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# **Evaluation of the Youth Music Initiative**

**2014/15 Evaluation**

**Creative Scotland**

**Final Report  
July 2015**

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## Key Findings

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### Introduction

This report sets out findings from an evaluation of the Scottish Government Youth Music Initiative (YMI) programme during 2014/15. The YMI is administered by Creative Scotland, and aims to put music at the heart of young people's lives and learning. It was set up in 2003 and has an annual budget of £10 million.

In 2014, Creative Scotland appointed us – ODS Consulting – to evaluate the YMI. The first stage was a retrospective evaluation, looking back over the past 11 years of the YMI's operation. The second stage, which this report focuses on, involved a detailed focus on the YMI during 2014/15. More context on the YMI is provided in Chapter One.

### Outcomes

There is strong qualitative evidence from 2014/15 that YMI activity is supporting the learning and development of young people, both within the field of music and beyond. More analysis of the outcomes achieved is provided in Chapter Two. The outcomes are explored in relation to Curriculum for Excellence and outcomes within the Scottish Government's Programme for Government for 2014/15.

#### ***Contributing to Curriculum for Excellence***

The YMI is contributing to the four capacities of Curriculum for Excellence, helping to build successful learners, confident individuals, effective contributors and responsible citizens. It is building music related skills, building personal and social skills and building successful learners, across the Curriculum. There is evidence that this initial experience of music is inspiring an ongoing interest, both in music and in learning.

#### ***Building a fairer Scotland and tackling inequalities***

The YMI is contributing to building a fairer Scotland and tackling inequalities. It is engaging those who wouldn't normally get involved in music – particularly young people experiencing socio-economic disadvantage and young people with Additional Support Needs<sup>1</sup>. In 2014/15 we estimate that the YMI engaged over **150,000** young people in school based music making, and **76,000** in activity out of schools.

#### ***Creating more, better paid jobs in a stronger economy***

The YMI is creating and supporting new jobs, training and volunteering opportunities. In 2014/15 it created over **1,000** jobs, over **1,000** trainee or volunteering opportunities, and over **2,200** people benefited from training or career long personal development. Qualitative evidence suggests that the YMI is supporting young

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<sup>1</sup> An explanation of what we mean by the term Additional Support Needs is included as Appendix 1.

people to become inspired, explore their future options, increase their aspirations and consider careers and further education within music and beyond.

### ***Empowering communities***

Finally, the YMI is helping to bring communities together, of different ages, places and experiences. This is making a particularly positive impact in remote and rural places and in places where young people face challenges due to neighbourhood youth territorialism, through bringing young people together from different areas.

### **Activities in 2014/15**

The YMI aims to put music at the heart of young people's lives and learning.

In 2014/15, 32 local authorities and Jordanhill school received funding through the Formula Fund, 71 projects were funded to undertake out of school activity through Access to Music Making and Creative Scotland made seven funding awards to strengthen youth music in Scotland, through training, development and networking.

Schools based activity mainly supported delivery of the Primary 6 (P6) target, that all young people should receive an offer of a year's free musical tuition by primary six. In 2014/15, 81 per cent of all Formula Fund projects contributed to the P6 target. Every local authority had at least one P6 target project which involved at least 12 hours of music making activity. The flexibility of the YMI funding allows local authorities to provide a diverse range of projects at local authority level, ranging from taster sessions to more intense tuition and music making activity.

Approximately a fifth of school based projects went beyond the P6 target to involve young people less likely to be involved in music making. The strongest focus was on young people from deprived areas and young people with Additional Support Needs.

Approximately a third of out of school funding was distributed through the targeted route, to seven organisations. Over half of these projects target young people in areas of multiple deprivation, and young people with limited music making opportunities. A quarter target young people with Additional Support Needs, and a similar proportion target those making music independently. Just four per cent of applications proactively target young people from minority ethnic communities.

### **Lessons learned**

There was a high degree of positivity about YMI activity across the country. Young people and school teachers were extremely positive about the success of YMI, and the case studies demonstrated real successes at local level. The key success factors included the access to specialist tutors, the inclusive approach to involving all children, the partnership working between organisations and the links with Curriculum for Excellence (particularly within schools based music making activity).

Many indicated that they would change nothing at all about YMI activity. However, there were some issues around sustainability and pathways. Some felt that there could be few opportunities beyond YMI activity within the community, which caused

concern. Some YMI projects were working to combat this, through developing skills, resources and links locally. Others highlighted the need for the flexibility within YMI funding to continue, to enable projects to tackle local challenges such as transport and access to suitable venues.

## **Administration**

Most funded organisations found the YMI application process easy, particularly if they had applied before. Some felt that the form could be simpler and less repetitive. The YMI staff team at Creative Scotland was praised, but some Formula Fund leads found it difficult to build relationships due to perceived high staff turnover within the team. Organisations which had applied unsuccessfully for YMI funding were slightly less positive about the application process. Some felt that it was onerous for small and community organisations and required skills that their organisation did not have.

Unsuccessful applications wanted to see some basic feedback provided proactively, in addition to the more detailed feedback provided on request. The Access to Music Making route is significantly over subscribed. Under half of Access to Music Making applications (44%) were successful in 2014/15, compared with 70 per cent of Strengthening Youth Music applications.

## **Future monitoring**

Overall, YMI funding recipients found it reasonably easy to complete the monitoring information required by Creative Scotland as part of the YMI administration process. However, there were questions about whether the information was useful, and some suggestion that moving towards simple quantitative information supported by softer information about outcomes may be more meaningful. As part of this evaluation we piloted new approaches to monitoring, focusing on outcomes. We learned that:

- It is challenging for many to gather information on the profile of participants (in relation to Additional Support Needs, ethnic origin and socio economic disadvantage). However, those who were targeting these groups specifically were largely able to provide a rough estimate of the numbers involved.
- There is a desire for a focus on a small number of outcomes which are most closely linked to the work of most YMI projects, while recognising that projects are many and varied.

A proposed new system is included as Appendix 3. Our survey of YMI funding recipients found that overall most respondents were able to provide a meaningful answer to each question within this system, or indicated that they would be able to in the future. A number indicated that a shift to this type of monitoring information appeared simpler and more useful than the previous system. However, it will be important to think about whether some organisations may struggle to provide the information due to the nature of their YMI funded activity.

## **Issues to consider**

This evaluation identified a small number of practical issues for consideration in the future development of YMI. These focus on the administration and monitoring of YMI, and are set out in detail in Chapter Five.

# 1. Introduction

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## About this report

- 1.1 This report sets out findings from an evaluation of the Scottish Government Youth Music Initiative (YMI) programme during 2014/15. The YMI is administered by Creative Scotland, and aims to put music at the heart of young people's lives and learning. It was set up in 2003.
- 1.2 In 2014, Creative Scotland appointed us – ODS Consulting – to evaluate the YMI. The first stage was a retrospective evaluation, looking back over the past 11 years of the YMI's operation. The second stage, which this report focuses on, involved a detailed focus on the YMI during 2014/15.

## Research aims

- 1.3 The main aim of this evaluation was to explore the impact of the YMI programme – on young people; delivery organisations; practitioners and the youth music sector. Additional aims included:
- to develop an understanding of programme strengths and weaknesses;
  - to report on the contribution the YMI makes towards Scottish Government national outcomes; Curriculum for Excellence; and local authority Single Outcome Agreements;
  - to identify a number of diverse case studies to illustrate key outcomes and lessons learned; and
  - to refine the YMI data monitoring system to be used in future years, informed by learning in 2014/15.

## Method

- 1.4 The 2014/15 evaluation involved a mix of primary and secondary research. It involved four main stages:
- **Profiling activity** – We gathered all available application forms received in 2014/15. We created an Excel matrix, and recorded information from these forms – focusing on information about intended activity levels, participant numbers and profile, deliverer numbers and profile, and impact and outcomes. This provided an overview of the intended scale and impact of YMI funded activity in 2014/15. However, it is important to note that End of Project forms, highlighting the actual scale and impact of activity, were not yet available at the time of this evaluation. These forms are collated as projects funded during 2014/15 complete and assess their outcomes, meaning that they will be available during 2015/16 and beyond.
  - **Survey of YMI Formula Fund leads** – We issued an online survey to the lead officer for the YMI in each local authority area. Each local authority (and Jordanhill School) receives funding through the YMI 'Formula Fund'

– which makes up 80 per cent of the YMI budget. The survey explored views on YMI administration and monitoring, and gathered information on YMI participation levels and outcomes. We received 24 responses from 33 areas. This is a response rate of 73 per cent.

- **Survey of YMI Informal Fund projects** – We issued a survey to all third sector organisations which received funding through the YMI Informal Fund route in 2014/15 and 2013/14. There are two funding streams under this route - Access to Music Making and Strengthening Youth Music. Overall, 133 organisations received the survey. We received 49 responses which is a response rate of 37 per cent. The survey explored views on YMI administration and monitoring, and gathered information on YMI participation levels and outcomes.
- **Survey of YMI unsuccessful applicants** – We issued a survey to all organisations which applied for YMI funding in 2014/15, but were unsuccessful. This short survey explored views on YMI administration and feedback processes. The survey was issued to 65 organisations, and 15 responded. This is a response rate of 23 per cent.
- **Survey of teachers** – We issued a survey to 2,400 schools in Scotland, exploring teacher experiences of YMI activity. The survey focused on teacher views on the strengths, weaknesses and impact of YMI activity. We received 738 responses to the survey and 90 per cent of respondents were primary school teachers. The survey was very short and simple, and was completely anonymous. It is therefore not possible to calculate a response rate, as there are likely to be multiple responses from within some schools. However, this was a higher than anticipated number of responses.
- **Case studies** – We developed 12 case studies profiling YMI activity across Scotland. We selected the case studies, working closely with the Advisory Group for this research, to provide a mix of the wide ranging YMI activity undertaken in Scotland. The 12 case studies are provided at Appendix Five A through to L. In each case study, we held face to face discussions with children and young people, those delivering the YMI activity, and those involved in planning the activity. As each case study varied, we also spoke with other particularly relevant stakeholders in some places, for example parents of very young children involved in YMI activity. We gathered background information from each case study area and from Creative Scotland, and developed a stand-alone case study for each, based on our primary research supplemented with broader existing information and research.
- **Piloting and testing a draft monitoring system for the YMI** – During 2014/15, we tested ideas about a new monitoring system for the YMI. The retrospective evaluation highlighted a number of key findings, from which a first draft monitoring system was developed. We then piloted this with three organisations. This involved two YMI Formula Fund leads and one YMI Informal Fund lead. These organisations piloted the monitoring



system for three months, and provided feedback. This revised framework was then tested as part of the survey of YMI Formula Fund and Informal Fund leads, exploring how people felt about their ability to answer the monitoring questions. Finally, we facilitated a discussion about outcomes with YMI Formula Fund leads at the YMI Learning Day in May 2015. At this session, we gathered feedback on the outcomes the YMI should be contributing towards, and which were important to measure in the future. This feedback was built into a final draft monitoring system for YMI, which is explored in detail in Chapter Seven.

- 1.5 We gathered the qualitative and quantitative information together for analysis and built this into the report. We analysed the quantitative information using Excel. The qualitative information was analysed using a process of 'manual thematic coding'. This involves carefully reading the information, highlighting key themes, and then collating and analysing all of the information about that theme together. This provides a systematic and robust approach to analysing rich, varied and complex qualitative information. We have also used verbatim quotes from interviews and surveys to demonstrate key points.

## Context

- 1.6 The YMI has three core aims:

- to create access to high quality music making opportunities for young people aged 0 to 25 years, particularly for those who would not normally have the chance to participate;
- to enable young people to achieve their potential in or through music making; and
- to support the development of the youth music sector, for the benefit of young people.

- 1.7 There are two distinct strands within the YMI:

- School based music making – This is activity planned and delivered by local authorities. Local authorities apply to the YMI Formula Fund for this activity.
- The Informal Sector – This is activity planned and delivered by third sector organisations outwith school time. There are two Informal Sector funding routes which are Access to Music Making and Strengthening Youth Music.

- 1.8 Over the life of the YMI, the balance of funding has remained £8 million to local authorities through the Formula Fund, and £1.8 million towards out of school activities through the Informal Sector Fund. In 2014/15:

- £8 million was made available for school based music making through the YMI Formula Fund;
- at least £1.6 million was made available for Access to Music Making (with £1.8 million allocated); and
- £200,000 was made available for Strengthening Youth Music.

- 1.9 More information on the history of the YMI and its purpose is available in the retrospective evaluation report.

**Note on terminology**

- 1.10 Throughout this report we use the term 'musical instrument' to include the voice. Each time we refer to musical instrument, it should be assumed that this includes the voice.

## 2. Impact and Outcomes

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### Introduction

2.1 This chapter explores the difference that the YMI has made in 2014/15. This includes exploring the impact on young people directly involved in the activities, on the wider community, for funded organisations; and for the youth music sector as a whole. It is based on:

- analysis of survey responses from individuals planning YMI Formula Fund activity and those planning YMI Informal Sector Fund activity;
- analysis of survey responses from teachers participating in and delivering YMI supported activity;
- analysis of application forms; and
- twelve case studies exploring the impact and outcomes of the YMI within funded initiatives.

2.2 The outcomes are explored in relation to the links to Curriculum for Excellence, and the Scottish Government Programme for Government for 2014/15. There will, however, also be links to outcomes within other frameworks such as the Scottish Government national outcomes and local community planning partnership Single Outcome Agreements.

### Successful learners, confident individuals, effective contributors and responsible citizens

2.3 There is strong agreement that YMI activity is supporting the learning and development of young people, both within the field of music and beyond.

- **Music related skills** – 92 per cent of Informal Sector Fund and 94 per cent of Formula Fund recipients felt that their YMI activity contributed a lot towards young people developing their music and music related skills. Young people are learning about core music skills around pitch, rhythm and melody. A number of secondary school teachers found that pupils were arriving with an enhanced knowledge of music. There is also evidence that for young people with Additional Support Needs, YMI activity has helped to develop physical co-ordination and motor skills through making music. Wider research also highlights the physical benefits of music making for all young people, and wider benefits<sup>2</sup>.

“It has opened the door to a number of pupils in terms of showing them how able or talented they might be.”

Teacher, Survey

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<sup>2</sup> The Power of Music, Susan Hallam, 2015

<http://static1.1.sqspcdn.com/static/f/735337/25902273/1422485417967/power+of+music.pdf?token=%2B%2BebgY6GT93uXaTeuiKoj7HQqel%3D>

“The children involved in our project have flourished, both musically and socially. They work together, respect each other’s differences and above all have fun.”

Informal Sector Fund recipient, Survey

“Without Drake Music Scotland, pupil X would never have been able to know that he could play the piano.”

Associate Musician, Aberdeenshire and Drake Music Scotland Case Study

- **Personal and social skills** – 90 per cent of Informal Sector Fund and 100 per cent of Formula Fund recipients felt that their YMI activity contributed a lot towards young people developing their personal and social skills. Outcomes around confidence are consistently identified by funded organisations, young participants, teachers and other stakeholders. Confidence is developing in a range of ways, through being involved in planning activity, playing and performing with peers, writing music, taking up new instruments (including voice) and discovering new skills. Young people are also developing wider personal skills, including listening, concentration, communication, team work and social interaction skills. In addition, just over half of all Informal Sector respondents and a third of Formula Fund respondents felt that it was also contributing a lot towards developing strong decision making and leadership skills among young people.

“We’ve become more of a team, because when you play drums together you have to listen to each other. We’re working together more and we’re getting on with each other more.”

