

Graffiti walls are a common evaluation tool in studies conducted with children and young people,⁵ and involve providing large surfaces that can be written or drawn on in an informal way. Prompts are used to elicit responses to a simple question, with the understanding that the wall may also be used for creative drawing, writing and expression.⁶ The provision of graffiti walls can respond to the 'busyness' of participants, allowing for quick or short responses, or longer, more in-depth reflections. Writing on the graffiti wall is often unobserved, and anonymous by choice, enabling contributors to add their feedback more freely if expressing negative reflections.⁷

The This or That games mimicked a common video format on video-led social media platforms Tik Tok and Instagram whereby a group of participants face a camera and dance/skip/jog to either the left or right side of the screen to answer a question posed, where left or right corresponds with an 'answer'. This data collection tool was chosen because it is participatory, fun, creative and easily recognisable. The game was filmed to collect the answer data.



Graffiti walls were used for capturing feedback

Short semi-structured interviews are often used to collect participant feedback, however the interviews conducted at the workshops were stylised around vox pop, or on-the-street style interviews, which are again commonly seen on video-led social media platforms. Each participant's session lasted less than three minutes. Questions related to what they liked, what had worked well for them and whether they thought live music could help people's mental health.

Surveys were disseminated to musicians and professionals to complete before and after the workshops to assess how capable and confident they currently feel delivering live music events for children. These surveys were sent via email, to be answered both prior to their first day participating in a lab, and following completion of the two days. Musicians who were participating in more than one of the labs were asked to complete a survey before the first lab and at the end of the last lab they were participating in.

⁵ Hill et al (2016). *Research methods for children with multiple needs: Developing techniques to facilitate all children and young people to have 'a voice'*. Educational and Child Psychology.

⁶ Mathers et al (2009). *Developing participatory research in radiology: the use of a graffiti wall, cameras and a video box in a Scottish radiology department*. Paediatric Radiology.

⁷ Tracy (2005). *The Graffiti Method*. Australian Midwifery.

Event dates

The Innovation Labs took place over the following dates:

- Inverness (Eden Court) – Wednesday 24 and Thursday 25 May 2023
- Stirling (Tollbooth) – Thursday 8 and Friday 9 June 2023
- Easterhouse, Glasgow (Platform) – Monday 2 and Tuesday 3 October 2023

Participants

The total number of attendees at the three Innovation Lab sessions was 91 and included a mix of children and young people, musicians, music and arts youth engagement workers, other youth workers, community education workers, teachers, and mental health practitioners. However, it is worth highlighting that not all participants were able to attend both days. A breakdown of the sample population is provided in *Table 1* below.

Table 1: Participants

Participant type	Inverness	Stirling	Glasgow	Total
Professional – Music & Arts	7	7	7	21
Professional – Mental Health	2	2	0	4
Professional – Youth Work	4	6	3	13
Professional – Education	2	0	1	3
Professional – Other	1	2	2	5
Children and young people (8-17yrs)	13	11	18	42
Older young people (18-25yrs)	3	0	0	3
Total	32	28	31	91



Participants at the Stirling session, hosted at Tollbooth

As well as including children and young people across different age ranges, we tried to include as diverse a group of participants as possible. We were restricted to those who were able to come along on the day and who self-selected via our contact with local schools and organisations. Although we are unable to provide exact numbers of children with diverse backgrounds and needs by location, as this may make these young people identifiable, our participant group did include children and young people who were care experienced and those with additional support needs.

Delivering the workshops

Each of the two-day workshops followed a similar pre-defined format. On arrival, the group took part in bespoke icebreaker activities, to help them to get to know and build connections with other participants.

The Innovation Lab then officially began with Children in Scotland and University of Stirling staff members welcoming the group and introducing them to the previous phase of the project. We explained the aims of the Innovation Lab and shared findings from our Emerging Minds research paper.⁸ This introductory segment helped us to underline the focus and aims of the Innovation Lab. We also explained the different research methods we would be using to measure the success of the workshop.

After introductions to the musicians, participants then experienced their first live music segment, which involved everyone listening to a series of short music pieces. Audience members were asked to write down words they associated with the music to explore their emotional responses and consider how live music can impact how you feel. After each piece of music, performers discussed participants' responses to the music. This supported the group to begin to share and reflect on the impact live music can have on your feelings and emotions. Over the course of each two-day Innovation Lab, participants experienced four live music segments in total. Further details about the different music experiences can be found below.



Exploring emotional responses to live music in Stirling

Children in Scotland then divided participants up into different groups to begin our group work. We tried to ensure a mix of adults and children and young people in each group, including professionals from different backgrounds. To help the group bond, feel a sense of cohesion, and support them to work together, we supported each group to create their own band name. The group then discussed their own music interests and experiences and reflected on findings from the first phase of the project.

Across the two days, participants worked in their groups at different stages. Group work consisted of different activity-based tasks (combining drawing and discussion-based elements) to help focus and progress group discussions. On day one, we

⁸ Emerging Minds Special Interest Research Group (2021). *Live Music and Mental Health 2021 – Workshops summary*.

Live music experience 3:

Draw the Music – Participants were seated and encouraged to doodle, draw pictures or make marks in response to a ten-minute piece of music.

Live music experience 4:

Participants listened to three pieces of music and were given autonomy about how they experienced them. The musicians were grouped together, and participants choose whether to stand or sit, listen independently or in groups, and whether to move around, to dance or stay still.

All the music was performed by Scottish Ensemble string musicians who played violins, a cello and a viola. A range of music was performed, including classical, folk, rock, and pop to ensure there was a mixture of styles and ensure some music was familiar to participants.



Young people's graphic responses to live music

During all the live music experiences, the children, young people, and adult participants had the choice about whether or not they took part, and the flexibility to respond to the activity in their own way. The experiences supported the children and young people who took part to express themselves in different ways: verbally, through writing and drawing exercises, and through movement.



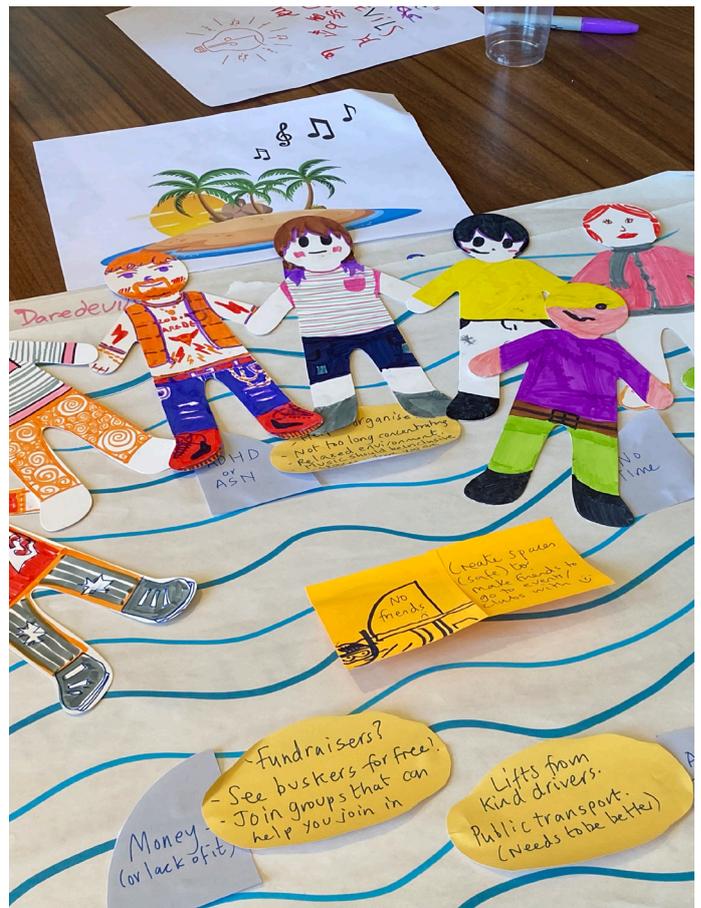
Young people in Stirling responding to music as it is played

Findings

Generating new ideas to overcome barriers

Each of the groups at the workshops came up with their own unique project idea about how live music could be provided to enable children and young people to access it in a way that would support their mental health and wellbeing. The full list of project ideas is available in **Appendix A**. At the end of each workshop, participants were invited to vote by placing stickers on the posters of the ideas they liked best. This allowed the project team to identify the ideas and project elements that were most favoured by attendees. The most popular ideas and elements were:

- Free or heavily subsidised tickets
- Youth-led programming or co-ordination of festivals and venues
- Festivals offering a range of music styles
- Festivals and gigs in people's local area
- Free and/or specialist transport to and from venues
- Safe and quiet spaces for young people at music events
- Live streaming of live music events
- Events that involved big names and emerging musicians
- Family-friendly music activities during the day
- Live music events that included opportunities for young people get involved in music-making
- Apps to support young people to connect with venues and live music events
- Involvement of businesses from the local community.



Exploring ideas to facilitate live music provision

As can be seen from the full list presented in **Appendix A**, there was a lot of crossover between the ideas. In particular, there was significant interest in setting up opportunities to take part in live music festivals. There were different variations around this theme with some reflecting local context in terms of location (e.g. Stirling Castle; the Fort Car Park). Some of the groups considered how the setting could also be used to support mental health and wellbeing as well as the music itself, with one suggesting that having the festival in a forest would also allow for connection with nature, and several groups specifying that it would be important to also have a chill-out space or quiet zones available.

A number of groups identified a desire for a mix of big-name artists and local or emerging bands or musicians, with several suggesting that support to put on events could come from successful Scottish artists and their promoters.

The cost of tickets and transport was also highlighted in many of the project ideas, with participants suggesting free or heavily subsidised tickets for gigs, and additional free transport to support with accessing gigs.

There were also a few more individual project ideas put forward that hold equally strong merit. These included a small tour festival in rural areas, apps to support people to get involved in live music opportunities, reward cards for attending gigs, free tickets and rewards through the Young Scot card, and the development of a college course so young people can learn how to plan and co-ordinate live music events.



Presenting project ideas in Stirling

Throughout the two-day workshops key information was captured from participants relating to barriers and enablers for children and young people to accessing live music events. A full list is presented in **Appendix C**. Key barriers identified included costs, access and transport, safety, and additional support needs.

Meeting project outcomes

Overall participant feedback suggested that we were successful in meeting the desired outcomes:

Outcome 1: People delivering youth music develop their skills and confidence.

Outcome 2: Children and young people influence or lead youth music opportunities, and have their voice heard in design and delivery

Outcome 3: The creation of co-produced ideas of how live music can be delivered to children and young people to support their mental health and wellbeing.

Practitioners

Data was collected from professionals and practitioners via short pre-workshop (n=27 respondents) and post-workshops surveys (n=16 respondents) and semi-structured interviews (n=15) conducted with a researcher during the two days. Participants quoted are reported in ascending order for anonymity and to attribute quotations appropriately.