Young person, Scottish Borders Case Study

“I used to be really shy and not do anything in front of others but the tutors just encouraged me and told me that no-one would laugh and everyone is the same, and it boosted my confidence.”

Young person, Gorbals Youth Brass Band Case Study

- **Building successful learners** - There was a strong feeling that the YMI was contributing to Curriculum for Excellence, with strong alignment with the Curriculum’s four capacities and its expressive arts outcomes. Teachers felt strongly that the outcomes of the YMI around personal development all helped with learning and other aspects of the Curriculum. For primary school teachers, the YMI was helping to build confidence in teaching music, which was previously seen as daunting by many. Teachers highlighted the development of their technical skills around music terminology, note theory and musical software. Primary school teachers also indicated that the YMI was helping to raise the profile of music within the school, and contributing to building a positive school spirit and ethos. Formula Fund leads also highlighted their experiences of the YMI supporting non music specialists to become more confident in music activities.

“YMI contributed very well to Curriculum for Excellence.”

Teacher, Survey

“Teachers are given valuable professional development into how music and sound can provide new and enriching experiences for children.”

Teacher, Survey

#### **Example: Feedback on YMI activity**

In one area, the Formula Fund lead highlighted some of the evidence the project had gathered locally about YMI. It found that over 90 per cent of the children enjoyed the project and felt increased confidence in music making, and that 79 per cent of teachers felt more confident in delivering music in the classroom.

- 2.4 Many highlighted that this initial experience of music was inspiring an ongoing interest, resulting in young people taking up musical instruments for the first time, coming back to an instrument they had played previously, getting involved in music making on an ongoing basis and going on to study and have careers in music fields.

“We have been inundated with the number of young people wishing to learn a musical instrument.”

Informal Sector Fund recipient, Survey

“The projects have also led to off-shoot projects being developed – for instance after our Music School projects which are based on a ‘form a band’ formula, a number of the bands have remained together and now take part in weekly Band Jam sessions at our facility.”

Informal Sector Fund recipient, Survey

“It has led to the flourishing of the local rap scene...Now in Aberdeen there are regular live rap nights... and some are being organised by the young people on this project in their own time.”

Informal Sector Fund recipient, Survey

### **Building a fairer Scotland and tackling inequalities**

- 2.5 There was a strong belief that the YMI was engaging those who wouldn’t normally get involved in music. The vast majority of both Formula Fund (88%) and Informal Sector Fund recipients (86%) felt that their YMI activity was making a considerable contribution to ensuring that disadvantaged young people have opportunities to participate in music making alongside others. Teachers also expressed a strong belief that the YMI engages those who wouldn’t normally get involved in music. Three quarters of primary school teachers felt that the YMI was very good at engaging those who wouldn’t normally get involved, and half of secondary school teachers felt the same.
- 2.6 Over half of all Access to Music Making projects worked with young people in areas of multiple deprivation, and a quarter with young people with Additional Support Needs. Others worked with looked after children, young people at risk of offending, children in their early years, those caring for others and young people from minority ethnic communities. Overall, two thirds worked

with people who had limited music making opportunities. A range of ways in which the YMI tackles inequalities were highlighted, including:

- linking special schools and mainstream schools through joint music making activities and performances;
- involving vulnerable young people in music making activities along with their family and friends, when often activity is segregated;
- developing linkages between music organisations and other organisations, creating new networks and accessing new skills around tackling inequalities; and
- raising awareness of the options and possibilities within music, particularly with vulnerable or disadvantaged young people.

- 2.7 Many of the examples provided tackled inequalities in relation to socio-economic disadvantage or young people with Additional Support Needs. There were fewer examples of tackling inequalities in other areas. However, tackling inequalities was a clear priority. For example, one Formula Fund lead highlighted that a third of its YMI funding was dedicated to targeted projects to tackle inequalities. Others highlighted that their universal activity was designed to tackle barriers to participation.

“I want to open their mind to the range of possibilities so that they know anything is possible.”

Mentor, Music Plus Case Study

#### **Example: Working with vulnerable young people**

In one area, a YMI project focused on young people with very vulnerable backgrounds including homeless young people and looked after children. Most did not play an instrument before the project. By the end of a six month period, the young people performed at a prestigious event and were more confident and outspoken. All said that they wanted to have the experience again, to develop the skills they had gained.

#### **Example: Tackling inequalities**

In one area, an inclusive music project has involved mainstream students and students with Additional Support Needs. Young people were involved in a youth led enquiry process, leading the project from the outset and agreeing the recommendations made at the end. The project developed music related skills and focused on the strengths of each young person, and challenged music making practice.

#### **Example: Access to music making opportunities**

The Hot Chocolate Trust receives YMI funding to work with young people who may not otherwise have access to music making opportunities. A case study outlining the approach is included as Appendix 5I.

## Creating more, better paid jobs in a stronger economy

- 2.8 The YMI has strongly contributed towards creating more jobs, volunteering and training opportunities. The YMI application forms for 2014/15 indicate that the YMI will create 668 jobs within the Informal Sector Fund. They also suggest that 970 trainee or volunteering opportunities will be created, within the Informal Sector Fund. More than half of these volunteering opportunities (58%) are within the Bookbug programme. Our survey also suggested that over 1,000 people had benefited from training or continuing professional development through the Informal Sector Fund.
- 2.9 Our survey of Formula Fund leads (which 26 of 33 leads responded to) suggests that the YMI has created at least 350 posts, the equivalent of at least 100 full time positions. At least 90 volunteers have been involved and at least 1,200 individuals had benefited from training or continuing professional development (with this figure likely to be significantly higher, as a number did not provide numerical estimates for this within the survey). Previous analysis undertaken by the Scottish Arts Council in Year 5 of the YMI suggested that 586 individuals were employed to deliver Formula Fund activities during that year, the equivalent of 195 full time staff members.
- 2.10 Two thirds of Informal Sector and Formula Fund recipients felt that the YMI was making a big difference in terms of increasing the number of people able to deliver music making activities. Three quarters of Informal Sector recipients felt that it meant there were more resources to support music both in and out of school, increasing to 89 per cent for Formula Fund recipients. The vast majority felt that this meant that organisations had stronger partnerships and networks, that skills and experience within the music sector increase and that organisations improved their planning and viability. A number highlighted better links between local and national provision, as a result of YMI activity.

### **Example: Building links locally**

In Aberdeenshire, a YMI Hip Hop project has built links with Hip Hop dancing within the **sportscotland** Active Schools programme. It has also linked with the museums service, which provided costumes for a performance. These connections are helping to develop and sustain the project.

- 2.11 There was wider, qualitative evidence to demonstrate that the YMI had supported young people to become inspired, realise the options available to them, increase their aspirations and consider careers within music and beyond. Almost all Formula Fund and Informal Sector Fund recipients felt that their YMI activity was helping young people to understand their opportunities and choices – with half feeling it contributed a lot, and half a little. Many provided anecdotal evidence of young people considering careers in the music sector as a result of participation in YMI projects. A number also highlighted that older YMI participants had begun to volunteer in YMI delivery, enhancing their own skills and building wider skills among the young people they work with.

“Many of the older young artists will continue in the second phase of the project as peer mentors and a number have begun to enquire about youth work opportunities. It may result in more youth workers in the city and will also help increase the pool of deliverers in the future.”

Informal Sector Fund recipient, Survey

“The young trainees themselves are now a fantastic resource both for their schools and the community - all capable of leading group music activities independently!”

Informal Sector Fund recipient, Survey

“It’s good for promotion, making contacts and networking. It’s got us a lot of gigs which is great because more people have heard our music and we’ve made more money.”

Young person, Music Plus Case Study

- 2.12 YMI projects are also encouraging young people to pursue further education opportunities with the long term view of supporting them into jobs and careers.

“I’ve just applied to do applied music at college, and [YMI Tutor] said I could come in whenever and practice.”

Young person, Hot Chocolate Case Study

- 2.13 In one instance a former young participant has returned to a project in a paid position to teach music to others. This position was made possible due to YMI funding. In another project, participants can return as trainees and then become paid music tutors on the programme.

#### **Example: Practical experience in the music industry**

Scottish Music Centre receives YMI funding to run a mentoring project called Music Plus, supporting young people to develop their skills through practical experience in the industry. A case study outlining this approach is included as Appendix 5K.

“A number of young people who have been involved in long term YMI programmes in our local authority have gone on to university to study music or other subjects. A number are back with us as tutors.”

Formula Fund recipient, Survey

### **Empowering communities**

- 2.14 Generally, it was felt that the outcomes for young people and the youth music sector had the strongest and clearest links with YMI activity. However, a number of stakeholders highlighted the positive impacts on communities generated by YMI activity. These included:

- bringing young people, parents and wider community members together through shared music making opportunities and performances in community venues, resulting in better relationships;



- bringing people from different areas together, where territorialism had proven a problem in the past;
- bringing together different community organisations and local authorities, resulting in positive partnerships within the community; and
- empowering young people through involving them in decisions about the way YMI activity was planned and delivered.

“We have brought young people together from four surrounding areas where territorial issues previously prohibited their access to music service providers in other areas.”

Informal Sector Fund project, Survey

“The project has given the participants enhanced confidence and increased their skills - this is seen in the ownership that young people have shown of the project: setting the timetable/programme, choosing material to work on, voting about what they would like to explore further and sharing skills.”

Informal Sector Fund project, Survey

- 2.15 In remote regions community cohesion has played a significant role in developing and maintaining YMI projects.

“When you have such a scattered population anything that brings people together is really important.”

Informal Sector Fund project, Mull Music Makers Case Study

### **Example: Linking communities**

The Mendelssohn on Mull Trust receives YMI funding to provide regular music workshops for young people in Mull. A case study outlining the approach is included as Appendix 5J

## **Summary**

- 2.16 There is strong agreement that YMI activity is supporting the learning and development of young people, both within the field of music and beyond. It is supporting the development of successful learners, confident individuals, effective contributors and responsible citizens, with strong links to Curriculum for Excellence. The YMI is building music related skills as well as wider personal and social skills, which help with learning in other aspects of the Curriculum. Teachers are gaining confidence and skills in music making activity and strengthening music provision.
- 2.17 The YMI is engaging those who wouldn't normally get involved in music. Much of this work is with young people experiencing socio-economic disadvantage and young people with Additional Support Needs.
- 2.18 There is evidence that this initial experience of music is inspiring an ongoing interest, with examples of young people taking up musical instruments, getting involved in music making on an ongoing basis and setting up new bands and groups. Some are going on to study and have careers in music fields. And

the YMI is not only inspiring young people to consider careers within the music industry but beyond, including areas such as youth work.

- 2.19 The YMI is contributing strongly towards creating more jobs, volunteering and training opportunities. It has created over 1,000 jobs, 1,000 trainee or volunteering opportunities and over 1,200 training and continuing professional development opportunities.
- 2.20 Finally, the YMI is making some contribution towards building strong, cohesive and empowered communities. It is bringing young people, parents and the wider community together through music, tackling territorialism and building links between community, voluntary and public sector organisations. It is also empowering young people through involving them in decisions about the way YMI activity is planned and delivered.

### 3. YMI Activities and Administration in 2014/15

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#### Introduction

- 3.1 This chapter explores the administration of the YMI and the nature of YMI funded activities in 2014/15. It sets out the number and type of organisations funded through the YMI and the type of activities funded. It also looks at the number of young people involved in funded activities and the organisations and people which deliver them.

#### YMI Funding Routes

##### *School based music making*

- 3.2 In 2014/15, a total of £8 million was made available for school based music making through the YMI Formula Fund. The core purpose of the schools based music making activity is to meet the Scottish Government P6 target that *“every school pupil in Scotland should be offered a year of free music tuition by the time they reach primary six”*.
- 3.3 The guidelines around the P6 target in 2014/15 explained that pupils must receive a minimum of 12 hours tuition to meet the target, and highlighted that where possible activities should be sustained throughout the academic year.
- 3.4 A secondary purpose of the Formula Fund was introduced from 2013/14 onwards in response to calls from local authorities for increased guidance on the purpose of the YMI funds if the P6 target was already being met. It applies to any projects delivered which do not contribute to the P6 target, and is to *“engage young people (of any school age) who otherwise would not participate in quality music making activities.”* This secondary purpose was developed in consultation with a steering group involving local authority YMI leads. The guidance in 2014/15 included a clear definition of young people who are more likely not to be taking part. The guidance stated that this could include, for example, young people who:
- are in the early years of their life (0 to 5);
  - are looked after by the local authority;
  - live in areas where music opportunities may be limited;
  - live in areas of social and economic deprivation;
  - are from minority ethnic communities; or
  - have Additional Support Needs.
- 3.5 Applicants are asked to consider the YMI Formula Fund priorities of working in partnership, consulting with young people and delivering training and continuing professional development opportunities.

## ***Access to Music Making***

- 3.6 In 2014/15 at least £1.6 million was made available through both open and targeted applications to the Access to Music Making Fund. Organisations can apply for between £1,000 and £40,000, and Creative Scotland invites applications from organisations for up to £100,000 for targeted interventions that strategically address the aims of the programme.
- 3.7 The purpose of this fund is to create high quality music making opportunities for young people from birth to 25, out of school time. However, activities within school time are considered if they are for children in early years, young people with Additional Support Needs, young people who are disengaged from mainstream education or young people based in secure or behavioural units.
- 3.8 The intended outcomes of this fund are that:
- young people engage in learning activities that develop music making skills or music centred skills (like sound engineering, tour management or record production);
  - young people build their confidence, self esteem and positive behaviours; and
  - young people progress onto further learning and/ or personal development opportunities (not restricted to music).
- 3.9 Applicants are asked to demonstrate that they aim to achieve all three intended outcomes of the fund. Applicants who wish to receive over £5,000 must also demonstrate how they will involve and support trainees in the delivery of the project. Applicants who have previously received funding through the YMI must also demonstrate that the project will create new opportunities and develop new skills.
- 3.10 Applications are not accepted from schools, or local authority instrumental music services. Creative Scotland prioritises applications that either support young people who are making music independently already, or those which aim to engage young people who do not currently take part in music making and are:
- disabled and/ or have Additional Support Needs;
  - looked after children;
  - young carers or young parents;
  - in the early years of their life (0 to 5 years);
  - from minority ethnic communities;
  - making music independently;
  - at risk of offending or have previously offended;
  - resident in areas of social and economic deprivation; or
  - resident in areas where youth music opportunities are limited.

## **Strengthening Youth Music**

3.11 The purpose of this fund is to improve the youth music sector infrastructure and the services that organisations offer. It supports strategic action, research or training that will strengthen the youth music sector in Scotland, for the benefit of young people. Individuals, organisations and networks can apply.

3.12 The intended outcomes of this fund are:

- provision of youth music services is more co-ordinated and designed in response to the needs of young people (both locally and nationally);
- the quality and standard of youth music provision improves; and
- there are new and innovative approaches to delivery that improve engagement in high quality music making activities for young people.

3.13 Applicants are asked to demonstrate that they contribute towards at least one of these three outcomes. Again, Creative Scotland prioritises applicants who propose to take specific steps to benefit young people who may face barriers to accessing music making or young people who are making music independently already.

3.14 In 2014/15, £200,000 was made available for Strengthening Youth Music. Organisations could apply for between £1,000 and £20,000. In addition, Creative Scotland can invite targeted interventions to strategically address the aims of the programme. In 2014/15, £50,000 was made available for applications for training and continuing professional development. This was devolved to the Scottish Music Centre.

## **Applications**

3.15 In 2014/15:

- 33 organisations received funding through the Formula Fund;
- 71 projects were funded through Access to Music Making;
- Creative Scotland made seven funding awards through Strengthening Youth Music; and
- one of the Strengthening Youth Music awards (to Scottish Music Centre) resulted in multiple further awards for training and continuing professional development, administered by the Scottish Music Centre.