Survey data demonstrates increased feelings of confidence when working with children and young people. In pre-workshop surveys, 24% percent of responders said they felt

extremely confident and 38% said they felt confident working with children and young people, which increased to 35% (extremely confident) and 47% (confident) in post-workshop surveys (see Table 2).

Table 2: How confident do you currently feel working with children and young people?

	Pre-workshop	Post-workshop
Extremely confident	24.14%	35.29%
Very confident	37.93%	47.06%
Somewhat confident	31.03%	17.65%
Not so confident	6.9%	0%
Not at all confident	0%	0%

Survey results demonstrate a rise in professionals' confidence to lead or contribute to a live music workshop or event involving young people. In post-workshop data, 18% reported feeling much more confident, 35% reported feeling more confident and 47% felt neutral. No participants reported feeling less, or much less confident to lead or contribute to a children and young people's live music event.

Data also showed increased capability to lead or contribute to a live music event involving children and young people; 12% reported feeling much more capable, 41% felt more capable and 47% felt neutral following the labs. No participants reported feeling less capable (see Table 3).

Table 3: Do you feel more capable to lead or contribute to a live music workshop or event involving children?

	Post-workshop
Much more capable	11.76%
More capable	41.18%
Neutral	47.06%
Less capable	0%
Much less capable	0%

Post-workshop surveys demonstrated positive takeaways from professionals, with responses highlighting that the workshops had increased their confidence, facilitated networking and provoked reflection on their own practice and engagement with young people. Responders note that the labs gave them an **“increased confidence in co-design approaches”** (participant 1) and an **“opportunity to develop skills in facilitation and encouragement when working with children and young people so to create an environment where they feel comfortable to share their views”** (2). They also reported that it was **“fantastic to meet new people and to have the opportunity to network”** (3) and that it was an opportunity to **“[reconnect] with what’s important to young people in their late teens and how best to engage with them”** (4).

Many practitioners reflected positively on the opportunity to work alongside and network with fellow practitioners. Speaking of another participant, one practitioner in Inverness (5) shared that **“we have been talking about keeping in touch and maybe**

getting some of our young people involved in his organisation to have a national voice and that that would make a difference... that would be valuable because I know that young people want to make a difference.” Following the Glasgow sessions, a practitioner (6) reflected *“You kind of forget, these types of partnerships exist, or could exist or should be brought about, so I think it’s just brilliant and I hope, I hope I really do hope we do more of this in the future; more arts partnerships.”* Post-survey responses also reflected this, with participants reporting that they achieved *“improved links with local providers and practitioners – I hope this will enable more collaboration regionally in delivery of opportunities for young people,”* (7) and another mentioned that they gained *“new connections that I can hopefully ask for help or guidance on future work with young people”* (8).

Practitioners also reflected on their own learnings from the workshops about what is currently preventing children and young people from attending live music events. While the most common barriers mentioned in surveys were ‘cost’ (71%), and ‘transport’ (47%), practitioners also highlighted other important and often more holistic barriers. These included *“not being aware that live music events are for anyone, even young people”* (9), *“closed minds and perceptions”* (10) and several commenting on learning more about children and young people preferring safe, calm accessible spaces within live music events. Collaborating and learning from the young people was clear, with one practitioner highlighting that *“...we have the power to change the current climate of live music in our local area and provide a better social environment for everybody”* (11).



Interview data also highlighted important skills development, professional reflection and new understandings of how collaborative, co-produced work with children and young people can occur for professionals taking part in the workshops. They reported that the workshops gave them the opportunity to *“[build] on communication skills”* (12) and that *“watching the more experienced team just was very helpful”* (12).

A key theme from professionals was that the workshops reiterated how important listening is to young people. They reported that the model used over the two days was effective and allowed them to reflect on their own work and how this could be brought in. One professional (13) said; *“it’s much more two way and listening to what young people have to say and responding... [there is a] feeling that everyone’s on the same footing rather than being a deliverer and a participant.”* Survey responses also highlighted this, with a responder (14) reporting that the workshops reminded them that *“it’s important to listen to our young people. They have some brilliant ideas and work really well together despite not knowing each other before the workshop.”*

Interviews with practitioners who had accompanied children and young people highlighted how some children were also showing positive developments in other ways. A practitioner in Stirling (15) reported *“[a young person] chatting to strangers that he only met yesterday and initiating the chat as well, which is a big thing. He was chatting to another young person over there and then he started to dance and I’m thinking ‘what, dancing? I’ve never seen you dance before!’ so he’s doing different things which he wouldn’t normally do which I think is interesting.”*

Children and young people

A researcher collected feedback from the young people via short interviews (n=32), a graffiti wall (n=3) and an interactive 'this-or-that' game. The young people were reminded at frequent intervals that they did not have to take part in any aspect of the evaluation if they did not want to, however the variety of data collection methods employed meant that some form of response data was captured from all participants. Evidence from all methods of data collection was overwhelmingly positive, and indicates that young people felt they had their voices heard in design and delivery of the labs.

Participants (children and young people and professionals) answered 'this-or that' questions as part of a game at the conclusion of each day; from 60 respondents, 89% said they felt confident sharing their ideas, and of 48 people, 100% said they had fun. The game asked participants to reflect on the ideas they had generated during the two days and how they felt about attending live music; out of 49 responders, 93.5% said they felt their ideas could encourage more young people to come to live music events.

Short semi-structured interviews conducted with children and young people demonstrate that they felt their voice was heard throughout the labs. A participant in Inverness (participant 16) shared, *"I've felt that I've been able to express what I've felt when it comes to music, when it comes to mental health"*, and a participant in Stirling (17) said, *"I've felt good sharing my ideas."*

Responders also highlighted that the environment created by the lab facilitators and professionals allowed for positive communication and a supportive space to share ideas. *"Everyone's been contributing and no one's judging anyone's ideas, it's all very inclusive and it's great to hear what everyone has to say,"* shared a Stirling participant (18), while a Glasgow participant (19) reported, *"I don't really like talking in class with other people, but I felt more comfortable with [people here]."*

This feeling of safety and security meant that the young people reported having engaged and interactive discussions within their groups, with fellow young people and practitioners. In Glasgow, participants reflected that *"I really like how we discussed the ways to make like, going to a live music show more accessible"* (20). Another participant in Glasgow mentioned that *"we've even had some debates with people about what we want to go in the wants and the needs"* (19) as part of their group activities. Young people also enjoyed working with new people, including other young people and experienced practitioners; in interviews they reported enjoying *"meeting the people and learning about how the live music actually does help the mental health"* (21) as well as *"getting to talk to adults who are 'on the scene' and seeing people who are doing this as their jobs"* (22).

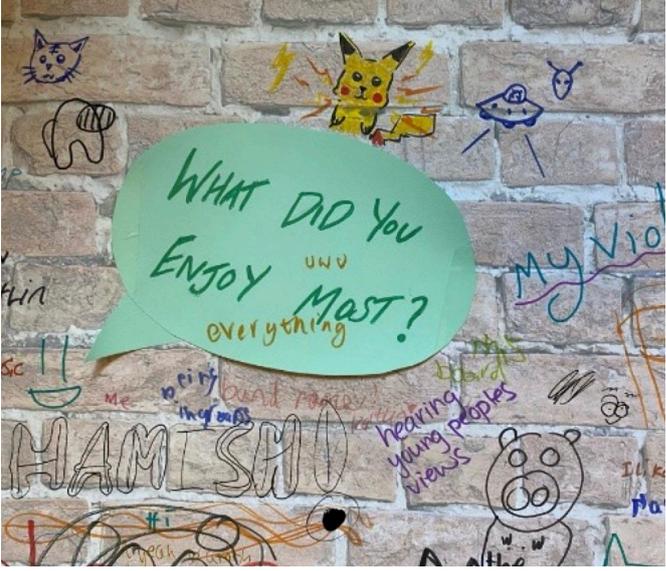
The workshops also empowered the children and young people, with participants sharing positive feelings after taking part. *"I feel proud and brave, I also feel really happy"* shared a participant from Inverness (23), and a Stirling participant (24) reported feelings of increased confidence and security: *"I was very anxious when I first came here, but that's just a lot of places for me, but I enjoyed it the more time I spend here, it's just amazing"*. A Glasgow participant (25) explained her positive feelings post-workshop and the impact learning new skills had; *"I feel excited, I don't know it's given me a new feeling, I feel like a business woman...In the groups we did like different activities, like wee bits of stuff like I genuinely didn't think I knew until it was explained to me and I was able to do it and now I feel like a business woman!"*

Data from interviews and interactive games with children and young people demonstrate the labs allowing them to connect with professional musicians and inspiring them to go to more live music. An Inverness participant (26) said, *“the music’s been great but it’s also great getting to talk to adults who are “on the scene”, and seeing people who are doing this as their jobs is so great.”* A participant in Glasgow (27) felt that they might like *“to go to more concerts. It’s made me think, about like experiencing new ones that I’ve not done before.”* In interactive games, 89% of participants said after the workshops that they would like to go to more live music events.

Prompts on the graffiti walls also asked about children and young people’s experiences of taking part, and responses were overall positive, as demonstrated by the results below (see *Table 4*).

Table 4: Sites, prompts and responses on graffiti walls

Site	Prompt	Responses	Image
Glasgow	Did you get to share all your ideas?	Yes (x11)	
Inverness	What helped you share your ideas?	Feeling comfortable with everyone; communication; confidence (x3); passion; good communication within the group.	

Site	Prompt	Responses	Image
Stirling	How do you feel after taking part?	Great; alright; good I got to pitch my ideas to the group; feeling good been a great day; good because I got to meet new people and see friends.	
Inverness	Have we listened to you?	Yes (x3), of course :)	
Inverness	Did you get to share all your ideas?	Yes (x3), yup (x2), mmm yeah, kinda (x2)	(Across multiple post prompts)
Inverness	What did you enjoy most?	Everything; my violin; the music; music; being in groups; band names; this board.	

As well as being a space for feedback, the Graffiti wall also provided the young people with a space to congregate at the beginning of the day or breaks to draw, play games (hangman, tic tac toe etc) and write notes. They became important aspects of the labs not only as an evaluation method, but also for children to express themselves and their creativity within a wider safe and creative space.

Challenges

Recruitment of participants and limited engagement from host venues

Despite the opportunity to hear world-class musicians free of charge and offering to cover food and transport costs, it was a challenge to recruit participants for the sessions. We did not hear back from many of the organisations we contacted, and some professionals were unable to participate for two consecutive days because of busy workloads.

Although all the venues were very supportive of the project, they had limited staff capacity to support with recruiting child and adult participants and no real time to engage with the planning and delivery of the sessions. The venues also struggled to send staff along to participate in the workshops. Whilst the final attendance at the sessions was very positive, greater involvement from the venues and a more balanced spread of adult participants from different sectors at each session would have been preferable.

Clarity over project aims

After the first workshop, it was noted that the aims and objectives of the labs could have been more clearly communicated between project partners, and to adult participants, to help the days run more smoothly. Owing to the limited availability of musicians, it had not been possible to meet in advance of the first session. This would have helped with clarity over the project aims. Although all the professionals who attended the first Innovation Lab received information about the session in advance, this introductory text was adjusted for the second and third sessions so that practitioners had clarity about their roles during the workshop. The project team also made some amendments to the introductory presentation delivered at the start of day one.