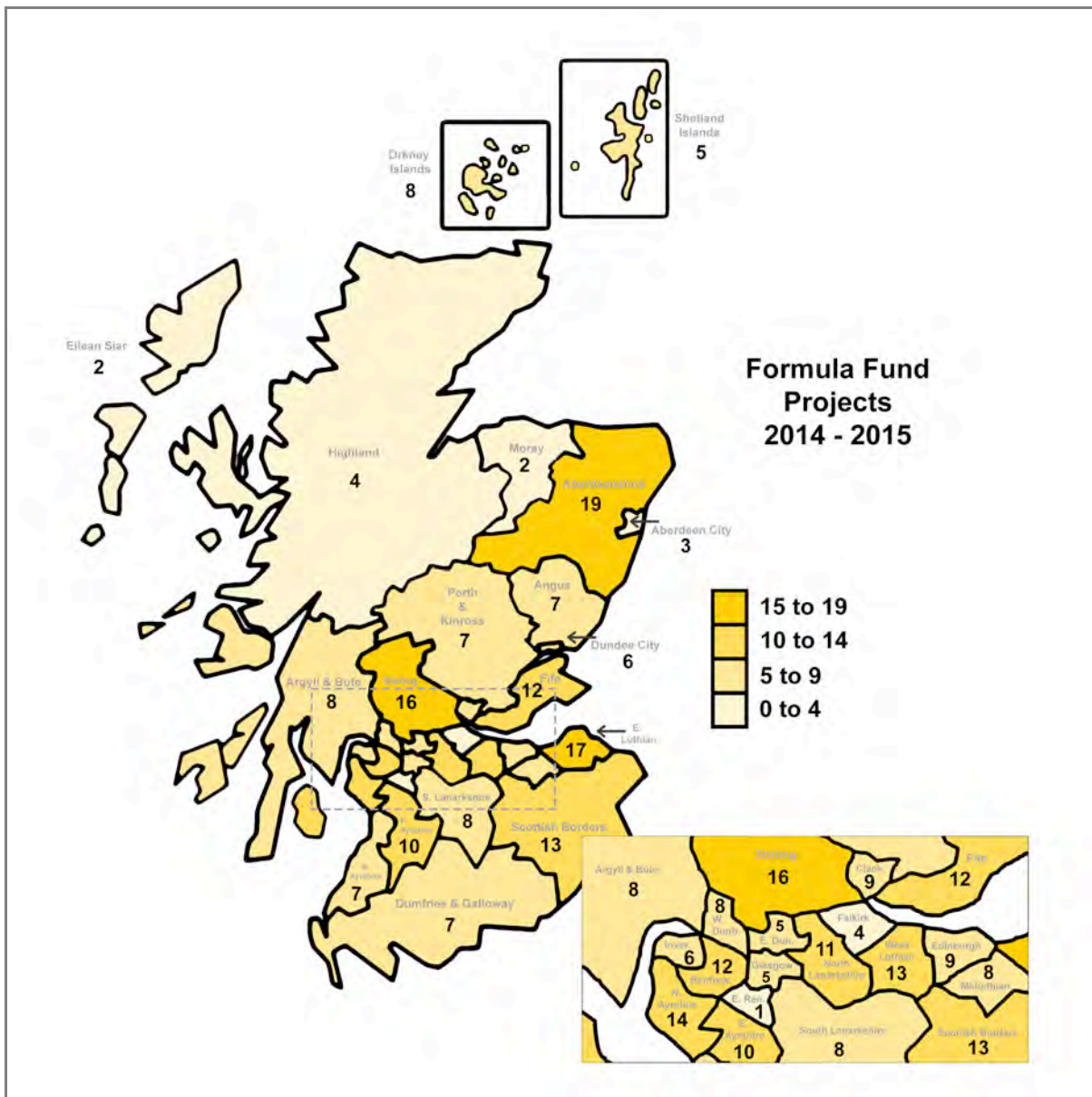
2014/15 Applications	No of apps	Requested	Successful apps		Granted	
			No	%	£	%
Formula Fund	33	£8,013,020	33	100%	£8,012,820	100%
Access to Music Making	160	£4,078,988	71	44%	£1,843,461	45%
Strengthening Youth Music	10	£251,899	7	70%	£196,025	78%

- 3.16 In 2014/15, all organisations entitled to the Formula Fund have applied for and received funding at the level requested. However, the Access to Music Making Fund was significantly over subscribed. Historically, the Access to Music Making funding route has been popular and has attracted a high volume of applications.
- 3.17 It is important to note that within the Strengthening Youth Music Fund, the Scottish Music Centre administers the continuing professional development and training aspect and provides further awards through this route.

### **Type of activity funded**

#### ***The Formula Fund***

- 3.18 The Formula Fund was primarily used to support delivery of the P6 target, that all young people should receive an offer of a year's free musical tuition by primary six. In 2014/15, the Formula Fund enabled 253 projects, of which 204 contributed to the P6 target. This is 81 per cent of all Formula Fund projects.
- 3.19 The funding provided to each area ranged from £68,000 in Clackmannanshire to over £600,000 in Glasgow. Overall, YMI funding makes up 90 per cent of total project costs. The remainder is funded through in kind support (8 per cent of costs) and other funding sources (2 per cent).
- 3.20 The number of projects undertaken within each local authority also varied significantly, ranging from one single project in East Renfrewshire (profiled at Appendix 5B) through to 17 in East Lothian. However, the number of projects undertaken did not have a clear relationship with the amount of funding provided. Some local authorities ran large, single projects aimed at meeting the P6 targets. Others ran multiple projects to achieve the P6 target, as well as wider projects to tackle inequalities.



3.21 Formula Fund applicants are asked to express their intended outcomes at application stage. The intended outcomes had different themes and areas of focus. However, there were a number of consistent themes around:

- **inspiring young people** – through increasing music participation, supporting young people to enjoy music making and performance, and stimulating a lifelong interest in music;
- **building music skills** – introducing children to making music, building music skills and knowledge and raising understanding of music cultures across Scotland and beyond;
- **building personal skills** – including confidence, social skills, and links between schools and communities;
- **building successful learners** – contributing to Curriculum for Excellence, raising attainment levels, enhancing engagement in learning across the wider curriculum and encouraging disengaged young people to engage through music; and

- **strengthening youth music** – including developing pathways for music participation, providing high quality music experiences with trained and supported staff, and providing more integrated music offerings.

#### **Example of intended outcomes in Stirling**

In Stirling, the intended outcomes are largely focused on children and young people who are disadvantaged or vulnerable. The intended outcomes are:

- Support children and young people who would struggle to access music opportunities (for social, personal, financial or location reasons)
- Offer music opportunities to children and young people who are at risk of disengaging with education / school
- Support young people who had given up playing their instrument to start playing again since joining one or a number of the workshops
- Give children and young people who have never performed before the opportunity to perform within a professional venue
- Support children and young people who have never been to see a live performance before by professional musicians to see a live performance.

- 3.22 A large number of Formula Fund applicants highlighted the links between their intended outcomes and Curriculum for Excellence. A small number framed all of their outcomes within Curriculum for Excellence capacities. A small minority highlighted links to Single Outcome Agreements or wider frameworks such as Getting it Right for Every Child (GIRFEC).

#### **Example of outcomes linked to Curriculum for Excellence: Fife**

In Fife, the intended YMI outcomes are clearly linked to Curriculum for Excellence. The intended outcomes are:

- Increased opportunities for pupils to engage in music making activity (effective contributors)
- Enhanced pupils' confidence in performing music (confident individuals)
- Motivation and encouragement to engage in learning across the wider curriculum (successful learners)
- Pupils encouraged to be a musically critical and appreciative audience for others' performance efforts (responsible citizens)

#### **Example of intended outcomes in Orkney**

In Orkney, the intended outcomes are:

- Lifelong interest in music and the performing arts
- Developed social skills
- Successful learners with an enthusiasm for learning
- Confident individuals who achieve success through musical activities
- Effective contributors who can work with others in new contexts



- Responsible citizens who show respect for others.

- 3.23 The application forms for 2014/15 highlighted that the YMI funding would be used to offer 385,000 young people in Scotland music making opportunities. Collectively, local authorities anticipated that over 222,000 young people would take up these opportunities. However, it is important to note that there is crossover in areas offering multiple YMI projects, with young people participating in more than one project at a time. The extent of this overlap is unknown. For comparison purposes, in 2014, there were just over 385,000 children in primary schools in Scotland.
- 3.24 We attempted to estimate the distinct number of young people involved in YMI Formula Fund activity in 2014/15, using both the application forms and our survey of YMI leads. As part of this evaluation we surveyed YMI Formula Fund leads and asked for an estimate of the distinct number of young people involved during 2014/15. A total of 16 Formula Fund leads were able to estimate this. This indicated that the estimates provided were approximately 69 per cent of the figures provided as part of the application form (which included overlap between projects). This provided a very broad indication of level of overlap, and a more accurate understanding of distinct young people involved.
- 3.25 We then applied this figure of 69 per cent to the anticipated 220,000 young people estimated to take up opportunities across all 33 Formula Fund areas. This suggests that the number of distinct young people involved in the YMI may be in the region of 154,000. It should be noted that this is a very broad estimate, and that monitoring figures in future years will focus on gathering figures on distinct young people involved in YMI.
- 3.26 The application forms also provide information about the intensity of music making activity within the Formula Fund. This highlights that the hours of tuition for each pupil vary significantly from project to project. Generally, the projects contributing to the P6 targets involved more hours of music making activity than the wider projects supporting young people who would otherwise not engage in music. The number of hours of music making for the projects contributing to the P6 target varied within each local authority, with many having a number of P6 target projects offering a range of different levels of involvement. Every local authority had at least one P6 target project which involved at least 12 hours of music making activity.

#### **Example: Angus**

Angus Council has seven projects, of which four contribute to the P6 target. Examples of these projects include:

- **Nordoff Robbins** – This project delivers instrumental music experiences for children who have Additional Support Needs or who would have difficulty accessing music. Nordoff Robbins encourages children to develop their creativity through improvisation, group and solo exploration. Using a range

of instruments such as keyboard, guitar and vocals, children can learn about the elements of music such as pitch, tempo and structure. Pupils receive 12 hours of Nordoff Robbins tuition.

- **Rock Youth Music Worker Arbroath** – There are three strands to this project. First, music activity is delivered in a unit for children with behavioural problems and includes electric guitar, bass, drums and keyboard. Second, bass guitar is taught at another behavioural unit with the aim of expanding to create a multi-instrument junior pop group at the school. Lastly the Rock College development involves working with the RSNO to encourage classical musicians to work with rock musicians as horn or string sections. The Rock Youth Music Worker project delivers 30 minutes of tuition to each pupil per week over a 38 week period, a total of 19 hours.

#### **Example: Falkirk**

Falkirk Council has four projects of which two contribute to the P6 target. Examples of these projects include:

- **Outreach** – The Outreach programme links tutors with primary class teachers to create and deliver activities in music making skills. A range of learning methods is explored within the context of Curriculum for Excellence including Kodaly and Orff. Pupils develop skills in listening, notation, composition, music technology and performance through four hours per week of tuition time over a 38 week period.
- **Tune In** – This project provides music tuition for young people in the Falkirk area who have social, emotional or behavioural needs, and who have been removed from the mainstream school environment. Tune In is delivered as a whole class, small groups and one-to-one activities based on the needs of the pupil, and each young person receives 30 minutes per week of tuition time over a 38 week period, a total of 19 hours.
- **Falkirk Traditional Music Project** – Children and young people who would not normally engage in the instrument tuition programme within school are encouraged to learn to play a musical instrument. This project takes a different approach by providing traditional music as the starting point for pupils rather than the established brass or string approach. Instruments covered include accordion, bodhran, chanter, bagpipes and whistle which provides 1 hour per week of tuition for each pupil over a 38 week period.

- 3.27 A total of 49 schools based music making projects were specifically targeted at young people who may be less likely to be involved in music making. Local authorities, and partner organisations, targeted a wide range of young people who may experience disadvantage or inequalities.
- 3.28 Feedback from ten local authorities indicated that over half targeted young people from deprived areas, half targeted young people with Additional

Support Needs, and just one area specifically targeted young people from minority ethnic communities.

**Example: Aberdeenshire and Drake Music Scotland**

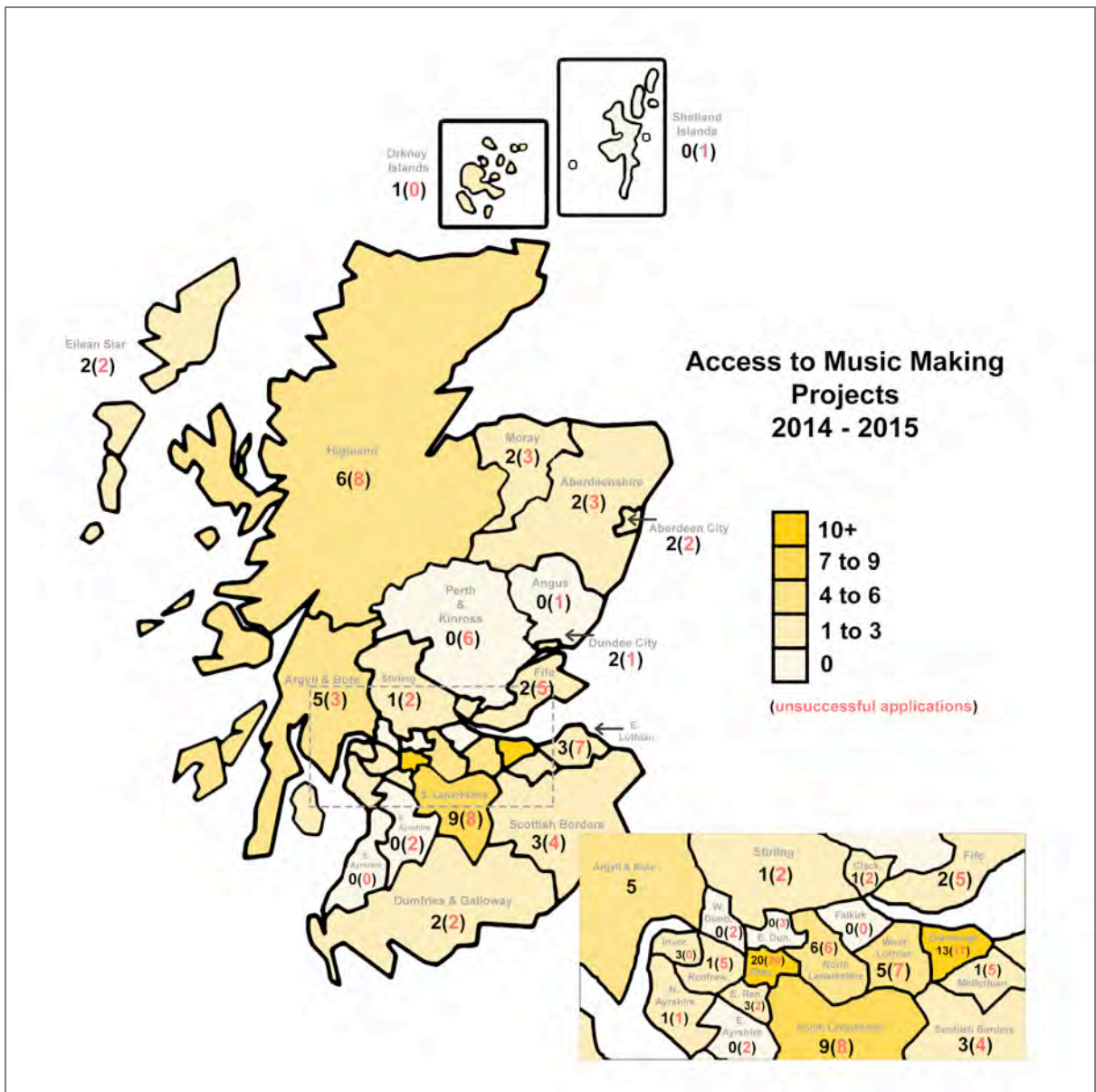
Aberdeenshire Council runs 19 YMI projects, all contributing to the P6 target. Three YMI projects in Aberdeenshire are delivered by Drake Music Scotland for young people with Additional Support Needs. One of these projects is included as a case study at Appendix 5A.