Challenges of intergenerational co-design work

In the first workshop, there was a large age range of children and young people (8-25 years) within the groups, and mixed feelings reported by participants about how well this worked. One practitioner noted that *“older young people were confused about what their role was”* (1), while another suggested that *“[primary school aged children] were unable to contribute to the conversations and tasks that were set”* (2). However, other adult participants were positive about the mix of ages and co-design process. Feedback from younger participants also found many had engaged with the tasks, contributed their ideas, and felt they came up with creative project ideas and perhaps most importantly, had fun.

The live music element was also received favourably with a practitioner noting that the musicians were “really interacting with the young people”, however others suggested “a wider representation of music” may have felt more inclusive.

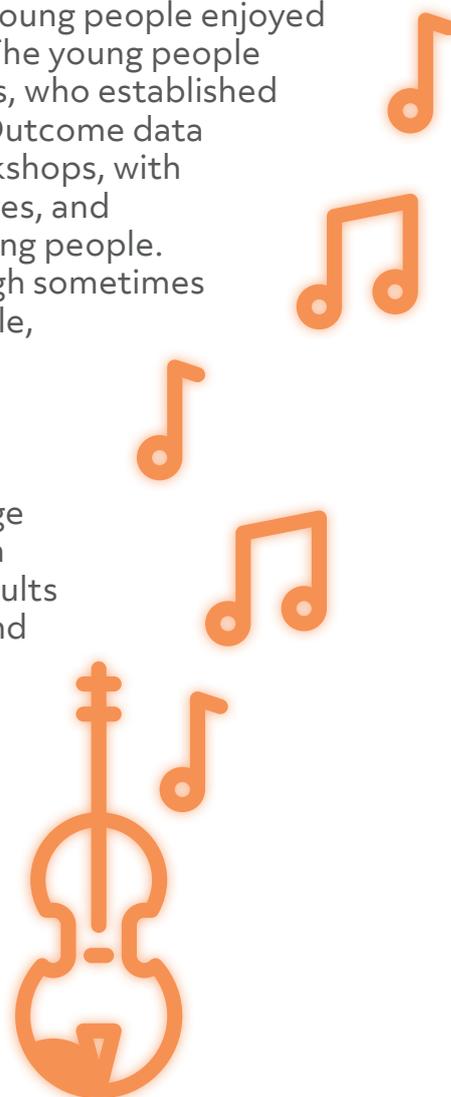
It is the project team’s belief that further work remains to recognise that all children, regardless of age and previous experience, have something of value to contribute and can do so as equal partners. While there are points of learning to be considered regarding the mix of age ranges and how all adults and young people can get the most of these creative experiences when working together, it is important to hear the voices of younger people, who are often excluded when some adults think that they “[don’t] have enough lived experience” (3) (professional/practitioner survey response).

Conclusion

This project achieved its aim to co-produce ideas about the best ways to deliver live music to children and young people to support their mental health and wellbeing, generating a range of potential solutions that will be advanced in further project proposals. The evaluation data also shows that children and young people were able to share their ideas, wanted to participate and were keen to see their ideas put into action. It highlighted that both practitioners and young people enjoyed meeting new people, sharing ideas and working together. The young people enjoyed working with music professionals and practitioners, who established links across disciplines for potential future collaboration. Outcome data highlighted that young people felt empowered by the workshops, with young people observing positive emotions within themselves, and practitioners reflecting on exciting interactions among young people. Practitioners also noted that the workshop format, although sometimes challenging, allowed them to connect with the young people, focus on listening to them, and engage with the ideas they wanted to share.

The workshop format supported intergenerational, and interdisciplinary co-production and provides key knowledge about overcoming some of the challenges with this work. In particular, it is important to ensure that all partners and adults have good understanding of their role and expectations, and that they are supported to be curious and put themselves out of their comfort zone.

Clear barriers and enablers were identified in relation to making live music accessible and acceptable to children and young people, which will be helpful for musicians, music providers and venues to consider when providing or hosting live music events. The project found clear benefits of live music for children and young people, and the potential for mental health practitioners to work with music providers and children and young people to develop ways to support their access to it.



Appendix A: Final project ideas

The project ideas created by the different groups can be found below.



Inverness

Group name: Crazy Dogs

Project idea: Fusion Fest

Project description: Fusion Fest is an idea that combined both sport and music. Young people in the group identified that many children may not have attended live music concerts or venues in the past, so they thought a festival that combined both sports activities with live music performances would encourage more children and families to come along. The group suggested including a wide range of different sports including football, rugby, cricket, ice skating and ballet alongside different genres of music.

Young people thought that famous musicians and sports stars might encourage people to visit the festival and take part in the family-friendly activities. The group also said that it was important that the festival was free or very cheap (£1 per ticket) to encourage families to attend. The Crazy Dogs wanted to make sure there were affordable food shops and stalls available to everyone who came along.

Other suggestions about ways to improve the festival included having a petting zoo and introducing a dog show where people could come along a show off their pets.

Group name: Zodiac Daredevils

Project idea: Kidzfest

Project description: The Zodiac Daredevil's project was a free live music event called Kidzfest, aimed at families in the local community. The group wanted this festival to be completely free of charge, although donation buckets would be available during the event so people could give money if they were able to. They felt that offering free entrance was extremely important because money was seen as a big barrier for people, so it would allow more people to join in. The group felt they would be able to reach out to the local community and do fundraising activity to help fund the event.

The Zodiac Daredevils wanted local food and craft stalls and they were keen that the event brought people together and promoted positive mental health, inclusion and creativity.

They wanted the event to be suitable for families with children of all ages, and pet-friendly. They suggested having "5 star childcare" and pet care available on the day.

The group also felt it was important to support children and young people to try out music-making opportunities for themselves. They wanted people to come along and learn a new instrument or experiment with trying something new in organised music workshops.

The group also wanted a relaxation area for people who wanted to escape the noise, and a merchandise shop.

Group name: The Screaming Cats

Project idea: A small-scale free touring festival for 16-25 year olds

Project description: This group identified that live music opportunities for older young people were often more limited, and that not everyone wanted to or were able to attend large-scale music festivals because of cost and transport issues. The Screaming Cats wanted to organise a free touring festival that would run during the summer in different local communities. The festival would offer a range of different genres on different days and have a performance schedule as well as a participatory programme to encourage early-stage musicians or music enthusiasts to get involved.

The festival would link in with the local community to highlight opportunities offered by different arts and music organisations. There would also be market stalls for local businesses.

The group felt the community element was really important. They wanted to include food and drink stands from local businesses, with no large chains represented. The group was also keen to ensure diverse programming to appeal to lots of young people in the local community. They suggested connecting with cultural partners including local dance and visual arts organisations to broaden their reach and link in with the local community.

The group discussed the different resources they would need to make this happen including lighting, a PA system, a tech crew, toilets and possibly tents. They also spoke about the need for funding or sponsorship to make this a reality.

Group name: The Mad Chimpanzees

Project idea: More gigs and festivals in community venues

Project description: The Mad Chimpanzees wanted to see more gigs and concerts in rural communities. They highlighted that poor public transport links in rural locations can be a significant barrier for young people and families attending gigs, so they felt providing special transport and using different community spaces like parks, churches and schools could help more people attend live music events, including people who might not have been able to in the past.

The group wanted the events to promote emerging and local performers. They hoped this would create opportunities for these musicians but it would also help to keep the costs of staging the events low. The Mad Chimpanzees wanted to offer free tickets to everyone to encourage people from the community to come together. They thought local art and craft shops and local cafes could have stands at the events which would help to boost the economy in these communities. The group also spoke about having lockers to make sure that young people attending were able to keep their possessions safe.

The Mad Chimpanzees discussed promoting the events through local schools and offering opportunities for pupils to attend during the school day.



The Screaming Cats' free festival

Group name: 10 minute warning

Project idea: Festival @ The Castle

Project description: The Festival @ The Castle would be an annual music festival for people aged 10-18 or 14-18. The group liked the idea of limiting the age range to make it targeted at younger people. All of the performances and co-ordination of the event would be planned by a youth council so that the event would be designed by young people, for young people. The festival would include a wide range of music genres, food vendors, local business stalls and fun fair rides. 10 minute warning were keen to include chill out areas and faith spaces to make it a welcoming and inclusive environment for everyone. The group also highlighted the importance of full security to make sure young people felt safe.

The group identified that it was important to have a mix of big-name bands and local performers. They felt this would create a platform for bands who were just starting out or were keen to raise their profile. 10 minute warning also wanted jam spaces, open mic slots and 'meet the band' opportunities to help inspire young performers and to help them build their confidence.

The group said it was important to keep the tickets affordable to encourage lots of young people to attend. They also thought it was important to offer free local transport to help young people overcome financial barriers. Sustainability was also highlighted as an important issue throughout the event.

Group name: Funky Pheasants

Project idea: The Funky Pheasants Festival

Project description: The Funky Pheasants Festival is a live music event centred around Stirling Castle. The group recognised the challenges of transport for some people and suggested putting on free transport buses to encourage ensure people can get "from door to door". The group also suggested the children under 14 would be offered free entry, with those aged between 15 and 18 paying half price.



Ideas for The Funky Pheasants Festival

A chill out space with an option to relax and read books was seen as very important. The group felt this would help support people with anxiety to attend the event. The Funky Pheasants also wanted to have a silent disco, which would allow people more control about how they enjoyed the event.

The group highlighted this importance of having multiple stages to allow for different music genres and music experiences. One group member commented that Stirling doesn't have many live hip-hop acts performing there, so it would be good to see more diversity.

Food stalls were seen as very important. The group also suggested having a Makers' Avenue, where local businesses could sell jewellery, craft items and locally-produced food. The group also felt that a fun fair or play zone could be created at the venue.