### ***Access to Music Making***

- 3.29 With 71 awards relating to Access to Music Making in 2014/15, the activities funded were many and varied. Seven organisations received awards of over £40,000 through the targeted route within this fund. Over £620,000 was distributed through the targeted route, which is approximately a third (36%) of all Access to Music Making funding.

Organisation	Funding
Scottish Music Centre	£90,000
National Youth Orchestras of Scotland	£92,000
Scottish Brass Band Association	£95,000
National Youth Choir of Scotland	£52,064
Sistema	£98,020
National Piping Centre	£100,000
Scottish Book Trust	£100,000
<b>Total</b>	<b>£627,084</b>

- 3.30 In addition, the Scottish Music Centre received a further award of £40,000, meaning its awards totalled £130,000. Two organisations which had previously received targeted awards (Drake Music and Fèis Rois) also received funding of up to £40,000 through the Open Access Awards in 2014/15.
- 3.31 Most applicants were third sector organisations. However, eight local authorities (not instrumental music services) applied for Access to Music Making funds, of which four were successful. Overall, YMI funding made up 61 per cent of total project costs for funded projects. The funded organisations contributed 12 per cent, both through cash and in kind support. Local authorities contributed six per cent of project costs, overall, through support both in cash and in kind support. And other organisations contributed 12 per cent, both through cash and in kind support.
- 3.32 Most activity took place at local or regional level. However, 13 of the projects operated at national level. The map below provides a breakdown of how many Access to Music Making project were funded in each local authority in 2014/15, and how many applications were unsuccessful within each local authority.



- 3.33 Access to Music Making applicants specify the target groups that they will work with. This highlights that over half of all applications received target young people in areas of multiple deprivation, and young people with limited music making opportunities. A quarter target young people with Additional Support Needs, and a similar proportion target those making music independently. Just four per cent of applications proactively target young people from minority ethnic communities. However, analysis of the success of applications by target group highlights that those targeting minority ethnic communities were particularly successful. This is a priority the YMI has been working to address. The table below provides more information.

Target group	Applications	%	Successful applications	%	% successful within each theme
Minority ethnic communities	7	4%	5	7%	71%
Caring for others	14	9%	5	7%	36%
Young people with Additional Support Needs	40	25%	19	27%	48%
Early years	25	16%	10	14%	40%
Making music independently	47	29%	23	32%	49%
Looked after children	16	10%	8	11%	50%
Limited music making opportunities	87	54%	45	63%	52%
At risk of offending	20	13%	10	14%	50%
In areas of multiple deprivation	94	59%	40	56%	43%
Total applications*	<b>160</b>		<b>71</b>		

\*Most applications targeted more than one group.

- 3.34 The application forms for 2014/15 indicated that approximately 76,700 young people would be involved in YMI Access to Music Making activity. However, the Bookbug activity by Scottish Book Trust significantly dominates these figures. The Scottish Book Trust receives funding from the YMI to support the development of staff and resources locally, to deliver Bookbug. The Scottish Book Trust estimated that 60,000 young people would be involved in its funded Bookbug activity in 2014/15. This is 78 per cent of the total number of young people targeted in 2014/15.
- 3.35 Because of the high volume of Bookbug participants, the age profile of intended participants is strongly skewed towards the early years:

Age Group	Intended Number of Participants	%
0 to 4	62,971*	82%
5 to 9	1,283	2%
10 to 12	5,149	7%
13 to 17	5,373	7%
18 to 25	1,913	2%
Total	76,689	

\*Of which 60,000 are Bookbug participants

- 3.36 The type of activity funded was very varied. Just under a third of funded activity related to supporting producing, recording, writing and performing. Around a third related to learning an instrument (including voice), tuition, events, workshops, and group singing. And around a quarter involved a variety of different activities.
- 3.37 Feedback from 40 funded projects as part of this evaluation provided information on the level of involvement. Bookbug indicated that the level of involvement for participants was largely low (one to six hours per participant). Excluding Bookbug, half of the participants had a high level of involvement



(over 12 hours); a third had a low level of involvement (less than six hours); and the remainder were involved for between six and 12 hours.

**Example: Scottish Brass Band Association**

The Scottish Brass Band Association receives funding to support band development across Scotland. A case study outlining the approach in Gorbals is included as Appendix 5H.

**Example: Mull Music Makers**

The Mendelssohn on Mull Trust receives YMI funding to provide regular music workshops for young people in Mull. A case study outlining the approach is included as Appendix 5J

**Example: Scottish Music Centre, Music Plus**

Scottish Music Centre receives YMI funding to run a mentoring project called Music Plus, supporting young people to develop their skills through practical experience in the industry. A case study outlining this approach is included as Appendix 5K.

- 3.38 Many of the activities funded through Access to Music Making were specifically targeted at young people who may be less likely to be involved in music making.

**Example: Hot Chocolate Trust**

The Hot Chocolate Trust receives YMI funding to work with young people who may not otherwise have access to music making opportunities. A case study outlining the approach is included as Appendix 5I.

**Example: Impact Arts in Polmont**

Impact Arts receives YMI funding to run music making activities with young people in Polmont young offenders institution. A case study outlining the approach is included as Appendix 5G.

- 3.39 All projects set out how they would contribute to all three outcomes within the fund. Almost all highlighted the intended long term benefits of an increase in confidence, self esteem, inspiration and aspiration for young people. Many mentioned the long term benefits of identifying and supporting musical talent, building transferable skills within young people, supporting people into further education, learning and employment (both in music and beyond), raising awareness of Scottish culture, identity and heritage, and supporting thriving new youth music scenes across the country. A small number of projects mentioned very specific outcomes relevant to their project, such as building parent child relationships or enhancing health and wellbeing.

#### **Example of legacy for Yorkhill Children's Charity**

The legacy for the children is that their time spent in hospital will be more enjoyable than if they'd not had opportunities to make music. The project aims to fund similar models for other patients in psychiatry, oncology and haematology and hopes that medical staff will see the benefits of music making and support other arts projects in the hospital.

#### **Example of legacy for The Green Door**

Young people benefit from learning creative techniques and producing a record of their music which could lead to a record contract or other employment; the studio benefits from being able to train and employ people; the community benefits from having an increased diversity of local music which can bolster the image of the city's big names such as Franz Ferdinand, Mogwai, Belle and Sebastian, etc.

### ***Strengthening Youth Music***

- 3.40 Seven awards through the Strengthening Youth Music funding were made for a range of purposes. This included support to develop national networks and connections – such as developing a network of musicians with disabilities in Scotland. It also included support to develop local and regional networks. The funded projects largely highlighted that they would contribute towards each of the three intended outcomes of the fund.

#### **Example: Edinburgh Youth Music Forum**

Edinburgh Youth Music Forum received funding to support its development through YMI. A case study on its approach is included as Appendix 5L.

### **Views on application process**

- 3.41 All organisations seeking Formula Funds and Informal Sector Funds must complete an application form. Creative Scotland has a YMI Programme team which encourages, supports and assesses applications. The team provides support in person (through surgeries), by phone, by email and through guidance.
- 3.42 The majority of Formula Fund leads found the YMI application process quite or very easy (83%). These applicants felt that they had built up experience over the years of applying, and that the form had improved over time. A number mentioned that the guidelines were clear and that YMI staff were helpful and responsive.
- 3.43 Under a fifth of Formula Fund leads found the application process difficult. These applicants felt that the form could be simplified, with less repetition. Some were concerned about the level of bureaucracy, feeling that this was “burdensome”. A number highlighted that the high turnover within the YMI team was regretful, as it impacted on relationships and caused some communication issues.

- 3.44 Most of those successfully applying to the Informal Sector Fund (75%) found the process very or quite easy. These applicants felt that the form was self explanatory, with helpful guidelines. Many highlighted that they could draw on previous experience of applications to either the YMI or Creative Scotland more generally. A large number praised the YMI staff, stating that they were helpful, thorough and supportive. Many had discussed project ideas at planning meetings and developed applications further following feedback.
- 3.45 A quarter of those applying successfully to the Informal Sector Fund found the process quite or very difficult. Some highlighted repetition in the form, and some were concerned about its length. Some felt it asked questions, such as links to the outcomes of the YMI, which should be considered by assessors rather than asked of applicants. A number highlighted that they were not used to completing application forms of this nature, and felt that they needed to develop new skills such as budgeting and planning training programmes. Some felt that the form was overly long and complex.
- 3.46 We also issued a survey to those who applied unsuccessfully to the YMI in 2014/15. Almost half said they found the process either quite or very difficult. The main reason was that the form was very detailed and some organisations found this onerous, particularly smaller community organisations with limited capacity. A number indicated that it was repetitive. However, half said that the form was quite easy, feeling that it was at the right level, straightforward and appropriately challenging.
- 3.47 The majority (85%) were positive about the support and guidance they received in applying for funding. However, some would have appreciated more advice on the realistic chances of their project being funded at an early stage. Half had contacted Creative Scotland for feedback on why their application was not successful. Almost all found this feedback helpful. However, a number mentioned that they would appreciate some basic feedback alongside notification of the outcome of their application, with more detailed feedback available on request.

## Summary

- 3.48 In 2014/15, £8 million was made available for school based music making through the YMI Formula Fund. £1.8 million was made available through Access to Music Making and £200,000 was made available for Strengthening Youth Music.
- 3.49 In 2014/15, 33 organisations received funding through the Formula Fund, 71 projects were funded through Access to Music Making and Creative Scotland made seven funding awards through Strengthening Youth Music.
- 3.50 The Formula Fund was primarily used to support delivery of the P6 target, that all young people should receive an offer of a year's free musical tuition by primary six. In 2014/15, the Formula Fund enabled 253 projects, of which 204 contributed to the P6 target. Local authorities collectively anticipated that 222,700 young people would take up these opportunities. However, there will



be an element of double counting within this figure, with young people taking part in multiple YMI activities. Our estimate of the distinct young people involved in Formula Fund activity is approximately 154,000, based on comparison between the application forms and survey responses from Formula Fund leads.

- 3.51 A total of 49 schools based music making projects were specifically targeted at young people who may be less likely to be involved in music making. Local authorities, and partner organisations, targeted a wide range of young people who may experience disadvantage or inequalities.
  
- 3.52 With 71 awards relating to Access to Music Making in 2014/15, the activities funded were many and varied. Approximately a third of the funding was distributed through the targeted route, to seven organisations. Over half of all Access to Music Making projects target young people in areas of multiple deprivation, and young people with limited music making opportunities. A quarter target young people with Additional Support Needs, and a similar proportion target those making music independently. Just four per cent of applications proactively target young people from minority ethnic communities. Seventy-six thousand seven hundred young people were involved in Informal Sector Fund activity, with 60,000 of these being young children attending Bookbug sessions across the country.
  
- 3.53 Access to Music Making and Strengthening Youth Music projects clearly articulated how they would achieve the intended outcomes of the fund. Formula Fund applicants expressed their intended outcomes at application stage, with clear themes around inspiring young people, building music and personal skills, building successful learners and strengthening youth music.
  
- 3.54 Most successful applicants to the YMI found the application process quite easy. Unsuccessful applicants had more challenges with the process. There were challenges around the form being repetitive and complex, particularly for smaller organisations with limited capacity. While unsuccessful applicants found the feedback they received from Creative Scotland helpful, a number felt that at least some basic feedback should be offered more proactively – rather than applicants being required to contact Creative Scotland for more information.
  
- 3.55 Those who had applied multiple times, or were used to funding applications, were more confident. A number felt the guidelines were clear, and the YMI staff were helpful and responsive. Informal Sector Fund applicants largely found the support offered by the YMI team very helpful in refining their application.

## 4. Lessons Learned

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### Introduction

- 4.1 This chapter explores the lessons learned from YMI planning and delivery in 2014/15. These are drawn from the 11 case studies and survey of teachers. Wider historical lessons learned from those delivering YMI activity are explored in detail in the separate retrospective evaluation report covering the first 11 years of the YMI.

### Key success factors

- 4.2 Teachers were extremely positive about the success of YMI. Their comments, and the comments of young people, parents and those delivering and planning YMI activity as part of the case studies identified a number of common success factors.

- **Specialist tutors** – Teachers and young people felt that specialist tutors were a real success and brought passion and enthusiasm to music sessions. Pupils found this exciting. The case studies also demonstrated that where specialist music tutors have been brought in to deliver YMI activities, the response from young people is largely positive. In addition to bringing expertise and skills, professional musicians demonstrate to young people that music is a viable career option.

“The specialist teacher is passionate about music and clearly enjoys teaching it which, in turn, enthuses the children.”

Teacher, Survey

- **Inclusive approach** – Teachers were very positive about the YMI’s inclusive approach, giving children the chance to engage with an activity they may not otherwise be involved in. A number of teachers complimented the accessible nature of the sessions, which encouraged and supported every pupil to take part. This focus on inclusion is also a key theme within the case studies. There are many examples of YMI activity being targeted at specific groups of young people, for example with Additional Support Needs, or being flexible to ensure that mainstream programmes meet the needs of all young people. Many YMI activities are strongly led and influenced by young people, and are flexible in their delivery to meet the needs of the group.
- **Links with Curriculum for Excellence** – Many teachers and other stakeholders highlighted the strong links with Curriculum for Excellence. The case studies highlight examples of cross curricular learning, where music has helped develop skills in other subject areas. For example, drumming has been used to help children learn mathematics, and traditional song has helped children to learn about history and culture.

- **Joint working** – The case studies demonstrate good partnership working between a range of organisations, which has enabled the development of skills among those who are not music specialists, connections with young vulnerable participants through trusted organisations, and continuity of YMI activity beyond what is delivered by the music specialists.

4.3 Young people were overwhelmingly positive about YMI activity. All enjoyed and looked forward to it, and talked positively about the impact it had on their lives.

### **Lessons learned**

- 4.4 Most teachers indicated that there was nothing they would change about YMI activity. Those who did suggest improvements largely felt that activity should be more regular (say weekly rather than fortnightly), more varied (including both singing and a range of instruments) and more complex, building up skills on an ongoing basis.
- 4.5 A small minority of secondary school teachers felt that the YMI activities took time away from lessons perceived as more important, such as maths and language. A small minority of primary school teachers felt that the activity was disruptive and impacted on the flow of the school day.
- 4.6 The case studies demonstrate a number of lessons learned, including lessons around sustainability, accessibility and resources.

### **Sustainability**

- 4.7 Some YMI programmes, particularly those in schools, run for only a few months in the year. These give young people an exciting taster of music but often there is little opportunity for them to continue this activity once they have gained an interest. Some music tutors stated that it would be ideal to have a community based project for young people to join after they have experienced the activity in school.
- 4.8 To combat this, many YMI projects are now working with multimedia formats to allow young people to continue engaging in music after the programme of YMI activity is complete. For example, a number of projects are working to create music making apps or link to other digital or technology resources. Others are investing in building a bank of instruments and training class teachers to be more confident delivering music and music related activities.