Group name: Funky Pheasants 2

Project idea: Forest Festival

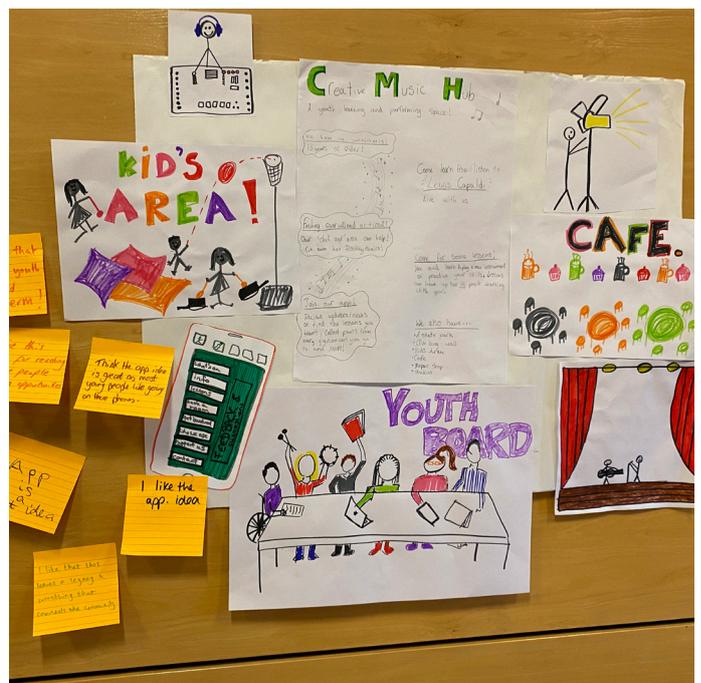
Project description: The Forest Festival originated through discussions with band members about where they felt safe. Woods and forests were seen as a relaxing and comforting space, so the group decided to organise a daytime music festival that would be open to families. The group thought it would be good to have hammocks, a campfire and a range of food options available. They also wanted to provide options for people to make their own instruments out of natural materials, and have a go at making their own music. They also felt that other opportunities for play (e.g. large outdoor boardgames) should be included to make it sure that the festival fun and enjoyable for families of all ages.

Group name: The Rocking Chairs

Project idea: Creative Music Hub

Project description: The Rocking Chairs proposal was for a youth learning and performing space. The space would be in central Stirling and run by adults and a Youth Board of volunteers who would help make big decisions about the programme and how the space operates.

The space would offer young people a place to come if they were feeling overwhelmed or tired. The group hoped this would offer young people the opportunity to meet new people and make connections. The hub would include a chill-out area, an affordable café, and a play area for younger children. It would provide opportunities for young people to take part in classes to learn a new instrument or practice and improve their skills. There would be an instrument library which would help young people who don't have enough money to buy their own instrument or who simply want to try something new. An instrument repair shop would also be available to help young people mend broken instruments.



The Rocking Chairs' Creative Music Hub project idea

The hub would also include a performance space to support local bands and musicians to put on free gigs, and a recording studio. Young people would also be able to learn skills like lighting and sound engineering.

The Rocking Chairs thought the venue might be able to live stream gigs so young people in the community could come together for a shared experience.

The group also suggested creating an app for the venue to provide general information about the space, let young people know about upcoming events and lessons, and offer ways for them to get involved.

Group name: The KLAMPS

Project idea: GIG app and Events Module

Project description: The KLAMPS suggested creating a mobile app that helped people to find personalised live music recommendations based on their age, location and preferences. The group felt the app should cover all age groups including children, students, parents and people over 60. People who registered with the app could choose their favourite music genres but also select preferences about the type of live music events they would like to attend (e.g. online gigs, alcohol-free performances).

The group discussed a range of ways they could fund the app, including applying for grants, crowdfunding, and seeking investment from famous ambassadors including Lewis Capaldi and Amy Macdonald.

The KLAMPS felt the app could help create an online community not only supporting people to find out about gigs and festivals, but also helping them to discover local instrument libraries and music classes, and supporting musicians to find band members. The group spoke about gaining rewards in the app for attending gigs. They also suggest the app could also offer raffles and free prizes.

The group thought the app could offer music recommendations and link to established platforms such as Apple Music, Spotify and YouTube. They also felt that performers, music venues and music promoters may be able to use the app.

As a separate idea, the KLAMPS also suggested working with a college to set up a new course module in planning and delivering a live music event. This would involve young people working with a local community hub or venue to organise an annual live music festival. It was felt that this would give young people opportunities to learn new transferable skills, but it also would support communities to benefit from live music in their local areas.



The KLAMPS' Gig app concept

Group name: Maria and the Goghs & Screaming Zebras (two bands combined to design the final idea)

Project idea: Live @ The Fort

Project description: Live @ The Fort is a festival situated in the carpark of the Fort Shopping Centre in Glasgow. The bands identified The Fort as a place that many young people in the local area visit. The group liked the idea of having a large-scale event on their doorstep, in a place they would normally go. They also felt it would help to overcome some of the travel and anxiety barriers people experience with gigs that are further afield.

Sustainability was identified as a key aspect of the festival, and the group highlighted a range of ways organisers could help the festival be eco-friendly. Affordable food was also an important part of the event with the group suggesting that local businesses could have stands to sell their food at reasonable prices. Safe spaces including chill out zones and a “human lost and found” staffed by friendly people were also seen as very important in creating a welcoming and inclusive environment. The group also highlighted that they wanted a family-friendly atmosphere, with fun play spaces for younger visitors and a separate over-18s section. The bands felt that a jam tent and open-mic space for bands who be good for young people just starting out.

The group hoped that the festival would encourage people to relax, play, sing, dance, eat, chat and connect.



The Live @ The Fort project idea

Group name: The Prancing Purple Pugs

Project idea: Scottish Sensations

Project description: This project involved reaching out to some of Scotland’s most successful artists including Paolo Nutini, Callum Harris, Gerry Cinnamon and Nicola Benedetti to support the development of a series of hometown gigs. The aim would be to children and young people from a range of different backgrounds and communities to attend gigs and be inspired. Group members felt that many of the famous acts might offer their time free of charge or at a reduced rate to support children and young people in their hometowns. The group identified that because of the strong Scottish identity of the project it could be sponsored by a familiar Scottish brand which would allow for reduced/subsidised ticket prices. Irn Bru as “Scotland’s national drink” was identified as a potential sponsor. The group were keen for the concerts to be live streamed so that lots of people could be part of the event, even if they couldn’t physically attend because of anxiety or additional support needs.