“[We aim to] extend the remit of music beyond the school walls and make it sustainable on a wider level.”

Formula Fund recipient, Scottish Borders Case Study

### **Accessibility and resources**

- 4.9 In some parts of Scotland travel and geographical logistics can be major barriers to young people accessing music opportunities. Finding creative

solutions and suitable venues for music activity to take place is key to overcoming this. Some projects spend a significant portion of the budget reimbursing young people and music tutors for travel costs and stated that this was essential to ensure that the programme remained accessible to young people, especially in remote areas.

“I work a lot on finding safe and central spaces that are easily accessible for young people.”

Mentor, Music Plus Case Study

- 4.10 Similarly, if the project is designed to take place in a particular location (e.g. secure unit, young offenders institution) the case studies demonstrate that project managers should plan ahead accordingly to ensure that the programme is delivered to a high standard while adhering to any restrictions that might be required by the environment.

**Example: Access to music in a young offenders institution**

The Coco music project receives YMI funding to provide music provision to young men in custody at Her Majesty’s Young Offenders Institution Polmont. The project is delivered by Impact Arts and offers the young men the opportunity to make music through group work, individual sessions and master classes. The full case study can be found at Appendix 5G.

- 4.11 Some projects have access to highly skilled music tutors but do not always have the physical resources that might be necessary for young people to pursue their musical interests. In these cases forming strong partnerships with local communities and scoping out the existing community resources that can be shared has been of great value. Forging and maintaining strong working partnerships has been a contributing factor to the growth and long term success of some YMI projects.

## 5. Outcomes Measurement and Issues to Consider

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### Introduction

5.1 This chapter explores how the outcomes of the YMI could be more effectively measured and evaluated in the future. It also highlights a small number of practical issues for consideration in the future. It draws on:

- the views of those who have received YMI funding – gathered during the retrospective evaluation of the YMI, through this evaluation, and through a learning session with Formula Fund leads; and
- a pilot of a draft future monitoring framework, with three YMI funding recipients.

### Views on monitoring

5.2 The retrospective evaluation found that overall, YMI funding recipients found it reasonably easy to complete the monitoring information required. However, there were questions about whether the monitoring information, which involved a significant amount of quantitative information, was useful. A number suggested a move towards measuring some simple figures which could be collated and compared at national level, alongside information about outcomes gathered in softer ways through case studies, photos, footage and soundbites.

5.3 As part of this evaluation we piloted a new monitoring system with three organisations between January and March 2015. A copy of the piloted system, including the guidance that we issued, is included as Appendix 2. The pilot found that it was relatively easy to collate figures around the distinct number of young people involved and whether the P6 target had been met. Pilot organisations also found it relatively easy to select their intended outcomes from a menu, and report against these. However, it was recognised that some organisations may require support in moving towards an outcomes focused approach as this may be new to some.

5.4 However, organisations found it challenging to gather information on the profile of participants in relation to Additional Support Needs, ethnic origin and socio-economic disadvantage. Each of the three pilot organisations found different challenges in gathering the information. None found it easy to gather information about participants for all three of the profiles. This was influenced by the local context, connections, access to data and focus of YMI activity.

5.5 As a result of the pilot, we made some small adaptations to the monitoring framework, to simplify the questions relating to the profile of participants. Instead of asking for this information from everyone, we asked for this information from only those who specifically targeted these young people in their work. This would mean that at a national level you would hold information about the number of projects targeting these groups, and for these

projects you would know how many young people from each group was involved in the project.

5.6 This system was tested with Formula Fund and Informal Sector Fund recipients in 2014/15 as part of this evaluation. Our survey of recipients asked for the information that a new monitoring system may require, and asked people to express which aspects were easy or difficult to complete. This found that overall most respondents were able to provide meaningful information in response to each question. Overall:

- 67 per cent of Formula Fund and 98 per cent of Informal Sector Fund respondents could provide a precise figure for the distinct number of young people involved and the level of involvement they had (low/ medium/ high). Those who could not, indicated that either they could after August, when the figures for 2014/15 were collated, or they would be happy to adjust their monitoring systems to collate this information in the future. A number indicated that a shift to this type of monitoring information appeared simpler and more useful than the previous system. However, one large project (Bookbug) indicated a challenge in recording the distinct number of young people involved due to the nature of the sessions. We suggest that these questions are retained within the final monitoring framework. We suggest that Creative Scotland works with Scottish Book Trust to establish a reasonable process for estimating the distinct number of young people involved, understanding the challenges that this large project faces in this regard.
- All Formula Fund respondents could answer the questions about the equality groups they target, the outcomes they achieved and the jobs and volunteering opportunities the YMI offered in a meaningful way, which enabled analysis at national level. Some found it challenging to produce a figure for the number of training opportunities, but we suggest that these are retained within the final monitoring framework. However, we suggest that the menu of outcomes should be adapted to reflect discussions with Formula Fund leads (while also retaining outcomes most relevant to Informal Sector Fund recipients).
- Creative Scotland had suggested adding a question about continuing professional development opportunities. All respondents could answer this in a meaningful way, and we suggest that this is added to the final monitoring framework.

5.7 We attended the Formula Fund learning day session in May 2015 to gather further views on monitoring. At this session, Formula Fund leads expressed a desire for the monitoring system to focus on a small number of outcomes which are most closely linked to the work of most YMI projects. Five outcomes emerged as priorities:

- All young people have more opportunities to take part in a diverse range of quality music making opportunities

- Inequalities in access to music are reduced
  - Young people develop their musical skills
  - Young people have increased awareness of music and culture across Scotland, the UK and the world
  - Young people develop their personal and social skills and become confident individuals.
- 5.8 In addition, a number of participants highlighted that a wider aim was to inspire a lifelong interest in music. However, participants agreed that this was not a measurable outcome for YMI.
- 5.9 Formula Fund leads recognised that Informal Sector Fund projects may have different core outcomes, and that these should also be reflected. There was a clear desire for a focus on selecting a small number of outcomes and reporting against these, rather than a wider range of outcomes. However, it is important to provide a menu which all recipients can identify with, allowing organisations to select the outcomes most relevant to them.

### **A new monitoring system**

- 5.10 A proposed new monitoring system is included as Appendix 3. There are two main changes to the system. Firstly, we have added a question about the number of distinct individuals receiving training or continuing professional development opportunities. Secondly, we have adapted the menu of outcomes to reflect feedback from Formula Fund recipients.
- 5.11 We suggest that this menu of outcomes requires further reflection from Creative Scotland, to explore whether these reflect the outcomes you wish the YMI to be achieving. In addition, the way in which the outcomes are phrased could be designed to fit clearly with Creative Scotland strategic ambitions, with Curriculum for Excellence, with the Scottish Government national performance outcomes or with the Scottish Government programme for government (although note that this is a programme for 2014/15, and it will change on an annual basis).
- 5.12 In introducing this new monitoring system, there is a need for awareness raising activity around:
- **The purpose of the new monitoring system** – There is a need to be clear about how the information will be used for national evaluation and how it will be used for individual assessment of projects. It is important to emphasise that this system is not about comparing the performance of very different projects, but trying to have a system which enables consistent information gathering which can be collated and reported on nationally.
  - **Outcomes** – In any shift from an output to outcomes based approach, organisations will require support to understand outcomes and how to gather qualitative and quantitative information to demonstrate these. It will be important to emphasise that the menu of outcomes is simply a menu, and that organisations are not expected to contribute to every outcome. They should

simply choose those that they feel they have the strongest impact on and are best able to demonstrate.

- **Timing** – Reporting outcomes focused information requires time for reflection and collation of qualitative information, to explore the outcomes that have been achieved. It will be important that this new system is introduced giving people plenty time to adjust to the new system, and with enough time after activity has completed to gather and analyse information to report meaningfully on outcomes.

## **Issues for consideration**

### **Monitoring**

- Does Creative Scotland need to work closely with a small number of organisations who may find it difficult to provide some of the monitoring information, to agree an approach to gathering information which meets everyone's needs?
- How can organisations be supported to learn about outcomes and how to track progress towards these?
- How can the monitoring system best link to wider policies and strategies?
- How can the new system be introduced in a timely way?

### **Applications**

- How can applications be encouraged from organisations wishing to target wider barriers to music making, around issues such as young carers and minority ethnic communities?
- Should there be a simpler application route or more support to reduce barriers for small, community organisations?
- Should some basic feedback be provided proactively?

### **Sustainability**

- Should YMI projects be encouraged to think more about pathways and routes beyond YMI?
- Should YMI projects be encouraged to think more about sustainability beyond YMI funding?



## **Appendix One**

### **Additional Support Needs**

The term 'additional support needs' was introduced into law by the Education (Additional Support for Learning) Act 2004.

The Act used the term 'additional support needs' to apply to children or young people who needed additional support to help them make the most of their school education and be fully involved in their learning. This support could be long or short term, and could arise for a wide range of reasons.

Additional support is defined as provision which is additional or otherwise different from the educational provision made generally for children or young people of the same age within the local authority.

Additional support falls broadly into three overlapping headings – approaches to learning and teaching; support from personnel; and provision of resources. Approaches to support should be inclusive and reduce barriers to engagement and participation.

The factors leading to requirements for additional support fall broadly into four key areas – learning environment; family circumstances; disability or health need; and social and emotional factors.

## **Appendix Two**

### **Piloting of Monitoring System for Youth Music Initiative**

**First quarter 2015**

#### **Numbers**

- 1. What was the total number of young people involved in YMI funded activity?**
  - In 2014/15 academic year/ or
  - Over the period of your funded activity (please state)
- 2. What level of involvement did each individual young person have?**
  - Low/ Medium/ High
- 3. How many jobs were funded through YMI? (excluding trainees)**
  - Number of jobs
  - Full time equivalent
- 4. (For Access to Music Making only.) How many paid trainees were involved in supporting the delivery of YMI activity?**
- 5. How many individual volunteers were involved in supporting YMI activity?**
- 6. (For Formula Fund only.) Have all pupils had access to one year's free music tuition by the time they reach Primary 6? If not, what proportion of children received the offer?**

#### **Profile of the Young People Involved**

- 7a. Please estimate what percentage of the young people involved in YMI funded activity came from deprived areas.**

This could be based on using the most deprived 15% areas in Scotland based on the SIMD; pupils receiving free school meals; or another measure of area based deprivation that you normally use.
- 7b. How do you think this compares with the percentage of young people in your area who are from deprived areas?**
  - More than average
  - About average
  - Below average
  - Don't know
- 8a. Please estimate what percentage of the young people involved in YMI funded activity are from minority ethnic communities.**

By this we mean people who do not identify as White Scottish or White British.
- 8b. How do you think this compares with the percentage of young people in your area who are from minority ethnic communities?**
  - More than average
  - About average

- Below average
  - Don't know
- 9a. Please estimate what percentage of the young people involved in YMI funded activity have Additional Support Needs.**  
We understand that this is complex and can fluctuate. A very broad estimate is absolutely fine.
- 9b. How do you think this compares with the percentage of young people in your area who have Additional Support Needs?**
- More than average
  - About average
  - Below average
  - Don't know

## Outcomes

- 10. Which of these outcomes has your project contributed to?**  
We suggest that you treat this as a 'menu' and choose between three and five outcomes that are particularly relevant to your programme.

Young people:		
	Yes – a lot	Yes – a little
Young people develop their music and music related skills		
Young people develop their personal and social skills		
Young people have strong decision making and leadership skills		
Vulnerable young people understand their opportunities and choices		
Disadvantaged young people have opportunities to participate in music making alongside others		
People delivering YMI:		
	Yes – a lot	Yes – a little
People delivering YMI to young people increase their skills		
The pool of people to support the development of music and music related skills in your area is increased		
There are more resources to support music (both in and out of school)		
Organisations:		
	Yes – a lot	Yes – a little
Your organisation and other organisations have stronger partnerships and networks		
Skills and experience in the youth music sector increase		
Your organisation and/or other organisations improve their planning and viability		

11. For each of the outcomes listed above which you feel you have contributed to, can you tell us about the difference your work has made?

This should be based on evidence gathered from young participants, deliverers, partner organisations and other relevant stakeholders. This could include surveys, discussions, emails, videos, case studies and observational evidence.

Outcome (insert title)
Outcome (insert title)
etc

12. Has your work contributed to other outcomes from the 'menu' above (but which were not the main focus you chose) or wider outcomes not listed above? What are these?

13. For each of these outcomes, can you tell us about the difference your work has made?

Outcome (insert title)
etc

## Guidance on YMI pilot monitoring system 2015

### General

Monitoring is important for your projects. It allows you to track whether your project is achieving what it was set up to do. It helps you to learn about what works, and, just as importantly, what has not worked as well as you expected.

But if you are delivering a project, you are busy doing that. So it is important that the monitoring system that you use is simple – and that you don't gather piles of information that you don't need or can't interpret.

It is also important that when your project is part of a wider programme (such as the YMI) that the information gathered by each project is broadly comparable, so that monitoring and evaluation of the impact of the overall programme is possible.

So, in designing this pilot, we have tried to build a monitoring system to help answer a relatively small number of the most important questions. We have done this in a way which we think will give you the information that you need to learn about the effectiveness of your project and also give Creative Scotland a better understanding of the national programmes. At this stage we have designed this as a single monitoring system for all YMI programmes, but there are a couple of questions that are specific to a single programme.

The language that some people use around monitoring and evaluation can be very complicated indeed! We find that using a small number of words which everyone understands can be very helpful. We suggest that two main terms could be used.

<b>Outcomes</b>	<b>The changes you will bring about.</b>  These will be mainly for young people. But to achieve these changes, there will also be changes for the people and organisations delivering the outcomes for young people.
<b>Outputs</b>	<b>The numbers involved</b>  It is always important to remember that the number involved (for example, participants) is <b>not</b> an outcome. An outcome is related to the <b>change</b> brought about by participation – not the participation itself.

## **Notes on the questions**

### **Question 1**

The important thing here is to focus on the total number of different young people involved rather than the number of attendances.

For most projects this should be fairly simple. But there will be times that this is more difficult – and we would rather that you estimated some numbers (and explained the basis for the estimate) rather than spend a disproportionate time trying to get it exactly right. So, if a school hosts a number of concerts or open activities and does not have a register of attendances, then it is reasonable to make an estimate. Or, if the number of young people benefitting from the YMI lasts for more than one year, then it is reasonable to make estimates of the numbers benefitting in the subsequent years. For example, if you know that 40 were involved in year 1, then taper the numbers for years 2 and 3.

### **Question 2**

Again, this should be an estimate based on:

- Low – one or two sessions
- Medium – three to eight sessions
- High – more than eight sessions.

As a rule of thumb, a session would be up to an hour.

### **Question 3**

The first part of the question relates to the total number of jobs funded (whether sessional, part- time or full-time).

To convert this to full time equivalent, estimate the numbers based on a 35 hour week for 52 weeks.

### **Question 4**

This question relates only to Access to Music Making.

### **Question 5**

This should provide the number of different people involved in volunteering – in other words if someone volunteers a number of different times, they would be counted just once.

### **Question 6**

This question applies only to the Formula Fund. It is important to say that the P6 target is beyond the scope of our work and neither Creative Scotland nor the Scottish Government has requested that this is included. However, in discussions with you, you felt that it was worth including in the pilot.

The basis for meeting the Scottish Government target is that each pupil must receive a minimum of 12 hours of music tuition.

**Question 7**

In estimating the percentage of young people involved in the YMI who come from deprived areas, you should select the most appropriate method. It appears that for many local authorities, free school meals will be the most appropriate (with a question about whether free meals for young people in P1-3 will affect this). Please indicate the source that you have used when you complete the question.

**Question 8**

For authorities that collect information about young people whose home language is not English, this will probably be the most helpful method. The Census may be useful for comparative figures – but it may be difficult to identify the number of young people from minority ethnic communities through this route.

Responding to this question will rely on information being known about the ethnicity of those young people that attended YMI activities. Please indicate the source that you have used when you complete the question.

**Question 9**

Each of you indicated how you might make an estimate of how the number of young people with Additional Support Needs taking part in the YMI compares to the overall figure. Please indicate the source that you have used when you complete the question.

**Question 10 and 11**

Each of you indicated about 4 outcomes that you would focus on. These questions provide the opportunity for you to provide evidence (in whatever way you think is appropriate) about the changes that you have brought about.

**Questions 12 and 13**

These questions allow you to provide evidence (if you wish) about other outcomes that you have helped deliver. These could be from the 'menu' (but not one of the handful of outcomes that you focused on) or other outcomes, not on the menu.

## **Appendix Three**

### **Suggested new monitoring system for Youth Music Initiative 2015/16**

#### **Numbers**

- 1. How many young people were involved in YMI funded activity? Please do not double count individuals involved in more than one activity.**
  - In 2015/16 academic year/ or
  - Over the period of your funded activity (please state)
- 2. What level of involvement did each individual young person have?**
  - Low - taster activity between 1 and 6 hours over the course of the project
  - Medium - regular or semi regular organised activity totalling 6 to 21 hours over the course of the project
  - High - regularly organised activity totalling 12 hours or more across the course of the project
- 3. How many posts were funded through the YMI? (excluding trainees)**
  - Number of posts
  - Full time equivalent
- 4. *(For Access to Music Making only)* How many paid trainees were involved in supporting the delivery of YMI activity?**
- 5. How many individual volunteers were involved in supporting YMI activity?**
- 6a. *(For Formula Fund only)* Have all pupils had access to one year's free music tuition by the time they reach Primary 6?**
  - Yes/ No
- 6b. If not, what proportion of children received the offer?**

#### **Profile of the Young People Involved**

- 7. Did your programme specifically target any of these groups in 2015/16?**
  - Young people from deprived areas
  - Young people from minority ethnic communities
  - Young people who have Additional Support Needs
- 8. If yes, can you estimate how many young people from each of these groups were involved in YMI funded activity in the 2015/16 academic year? *This can be a rough number.***
  - Young people from deprived areas
  - Young people from minority ethnic communities
  - Young people who have Additional Support Needs



9. If you target any other groups of young people, please estimate how many of these groups were involved in YMI funded activity in the 2015/16 academic year? *For example looked after children, young carers, people from minority ethnic communities, people in the early years of their lives, or people at risk of offending.*

Group	Estimated number

### Jobs and training

10. How many jobs were supported by YMI funding in 2015/16? (excluding trainees)
11. How many paid trainees were involved in supporting the delivery of YMI activity in 2015/16?
12. How many individual volunteers were involved in supporting the delivery of YMI activity in 2015/16?
13. How many practitioners have benefited from training and continuing professional development linked to your YMI activity?

### Outcomes

14. Which of these outcomes has your project contributed to?  
We suggest that you treat this as a 'menu' and choose the four or five outcomes that are particularly relevant to your programme.

	Our key outcomes (put a tick on the relevant boxes)
<b>Young people have access to music making</b>	
All young people have more opportunities to take part in a diverse range of quality music making opportunities	
Inequalities in access to music are reduced	
<b>Young people achieve their potential through music making</b>	
Young people develop their musical skills	
Young people have increased awareness of music and culture across Scotland, the UK and the world	
Young people develop their personal and social skills and become confident individuals	
<b>Supporting development of the youth music sector</b>	
People delivering YMI to young people increase their skills	
The pool of people to support the development of music and music related skills in your area is increased	
There are more resources to support music (both in and out of school)	

Your organisation and other organisations have stronger partnerships and networks	
---	--

- 15.** For each of the outcomes you have selected above, please provide evidence to indicate the difference your work has made.

This should be evidence gathered from young participants, deliverers, partner organisations and other relevant stakeholders. It could include surveys, discussions, emails, videos, case studies and observational evidence.

Outcome (insert title)
Outcome (insert title)
etc

- 16.** Has your work contributed to other outcomes from the 'menu' above (but which were not the main focus you chose) or wider outcomes not listed above? What are these?

- 17.** For each of these outcomes, can you tell us about the difference your work has made?

Outcome (insert title)
Outcome (insert title)
etc

## Appendix Four

### Formula Fund Allocations 2014/15

Aberdeen City Council	£213,460
Aberdeenshire Council	£588,368
Angus Council	£220,412
Argyll and Bute Council	£218,196
City of Edinburgh Council	£403,100
Clackmannanshire Council	£68,128
Comhairle Nan Eilean Siar	£97,100
Dumfries and Galloway Council	£371,820
Dundee City Council	£172,028
East Ayrshire Council	£189,888
East Dunbartonshire Council	£162,012
East Lothian Council	£150,608
East Renfrewshire Council	£140,564
Falkirk Council	£195,736
Fife Council	£518,660
Glasgow City Council	£602,644
Highland Council	£543,024
Inverclyde Council	£108,760
Jordanhill School	£12,820
Midlothian Council	£125,772
Moray Council	£177,728
North Ayrshire Council	£212,176
North Lanarkshire Council	£446,044
Orkney Islands Council	£68,004
Perth and Kinross Council	£273,328
Renfrewshire Council	£232,804
Scottish Borders Council	£247,304
South Ayrshire Council	£179,588
South Lanarkshire Council	£456,908
Shetland Islands Council	£83,628
Stirling Council	£161,052
West Dunbartonshire Council	£124,928
West Lothian Council	£246,228
<b>Total</b>	<b>£8,012,820</b>

## **Appendix Five**

### **Case Studies**

Appendix 5A	Drake Music Scotland - Aberdeenshire
Appendix 5B	Primary Music Programme - East Renfrewshire
Appendix 5C	Traditional Music Making in Highland
Appendix 5D	The Big Drum Adventure in Scottish Borders
Appendix 5E	Young Music Makers in Edinburgh
Appendix 5F	Bookbug in Orkney
Appendix 5G	Coco Music in Polmont
Appendix 5H	Gorbals Youth Brass Band
Appendix 5I	Hot Chocolate
Appendix 5J	Mull Music Makers
Appendix 5K	Music +
Appendix 5L	Edinburgh Youth Music Forum

## Appendix 5A

### **Creative Scotland, Youth Music Initiative Case Study – Aberdeenshire Inclusive Classroom**



### **About this case study**

This case study was developed as part of Creative Scotland's evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about the music provision in Aberdeenshire specifically for young people with additional support needs. As part of Aberdeenshire Council's Youth Music Initiative, Drake Music Scotland has been providing music classes and tuition to pupils with additional support needs in Aberdeenshire for three years. The classes run at four special schools one Primary School and one Secondary School. The programme is currently delivered by three Drake Music Scotland Associate Musicians.

This case study was developed through discussions with one Drake Music Scotland Associate Musician, one Drake Music Scotland programme manager, one council officer, one teacher and six pupils.

### **The approach**

This project was created to ensure that pupils with additional support needs, including people with complex additional support needs, could take part in music activity. The main intended outcomes for pupils are to:

- develop music skills
- develop physical co-ordination and motor skills
- develop confidence and social skills.

**"It's about allowing them to achieve their potential."**

Drake Music Scotland provides music specialists to work with the young people. There is always at least one teacher or classroom assistant at the session to enable the pupils to participate fully.

The music programme links to Curriculum for Excellence – through the broad general strands of the Curriculum, and the outcomes and experiences for the expressive arts. Associate Musicians are also able to link the music sessions with other class work, such as BBC Ten pieces; a BBC initiative to inspire creativity in young people through classical music and the Shakespeare Schools Festival.

In 2014/15, the programme received just over £46,000 of Youth Music Initiative funding, which covered the entire cost of the programme. Drake Music Scotland also provides some resources in the form of instruments, equipment and computer programmes. Aberdeenshire Council is also increasingly working towards building up its own bank of instruments and equipment for children with additional support needs to ensure sustainability out with YMI funding.

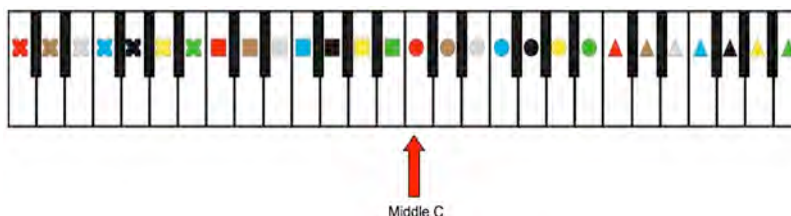
## **Activities**

The programme began as a twelve week block of music but has now expanded to offer fifteen weeks of music teaching with an Associate Musician. All pupils in the schools receive this provision. The programme uses a variety of instruments, equipment and technology to suit different needs and capabilities. The Associate Musicians also offer blocks of individual music tuition for pupils who may need additional sessions as well as those who wish to progress their music skills.

The Associate Musicians work with pupils every week in one-hour sessions. The sessions introduce young people to a variety of instruments and equipment that is designed or adapted to their needs. For example, the sessions use 'soundbeam' technology. This is a sensory device that uses sensor technology to translate body movement into music and sound.

The sessions use teaching methods such as 'Figurenotes' which allow pupils to make and experience music in a way best suited to their skills. Figurenotes is a Finnish designed system for teaching young people to read music. Each note has a corresponding coloured symbol, which is matched on the sheet music and the instrument.

*"Figurenotes is an intuitive way to play music, using colour and shape to denote pitch and rhythm. By matching shapes on the page to stickers on the instrument, and by following the literal way that rhythm is represented, a tune can be played almost immediately. This leads to increased confidence and, in turn, huge motivation to learn and achieve the next milestone. By moving through three stages of Figurenotes, the musician can develop their reading skills and move towards conventional notation, while still being able to play the same music as others on different stages. This is what makes Figurenotes truly inclusive. By removing the initial barriers that so many people experience, music notation becomes less abstract and more accessible. Figurenotes was created in Finland and has been developed by Drake Music Scotland to include many physical resources, as well as notation software to make sure teachers can tailor their work to each individual pupil's needs."*



Drake Music Scotland

**"Music is something they can really achieve at, rather than reading or writing or learning music under conventional methods. Our technology allows them to do that."**

After the fifteen week programme, pupils can also receive an additional ten weeks of individual music tuition on an instrument of their choice. This is taught using Figurenotes.

Last year, pupils worked towards a concert at Haddo House, a National Trust for Scotland property in Aberdeenshire. This brought all Schools together to perform to each other and will be repeated this summer with the theme 'Bennachie – The Magical Mountain'. Where possible, participants in the project also give performances to their peers within their own schools at the end of the project. The pupils also work towards their annual summer show in school.

Pupils have a great deal of input into planning and delivering the lessons. During the sessions young people compose the music themselves, which can be included in their final performances. The young people decide which instruments and style of music they perform. They are also able to choose when to perform pieces as a group and when to include a solo performance. This year, pupils have taken inspiration from two pieces in the BBC Ten Pieces initiative by Edvard Greig and Modest Mussorgsky for their performance at Haddo House.

## **Support and training**

The Associate Musicians all receive training from Drake Music Scotland before taking up positions. For example, one musician was trained by Drake Music Scotland through a paid internship programme. The internship was three months long with weekly training sessions on Soundbeam and Figurenotes. The internship also involved placements in the community and reflection time with a mentor.

**“It was a very good training process and I had an amazing mentor.”**

Drake Music Scotland runs continuing professional development days throughout the year and holds a summer event to which Associate Musicians are invited to come together and share good practice. Associate Musicians often take the opportunity to deliver training to one another during these sessions.

Associate Musicians also train class teachers and music teachers in the technology and techniques used with the pupils with additional support needs. This helps class teachers to incorporate the techniques in their own lessons. This joint working can forge links with music provision at local high schools and encourage young people to continue with music throughout their education.

## **Impact on children and young people**

In early 2015, there were just over 180 pupils with additional support needs in Aberdeenshire who were receiving music education from Drake Music Scotland through this programme.

Feedback is gathered in a number of ways:

- the Associate Musician receives instant feedback from pupils through continuous interaction during the session;
- the Associate Musician makes notes at the end of each lesson to summarise the session and to highlight any individual progress; and
- a formal evaluation takes place at the end of the programme – involving feedback forms from class teachers and input from Associate Musicians.

The feedback and evaluation work is used to adapt future lessons to best suit the needs of the pupils. Feedback has always been very positive, with teachers appreciative of the quality of teaching provided and the enthusiasm with which the pupils participate.

Pupils enjoy the music and stated that they have become more interested in music now. Associate Musicians have found that pupils appear to be able to pick up Figurenotes easily and all the senior pupils are comfortable using this technique to play and compose music. For example, one pupil is non-verbal. By using Figurenotes, they are now able to play classical pieces of music at grade 4/5.

**“I like the colours...the other way is hard.”**



Tutors and teachers can see that pupils have become more creative and have put together their compositions on their own. Some of the younger pupils find maintaining their attention span for the full lesson a challenge. However, many pupils said that their listening skills were “much better” than before. Pupil also felt that they had developed their teamwork skills.

**“I can hugely see the progression. I don’t need to bring in ideas for them...I love that it’s all them.”**

**“We do a lot of teamwork, I like it.”**

The individual music lessons have been beneficial for pupils wishing to progress further. Changes to SQA qualifications now allow pupils to enter examinations using Figurenotes. Therefore, the project is now giving pupils the chance to achieve accredited qualifications. One pupil said that as a result of the project, she would consider a career in music.

**“Without Drake Music, Pupil X would never have been able to know that he could play the piano.”**

The programme also allows schools to come together. Young people can perform in front of peers, as well as learning to be part of an audience and appreciate each other’s work. The end of term concerts are known to sell out quickly and pupils gained confidence from knowing that people wanted to come and see them perform. Some pupils said that they were more confident and happy now, as a result of taking part. However, some said that they were nervous when they first started, especially when first performing for an audience.

**“We find it quite tear jerking and parents also get emotional hearing the music that their children have composed and performed.”**

The pupils felt that they were more involved in their community now, and would like to perform at other schools.

## **Impact on deliverers and the youth music sector**

Associate Musicians have found the project beneficial, particularly as they have the freedom to design and deliver the programme flexibly with pupils.

**“It’s just what I love to do; it’s what I find most fulfilling.”**

It is hoped that the work will have an impact on the wider community and youth music sector. There is growing acknowledgement that pupils with additional support needs can play in ensembles using Figurenotes alongside others using traditional notation. In the future, as pupils build their skills there will be scope for them to join one of three music centres across Aberdeenshire Council, which provides group music making for pupils in the local authority. This would provide the opportunity to play alongside pupils from across Aberdeenshire in a number of orchestras and ensembles, as well as being involved in the community performances that are held regularly.

In the future, there may also be opportunities for work experience and shadowing, both for pupils with additional support needs with an interest in music and for young people throughout the region with an interest in additional support needs music provision.

## **Successes**

Key successes of this programme include:

- providing high quality specialist music activity;
- providing the opportunities for large scale performances;
- providing inclusive music education that is accessible to all pupils; and
- providing new ways for pupils to explore music and develop team work skills.