Appendix B: Simplified session plan for the Innovation Labs

Day One

Participants arrive

- Registration
 - Icebreaker activity
-

Introduction to the day

- Housekeeping
 - Introduction to the project and project partners
 - Plan for the day
 - Details of the evaluation
 - Introduction to Emerging Minds research
-

Live Music Experience 1 – Music and Emotions

Participants divided for group work

- Choosing band name
 - Discussing own music experiences and findings from Emerging Minds research
-

Lunch

Live Music Experience 2 – Exploring Space

Break

Group work

- Characterisation activity exploring barriers and enablers to accessing live music
-

Next steps and evaluation activities

Day Two

Participants arrive

- Registration
 - Icebreaker activity
-

Introduction to the day

- Recap of yesterday's activities
 - Plan for the day
-

Live Music Experience 3 – Draw the Music

Group work

- Deciding on project or projects to take forwards
 - Developing elevator pitch
 - Assessing project 'needs' and 'wants'
-

Lunch

Group work

- Developing poster 'pitches' for the projects
-

Live Music Experience 4

Presenting the project ideas

- Band members explain their project ideas to the rest of the group
 - Group provides feedback and ask questions
 - Groups vote on their favourite ideas
-

Reflections on the session, what happens next and evaluation activities

Appendix C: Full list of barriers and enablers identified



Inverness

Barriers	Enablers
<ul style="list-style-type: none">• Communication• Cost e.g. ticket price• The extra costs if you need to buy food, drink and accommodation• Transport links• Access to more venues• Access to more genres of music• Length of performances (too long!)• Time of concerts (events in the afternoon are good!)• If your carer isn't into music, how do you get involved?• Lack of local and national government investment in live music/culture opportunities• Rural bus travel is RUBBISH• Access travel to get music opportunities• Caring responsibilities• No time• Money (or lack of it)• ADHD or ASN• No friends• Anxious! Nervous! Don't know what to expect• Tickets sell quickly• Lack of venues• No Internet access• Cost• Can't drive• No public transport• Inaccessible• Bad health• Anxious	<ul style="list-style-type: none">• Traditional music• Where you live!• Family-friendly• Local festivals• Live stream• Car sharing or a free bus• More access to live music in schools, and school trips to venues• Local promoters putting on gigs/ concerts in rural/local communities• Lifts from kind drivers• Public transport needs to be better• Fundraisers?• See buskers for free• Joining groups that can help you join in• Create safe spaces to make friends to go to events/gigs with• Child-friendly guides on what to expect• Map of the venue• Other people help to look after parents and allow young carers respite• Support from Connecting Young Carers or other young carers orgs• Relaxed environment• Not too long concentrating• Music should be inclusive• Security• Space as where you are safe• Accessible shows• Reduced price tickets• Not all standing• free tickets• Improving public transport• Live streams• Free tickets



Stirling

Barriers

- Underage alcohol
- Cost
- Bands go to Glasgow
- Far away
- Age limit
- Accessing transport
- Restrictions for people with additional support needs
- Difficulty getting involved for people who are Deaf
- Age restrictions
- Trusting the public
- Preconceptions
- Age restrictions
- Money
- Loudness
- Scary crowd
- Whether space is family-friendly
- Cost
- Cost
- Time of event
- Location
- Lack of public transport
- Lack of flexibility (no movement, no breaks)
- Weather (relating to both travel and the event)

Enablers

- Bigger venues and smaller venues = variety
- Cheap, free, pay what you can options
- Inclusive, safe and secure space
- Venues supporting transport
- Tickets for volunteering
- A points system (discounts for the more concerts are you see)
- Safe transport for free
- Relaxed performances for young people
- Better advertising for events and opportunities for all
- Less popular musicians advertised and given opportunities
- Able to hire ear defenders
- Other activities at concerts/festivals (e.g. hair, food, tattoos, make up)
- Pay what you can
- Funding
- Car sharing
- Venue provides a free bus service
- More morning or afternoon events to them make more family-friendly
- Indoor event
- Discounts (Buy one get one free, under 18s)
- Quieter zones



Glasgow (Easterhouse)

Barriers

- Feeling uncomfortable in the big crowds
- Income
- Security arrangements
- Messy ticket sales
- Price!
- Cost too much
- Too far away
- Overcrowding in standing areas leads to fainting and overheating
- Ticket and cost
- Need to get dropped at the bus stop
- Low interest
- Not my type of music
- £ - travel cost
- £ - ticket cost
- Dark at night - unsafe
- Too bright and too loud
- Accessibility issues
- No friends to go with
- Anxiety
- Ticket prices
- Drunk people/ drunk young people
- Nowhere local
- Overthinking
- Transport

Enablers

- Tickets as birthday presents
- Option to attend supervised
- A fun and freeing experience
- Frequent and affordable transport
- Planned in advance
- Outlaw surge pricing and ticket touting
- Subsidised tickets for young people
- Online events – cheaper, but still personal
- Feeling safe and protected (E.g. security)
- Smaller crowds
- Daytime and afternoon concerts
- Low light/quieter performances
- Student prices and tickets
- Lower ticket prices for people with part-time job
- Ticket lottery
- Free tickets through Young Scot card
- Work with schools
- School trips
- Movie soundtracks (recognisable music)
- Appeal to young people
- Free food/snacks
- Group discounts
- Use different hooks (e.g. TikTok)
- Play football songs
- More open minded
- Karaoke - music with subtitles
- Family tickets to ballet/opera
- Classical music at younger ages
- Alcohol-free spaces
- Feeling more comfortable when the concert starts
- Have a car!
- Having people with you for comfort
- Ticket subsidies