**“(The success is....) finding something that anyone can do all together and can all contribute on an equal level.”**

Everyone agreed that the one great thing about this project was its ability to engage with all pupils, regardless of their needs, and to allow them to succeed in music.

## **What's next?**

To ensure that the programme is sustainable, Aberdeenshire Council has purchased some specialist equipment and instruments along with four iPads to be used exclusively for music. It is actively training teachers in the use of this technology so it can be used as widely as possible across the curriculum and is not dependent on the presence of an Associate Musician.

Aberdeenshire Council hopes to expand the programme to allow more pupils to take individual music lessons and also to develop the programme in mainstream schools. This will allow children who may not be identified as having an additional support need to benefit from Drake Music Scotland input as much as those within Special Schools.

## Appendix 5B

### Creative Scotland, Youth Music Initiative

#### Case Study – The Primary Music Programme in East Renfrewshire



“Rhythm, pitch and melody for all young people in East Renfrewshire”



#### About this case study

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about the Primary Music programme in East Renfrewshire. The Programme is based on Kodaly; a method of teaching musicianship that is practiced worldwide. It features songs, rhymes and games that are designed to teach young people about rhythm, pitch and melody.

Creative Scotland has provided East Renfrewshire Council with funding through the Youth Music Initiative for every year of its operation. The Primary Music programme has been running in East Renfrewshire since 2003. It currently delivers to children from Primary 3 to Primary 7 but in previous years has covered all year groups. This case study was developed through discussions with six pupils, four Primary Music Specialists, four primary teachers and one council officer.

#### The approach in East Renfrewshire

The Primary Music programme is the only programme run by East Renfrewshire Council through the Youth Music Initiative. It aims to give every pupil in East Renfrewshire an introduction to music, ensuring that the opportunity to take part is available to all. It aims to:

- give children an introduction to rhythm, pitch and melody;
- teach children basic skills which they can build on throughout primary and into secondary school; and
- develop partnership working with teachers through continuing professional development.

Before the Primary Music programme was introduced in 2003, music tuition was on an informal basis. Some schools chose to bring in music specialists, but some did not. It was estimated that in eight or nine schools, there was no music provision at all.

The programme costs £140,000 to run, and of this £8,500 is funded by East Renfrewshire Council with the remainder coming from Creative Scotland's Youth Music Initiative Formula Fund. The contribution from East Renfrewshire Council has declined significantly in recent years, due to budget pressures.

## Activities

The Primary Music programme provides weekly music lessons for Primary 4, 5 and 6 children during term time. Children in Primary 3 and in Primary 7 also receive the programme for one block in the year.

For younger pupils, the lessons involve a number of short activities, designed to hold the pupils' attention and to gradually build up their skills. The activities involve both individual learning as well as group work and include elements of peer-to-peer learning. Lessons are highly structured but pupils are often given options of which song or game they would prefer.

**“The idea is to develop these skills in pitch and rhythm so that when they go to secondary school they have a good grounding and are ready and prepared, particularly for instrumental lessons.”**

The project is designed to contribute to the Curriculum for Excellence. It has clear intended outcomes linked to developing successful learners, confident individuals and effective contributors. It also involves cross curricular learning, with maths, history and languages often incorporated into lessons. For example, one lesson involved learning Tam o'Shanter to link with Scottish history lessons.

**“We are always happy to adapt to schools' projects and it keeps the programme fun and interesting for us too.”**



## Support and training

The Primary Music programme is delivered by four Primary Music Specialists, working in partnership with class teachers. Primary Music Specialists teach the programme fortnightly with involvement from the class teacher, and the alternate weeks lesson is taught by the class teacher. All of the Primary Music Specialists tutors are registered with the General Teaching Council. They have received a wide range of training, including:

- musicianship training from the National Youth Choir of Scotland;
- in-service training days with the British Kodaly Society; and
- more specialist training, where required, such as courses on autism, dyspraxia and working with children with additional support needs.

New specialists receive training and support and are expected to spend time observing a class before taking on a lesson themselves.

The Primary Music Specialists also train the class teachers. This is an important element of the Primary Music programme. Teachers are expected to observe, learn and participate in the lessons taken by the Primary Music Specialists in order to be prepared to teach the class the following week. As a result, the programme features a high level of Continuing Professional Development for teachers.

**“We’re given a music pack and structured lesson plans...and [Primary Music Specialist] shows us all the songs and games.”**

Initially, there was a period of trial and error in order to pitch the programme at the right level for class teachers to feel involved, but not overwhelmed or patronised. Class teachers are supported through:

- a structured lesson plan for each unaccompanied lesson;
- an extensive resource pack and access to the full range of music resources;
- a CD for teachers who are less confident singing (although use of voice is actively encouraged);
- Continuing professional development sessions for teachers during in-service days; and
- regular contact with the Primary Music Specialists before and after sessions.

Teachers felt that the presence of Primary Music Specialists within the school, providing ongoing support, was essential.

**“You’ve got to have the Primary Music Specialists in school.”**

## Impact on children

The Primary Music programme reaches all primary school pupils from Primary 3 to Primary 7 – almost 6,000 pupils. It is estimated that by the time they reach Primary 6, all pupils will have received nearly three years of music tuition. The programme is also offered to pupils with additional support needs, at the local authority special school.

The impact of the programme is measured through:

- informal feedback during class from the pupils;
- feedback from parents during open evenings and interactive parents' nights where parents can view their children's daily activities in action;
- a survey of all Primary 7 pupils; and
- a survey of all class teachers.

Feedback is generally very positive. Any issues raised are acted upon, to improve the programme. For example, feedback from teachers suggested that the Primary 7 programme was too intensive to cover in one year. The Primary Music Specialists liaised with music teachers in secondary schools to discuss which areas should be covered within Primary 7, and which could be taught in S1 instead.

Feedback gathered as part of this case study highlighted that the Primary Music programme helps with:

- learning musical skills – including rhythm, pitch and melody;
- learning co-operation, teambuilding, social, listening and communication skills;
- learning about wider topics through music;
- inspiring a longer term interest in music; and
- increasing confidence.

**“It's fun. You sing songs to help you learn rhythm.”**

**“This year we're doing Tam o'Shanter. It's really long, but really good.”**

Five of the six pupils we spoke to as part of this case study had plans to learn the guitar and one wanted to learn the clarinet. Some of the pupils discussed setting up a band together in the future. One other pupil said that he had been inspired to write his own songs. He would not have considered this before attending the Primary Music programme classes.

The pupils indicated that they felt happier since attending the Primary Music programme lessons, and had developed their musical skills and their interest in music “a lot”. They also indicated that they felt more confident since taking part.

Class teachers also recognised an increase in confidence and an increased take-up of musical instruments. Pupils liked the approach of learning alongside their teachers – encouraging them to take part fully and see that everyone made mistakes.

**“At that age children are particularly socially conscious of what is acceptable in their peer group. Seeing me made them join in; they want to take part.”**

**“The class tends to pick it up quite quickly...sometimes I feel that they’re more knowledgeable than us!”**

## **Impact on the youth music sector**

The programme is giving more pupils an interest in music. Primary pupils are taking their music out to the community and performing in retirement homes and at charity events. One school choir will be competing in the Glasgow Music Festival.

Many young people are forming their own bands or going out to recording studios, then returning and playing at the school or at local charity events. A number of former pupils have started bands, and there is currently a former pupil jazz band and former pupil orchestra. Increasingly pupils leaving school are working towards a career in music or music teaching.

## **Impact on deliverers**

Primary Music Specialists have enjoyed the experience of delivering the programme, particularly through working in areas of deprivation and seeing the confidence and skills of children increase.

**“Just getting the young people to communicate and seeing the success and progression of the young people is rewarding.”**

**“I was interested and excited at the thought of primary teaching. This was my first job out of University and I love it.”**

The Primary Music programme has also drawn in a lot of teachers who could have been apprehensive about teaching music. Because the programme includes a great deal of continuing professional development and tandem teaching it has really increased the confidence of teachers. It has also been able to introduce teachers to new teaching methods that they can use in other areas of their work, beyond music.

**“[Primary Music Specialist] uses a lot of different ways to get their attention, and sometimes I pick up on them and use them later.”**

**“The follow-up lesson brings up our competency levels...and having someone show you how to do it gives you confidence.”**



## Successes

Key successes of this programme include:

- increased interest from non-musical class teachers because of the level of continuing professional development training;
- increased interest in music among pupils and increased levels of confidence;
- successful partnership working between Primary Music Specialists and class teachers to deliver the programme; and
- increased standard of musicianship for pupils entering secondary schools.

It was felt that the single best thing about the Primary Music programme was its sheer scale and ability to cover every primary school in the area. It is inclusive for all, and ensures all pupils have the same level of basic grounding in music. This means it has reached pupils who may not otherwise have had the opportunity to take part in music activities, particularly in areas of deprivation.



**“It touches so many pupils – every single pupil gets a chance to experience it and it is totally across the board.”**

## Lessons learned

The programme has worked well. Those involved in planning and delivering the programme have learned that:

- The delivery of the Primary Music programme in a school setting means that pupils know how to behave and what is expected of them.
- It is important to pilot programmes like this, and learn from these.
- It can be challenging for teachers who move to teach older age groups to keep up with the increased level of complexity in the programme, while also learning a new general curriculum.
- There is a need to be flexible and versatile, to fit with the needs of the pupils and the school environment.

**“Don’t do too much to begin with. Pilot it and build up incrementally. Start with the lower stages and work up towards more complex material.”**



## **What's next**

The Primary Music Specialist team are planning to undertake a detailed evaluation of the Primary Music programme.

In the near future they plan to incorporate more technology such as iPad apps for composition and learning. They also intend to make some changes to the programme in order to make it more creative after being inspired by a BBC 'Ten Pieces' project. This will involve more extensive cross curricular linking and additional multidisciplinary elements to the current programme.

The Council and the Primary Music Specialist team aspire to be able to extend the programme to encompass pupils from early years to P7 on a weekly basis, with music specialists attending weekly rather than fortnightly.

## Appendix 5C

### Creative Scotland, Youth Music Initiative

### Case Study – Traditional Music Making in Highland



### About this case study

This case study was developed as part of Creative Scotland's evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about traditional music making in Highland. It is one of four Youth Music Initiative programmes that operate in Highland. In 2014/15, the project received £219,511 from the Youth Music Initiative fund allocated to The Highland Council. This project has been running since 2006.

The traditional music programme provides 12 hours of traditional and Gaelic music and song to every primary school across the Highland Council region. Fèis Rois, an organisation which specialises in Traditional and Gaelic music, song and culture, deliver part of this Youth Music Initiative programme in Highland under contract to Fèisean nan Gàidheal. Fèis Rois co-ordinates the programme in 105 of the 176 primary schools in the region with 4 other Fèisean co-ordinating the programme in schools in their local area.

This case study was developed through discussions with tutors, staff and pupils in the Fèis Rois YMI area along with Fèis Rois and Highland Council.

### The approach

The aim of this project is to provide P5 pupils with a high quality experience of Traditional and Gaelic music through song, group music making and tin whistle.

The intended outcomes for the project are to:

- expose pupils to Traditional, Scots and Gaelic music and song;

- develop young people's music skills, including rhythm and pitch as well as enhancing key life skills;
- enhance understanding of Scottish culture and heritage through song and music;
- ensure every P5 pupil experiences live traditional music or song; and
- provide access to musicians who are professionals in their field and passionate about delivering participatory music in schools.



Schools participate in two blocks of six weekly one hour sessions aimed at Primary 5 pupils (approximately 2,868 P5 pupils each year). This programme is delivered by freelance professional musicians and singers who are experienced in working in participatory settings.

In advance of the sessions schools are asked to provide class details, availability and topics. This information is used to form both the project timetable and aid in the tutor in their preparation. Where appropriate the musicians will link material with the class topic. For example, if a class is studying the Jacobites the musicians can teach songs from that period.

There are strong links to the Curriculum for Excellence (CfE) Music outcomes and experiences as well as links to the wider curriculum. Schools are provided with information about the programme which includes details of the CfE and Four Capacity outcomes the project normally meets.

**“There is such great reward in witnessing shy individuals blossom into confident youngsters... their pride in what they have achieved in six short weeks can be humbling.”**

### **Curriculum for Excellence Music Outcomes and Experiences**

- I can sing and play music from a range of styles and cultures, showing skill and using performance direction, and / or musical notation.
- I can use my voice, musical instruments and music technology to experiment with sound, rhythm, pitch, melody, timbre and dynamics.
- Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities.
- I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

## Activities

Activities include; Scots, traditional and Gaelic singing, group music making and tin whistle instruction. Schools are asked to choose their preference for each block at the start of the academic year. Sessions are very interactive and dynamic, getting pupils to move around the room and work together. Tutors sing and play a variety of instruments, including the guitar, fiddle, accordion and piano and as part of the project they expose the pupils to live music. Tutors often have no knowledge of the pupils' musical ability before the class therefore all pupils start at the same level.

Pupils already receiving instrumental tuition are encouraged to play their instruments in group music workshops. This allows them to explore a genre of music they might not usually play as well as integrating their musical talent and knowledge into the class sessions.

**“There is a great variety of skills among the YMI tutors, both in terms of experience of different instruments and musical skills, so the kids get super variety.”**

The traditional music tutors are professional musicians and the majority are not registered with the General Teaching Council, therefore class teachers are required to be present and are encouraged to join in.

In the situation where a school has a composite class, the whole class will participate in the traditional music making sessions.

In some schools, traditional music making is run as part of a wider enterprise project, where the pupils record themselves and produce audio CDs of their work. This allows the pupils more input into the planning and delivery of the sessions.

## Support and training

Fèisean nan Gàidheal host an annual traditional YMI meeting for tutors prior to the start of the programme. This includes topics such as safe guarding, class management, project updates, repertoire sharing and also allows tutors to raise any queries. This is also an opportunity to obtain tutor feedback and for them to share ideas and thoughts on the programme.

Throughout the year tutors delivering the programme can also access training sessions run by both Highland Council and Fèis Rois. They include courses such as “Music for the Deaf” and “Working with Children with Autism in a Musical Context”. The tutors who had previously attended these courses were extremely positive about them.

**“It was an enlightening morning, full of sound advice and has me inspired to make more of my freelance portfolio here in the Highlands.”**

Many of the tutors have been delivering the traditional music element of the Youth Music Initiative in Highland since 2006, and felt that support and training opportunities has improved over the years.

Fèis Rois has also put in place a trainee tutor programme. It is currently in the early stages of development and involves mentoring of trainees with a period of reflection and evaluation. Trainees work alongside experienced tutors and also have the opportunity to shadow other YMI tutors in order to develop a variety of tutoring techniques and approaches and time to build up inspiring, age appropriate, repertoire. In 2014/15, there were two trainees within this programme.

## **Impact on children and young people**

As part of their role Fèis Rois undertakes an evaluation at the end of every 12 week block of traditional music making in the schools they co-ordinate. The class teachers complete an evaluation form and asks the pupils for comments to include. This approach has worked well and often schools additionally send in letters and photos about their experience of the programme.

We spoke with four young people directly after their traditional music making session at a local primary school for this case study. All were very positive about their experiences of traditional music making. The young people particularly liked the variety of instruments involved in their lessons.

**“I like it. It’s more active and fun and you play all different types of instruments.”**



This group of pupils said that taking part in the traditional music making lessons had made a difference to them by improving their musical skills and their range of musical knowledge.

**“It’s made us better at singing.”**

**“With Fèis Rois, you always learn something new.”**

One parent also said that the lessons had helped to encourage children to practice their musical instruments at home.

It was felt that the programme gives pupils access to types of music that they might not have experienced otherwise. People involved in planning the Youth Music Initiative in Highland reported that as a direct result of having traditional musicians into the class new pupils have attended Fèis Rois Oigridh – a week of traditional and Gaelic music delivered during the school holidays.

**“Although the project is short – it gives an important taster of traditional music.”**

Tutors and teachers also felt that the lessons encouraged young people to become more involved in learning generally. For example, tutors felt that having male tutors involved in delivering the programme helped to encourage boys to become involved – despite some being initially reticent.

## **Impact on deliverers and the music sector**

The tutors involved in delivering the traditional music making sessions said that they had benefitted from working in schools, which they described as a “more formal environment” than they might normally work in. Many of the tutors do not have a formal teaching qualification and said that they were able to learn different techniques and standards of teaching from working closely with class teachers. They were also able to pick up wider skills such as planning which they felt were important skills for working with young people. Teachers felt that the tutors were able to share new skills with them as well.

**“The tutors bring a wealth of knowledge...personally, I have learned such a lot from the tutors in their approach and have been able to use some of their activities in my own classes.”**

In addition, the wider youth music sector was thought to also benefit from the traditional music making programme. The YMI provides employment for musicians, many of whom go on to deliver other projects in the community as well. It has allowed tutors the opportunity to work together and network with other musicians with different specialties or interests.

**“It is fantastic to be party to the YMI all these years. Not only do I get the privilege to do what I love and pass on my knowledge and skills to the next generation, but it provides me with regular daytime employment.”**

There were also examples of pupils sharing what they had learned during the traditional music making class with their parents and grandparents, who often recognised the songs. Tutors and teachers also reported hearing the children out in the playground or wider community with their families, singing the songs from class.

**“We’re pleased with the intergenerational spread of involvement and how it is raising the profile of Scots and traditional music in the wider community.”**

## **Successes**

Key successes of this programme include:

- pupils being exposed to different types of music;
- pupils and teachers working with professional musicians and experiencing different approaches to music;
- increased professional respect between YMI tutors and instrumental teachers;
- the introduction of music making on a ‘level playing field’ so that all the pupils are starting from the same level, making the sessions more inclusive; and

- pupils signing up to other traditional music holiday projects out with school time.

It was felt that the one of the key successes of the traditional music making programme was its flexibility. The programme allows each tutor to tailor their approach and material in order to engage the pupils. The six week block of tuition was felt to be enough time for the pupils to have a good grasp of the subject, without losing focus.

**“We so look forward to your visits. YMI is the only exposure to music the children here get.”**

## **What next?**

As an organisation Fèis Rois will continue to support the ongoing training of musicians to enable more professional artists to work on the YMI programme. Fèis Rois would like to see the continued development of this programme of music and for every child in Scotland have the opportunity to explore and participate in traditional music.

**“We would like to do more of the same.”**





## **Appendix 5D**

### **Creative Scotland, Youth Music Initiative**

#### **Case Study – The Big Drum Adventure in Scottish Borders**



**“Group drumming  
practice,  
performance,  
recording and  
learning ”**



### **About this case study**

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about “The Big Drum Adventure” in Scottish Borders. It is a nine week drumming programme in the Scottish Borders aimed at pupils from Primary 4 to Primary 6 but regularly engages younger and older pupils. It has been running since 2008 and works with approximately 300 pupils across six primary schools each year.

The Big Drum Adventure is one of 13 Youth Music Initiative programmes run by Scottish Borders Council in 2014/15, to encourage music making and participation. The programme costs £18,000 and provides for approximately 300 pupils per year. This covers six schools across Borders each year.

This case study was informed by discussions with 13 pupils who took part, the tutor, the project lead within Scottish Borders Council, one class teacher and one head teacher.

### **The approach**

Initially, The Big Drum Adventure was set up as a gateway music education programme; introducing children to group music activity using world percussion and songs. Within the Scottish Borders the programme works towards ensuring equal access to music making for all young people. The general outcomes for the project are to ensure that pupils have the opportunity to:



- take part in whole class quality music making activities;
- to develop their vocal and instrumental skills, explore sounds and musical concepts, foster musical confidence and use their imagination and skills to create musical ideas and compositions;
- experience a co-operative learning process to develop teamwork, personal and social skills;
- be creative and experience inspiration and enjoyment through music; and
- perform to an audience and share experiences with peers and family.

Drumming was selected as the main focus for this project as it is an accessible instrument, making it appealing to pupils.

**“It was chosen because it is accessible to all and children can achieve a result quite quickly. Within 6 -10 weeks they can be proficient and play something that sounds good.”**

The Big Drum Adventure links well to the Curriculum for Excellence. It links through the four key capacities - of successful learners, confident individuals, responsible citizens and effective contributors. It also ties into the expressive arts outcomes within the Curriculum, and provides a vehicle for learning other subjects on the curriculum. The project involves cross-curricular learning – including incorporating mathematics (particularly times tables), languages and physical education into the lessons wherever possible, often during warm-ups. The nature of the programme has allowed pupils to explore the science of sound in new ways by learning about frequency, pitch and language and to explore poetry through the use of onomatopoeic words and rhythmic language. The tutor also uses theatre techniques to engage the children.



**“Framing the work in the language of Curriculum for Excellence helps to reinforce everyone’s learning and joins up the Big Drum Adventure with class learning experiences.”**

**“We are taking their enthusiasm for music as a springboard to learning other subjects.”**

#### **Links to Curriculum for Excellence**

In 2014/15, one primary class studied ‘Tropical Climates’ as their class topic. The tutor liaised with the class teacher before beginning the Big Drum Adventure and was able to incorporate many elements of this topic into drumming classes. For example, the sessions involved introducing instruments from the region, and educating children on the culture of the area.

Similarly, another class studied the Scottish Wars of Independence. The tutor searched out battle songs that tied into this theme and prepared the pupils to play at a local community festival, the Reivers festival, which commemorates and

celebrates local history.

## Activities

The Big Drum Adventure is a ten week drumming programme. It allows pupils to learn about and play drums from a range of countries. The programme is delivered by one music tutor at two schools per term. The music tutor works independently for his own music education company, and was appointed to deliver the work for Scottish Borders Council.

Each programme is bespoke and designed around the school, the specific year group and their needs. The YMI tutor designs, manages and delivers the project single-handedly. The lessons are generally highly structured. However pupils get to choose the order of the class activities and have choice in warm-up games. The lesson is also deliberately structured to allow each child equal time to experience every type of instrument.

**“There is good structure to the lessons and it’s not just about the drumming.”**

**“We can’t choose which drum we get but we don’t care because they’re all fun and we get to do them all by rotation.”**

As part of the programme children make their own drumsticks by recycling old bamboo blinds. At the end of the programme the pupils perform and record their piece and upload it to SoundCloud (an online audio platform) so that they can listen to and share their music with others. Class teachers are actively encouraged to participate along with their class and most teachers get involved in the sessions.

### The Museum of Magical ‘Minstruments’

Feedback from pupils indicated this was one of their favourite aspects of the Big Drum Adventure. Each week the YMI tutor introduces new percussion instruments to the class through the ‘Museum’. During the Museum session pupils learn about the instrument, listen to the tutor playing and sometimes have the opportunity to play themselves. This session also provides a window into another culture or topic and allows the drum lesson to tie naturally into classroom topics.

**“I wish we could learn to play the instruments that [YMI Tutor] brings in the museum.”**



## Support and training

The tutor is a self-employed musician with over 15 years experience. He has sought out training in relevant areas, such as drumming and singing courses run by the National Youth Choir of Scotland and various continuing professional development sessions.

**“I am always interested in new things that can link to the work.”**

The tutor also delivers training to teachers through continuing professional development sessions and to other Youth Music Initiative tutors working in the Scottish Borders. The project has fostered positive relationships with the class teachers. Teachers have no responsibilities other than taking part, and they are encouraged to join in, and have enjoyed their experiences. This was considered to be an important aspect of the programme as pupils can learn with their teachers – and see them making mistakes!

**“It’s so important that the children and teachers experience it together.”**

**“They see me making mistakes and it helps them to know that it is ok to make mistakes.”**

## Working with others

The Big Drum Adventure is delivered by the tutor, working in partnership with Scottish Borders Council. This partnership is seen as successful because:

- the tutor has free reign over the planning and delivery of the Big Drum Adventure;
- all the equipment is provided, for free, by the tutor and no equipment is stored on school premises; and
- no extra resource is required by the council beyond the funding, which makes this project easy to implement across a range of schools with varying degrees of music provision and facilities.



**“We wouldn’t be able to give the provision we do without [the tutor].”**

## Impact on children

Evidence about the difference the Big Drum Adventure is making is gathered through:

- encouraging people to shout out how the music makes them feel during the sessions – answers include “awesome”, “groovy” and “amazing”;
- evaluation forms - completed by the class teacher with input from the pupils;
- postcards asking for individual feedback from pupils, issued by Scottish Borders Council; and

- focus groups with pupils to gather their views.

Overall, feedback from evaluation forms has been generally positive and both teachers and pupils report they would like more of the Big Drum Adventure sessions.

In our discussions with 13 Primary 5, 6 and 7 pupils, children were very positive about their experiences of the Big Drum Adventure – particularly the warm-up games and the ‘Museum of Musical Minstruments’. All said that they felt happier since taking part in these sessions. Particular changes were noted in more socio-economically disadvantaged areas, where pupils may not have previously experienced many musical opportunities.

**“I’ve been overjoyed by drumming.”**

**“We’re always excited for Mondays.”**

Most pupils said that they had improved their music skills, were more interested in music and also feel more confident as a result of the Big Drum Adventure. The tutor and class teacher agreed that pupils appeared more confident.

**“It’s actually interesting; you get to learn about instruments from all around the world.”**

All involved agreed that the project also helped with wider learning. The tutor and class teacher saw an increase in pupils’ focus and concentration, across all areas of learning.

**“The whole educational culture has been changed by Curriculum for Excellence and with Big Drum Adventure the kids learn without realising it, which is the best way.”**

**“They learn so much without knowing it – many of them are transferable skills and some of it is quite reflective. It increases their overall attainment and achievement.”**

**“[The tutor] teaches us quite a bit of listening and he also helps with our school work.”**

**“He makes school work fun – he makes everything seem fun.”**

Pupils also felt more connected and worked better together as a team. The tutor felt that in more rural areas particularly, drumming helped to tackle isolation.

**“We’ve become more of a team, because when you play drums together you have to listen to each other. We’re working together more and we’re getting on with each other more.”**

**“Group drumming at this age group has a huge effect on kids and their life development...kids will immediately engage with music and that is because music is intrinsically emotional, so there is a lot of emotional learning in Big Drum Adventure.”**

## **Impact on deliverers and the music sector**

The YMI tutor has greatly enjoyed the project. In particular, the tutor values the links between school work, drumming and the wider community. Pupils are encouraged to invite friends and relatives to the finale performance of the Big Drum Adventure which takes place in school at the end of the course. They are also encouraged to use their new drumming skills in local events, such as the Reivers Festival in Hawick.

Scottish Borders Council has reported an increase in the number of pupils wishing to study music in secondary school. It was felt that the Big Drum Adventure, and other Youth Music Initiative projects, create opportunities for young people to experience different musical genres, and therefore broaden horizons.

**“YMI is opening up music to a wider audience.”**

The tutor would like to see more community drumming projects as a stepping stone after the YMI.

## **Successes**

Key successes of this programme include:

- involving all targeted pupils in the programme;
- engaging young people that would not otherwise have access to this genre of music;
- engaging teachers within and beyond YMI sessions;
- connecting young people with their community in an engaging and relevant manner; and
- extensive cross-curricular work.

The tutor was considered to be an especially useful asset for making the programme successful.

**“He’s a genius running the sessions.”**

**“[The tutor] never needs to raise his voice during the class, even with all the drumming going on.”**

The Big Drum Adventure is one of 13 Youth Music Initiative projects in Scottish Borders. There is one core programme focusing on meeting the Primary 6 target, and 12 additional projects. The Big Drum Adventure is the most expensive additional Youth Music Initiative project purchased by Scottish Borders Council. However, it is considered to be good value as the quality of the project is extremely high.

**“We have to think carefully about the quality and quantity of provision and the Big Drum adventure provides high quality music, so it’s definitely worth the cost.”**

## **Lessons learned**

Running the Big Drum Adventure within the school day has been a helpful way of providing the sessions with structure and discipline, within a safe and inclusive environment. The flexibility of the approach has also been critical to its success.

**“Take a creative approach and remember that every day is a school day – there is always something new to learn.”**

**“You have to be open to the power of creativity and to letting a project go wherever it needs to go to be successful.”**

The most challenging aspect of work within the Big Drum Adventure has been around building community opportunities for drumming, so that pupils can continue their interest beyond school. In order to address this, Scottish Borders Council have begun building up a bank of instruments that can be used by schools and community groups. The tutor is also developing an online drumming application that pupils can use once they have completed the Big Drum Adventure. This would allow them to create and share their own compositions and build upon their learning from the programme.

**“[We aim to] extend the remit of music beyond the school walls and make it sustainable on a wider level.”**

Pupils also expressed an interest in continuing drumming activity, with access to more drums and more advanced tuition.

## **What’s next**

The project will continue to develop, through:

- developing a new online drumming application;
- using MaKeyMaKey technology – allowing a user to connect to any object that can conduct electricity to a computer and effectively ‘play it’; and
- continuing to develop a bank of instruments within Scottish Borders.

The tutor also feels that drumming would be a constructive approach to working with pupils with social, emotional and behavioural needs.





## Appendix 5E

### **Creative Scotland, Youth Music Initiative Case Study – Young Music Makers in Edinburgh**



ALBA | CHRUTHACHAIL

**“Helping young people  
believe in themselves.”**



### **About this case study**

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate some of the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about the Young Music Makers project in Edinburgh. This project began in 2011 and provides group and individual music making opportunities. It is delivered in a specialist school for young people who are experiencing significant social, behavioural and educational difficulties and who cannot maintain a full-time place in mainstream education. Many are also looked after away from home or in kinship care.

This case study was developed through discussions with the project manager and the local authority service manager. It also includes information from a variety of evaluation materials compiled by the project manager, including a video evaluation featuring interviews with staff members, stakeholders and young people.

### **The approach**

The school where the programme is delivered provides education and social care for young people aged 13 to 16. It offers core subjects, but with fewer regular opportunities for pupils to access the arts than in mainstream schooling.

Young Music Makers began in 2011 and provides young people with group and individual music making activity. Individual work is mainly focused on song writing. For young people electing to include music in their curriculum, the group music activity forms part of their course work. The project aims to:

- provide long term, practical music tuition;
- work with young people who do not have access to music making activities;
- promote expression through music and develop talent and creativity;
- encourage the development of transferable skills for learning, life and work including confidence, self-discipline and team work; and

- work with community music providers.

For many pupils, Young Music Makers is the only music making opportunity they have ever had, and at present it is the only musical activity offered in the school.

The young people involved generally have chaotic lifestyles outside school, mental health issues and difficulty communicating. Some have caring responsibilities. With this in mind, the project works a great deal on building positive relationships with pupils through music and does not set a prescribed programme of activity.

**“They need the time, flexibility and effort that community musicians can provide.”**

The project integrates Curriculum for Excellence outcomes. As well as the main outcomes for the expressive arts the programme provides an ideal platform for interdisciplinary learning. Pupils are able to improve their health and wellbeing and listening skills throughout the project and many who would not engage in a traditional classroom setting have developed their literacy skills through song writing.

This YMI project costs between £15,000 and £20,000 each year. The project has received funding from both the formal and informal funding streams. This covers the cost of music tutors, instruments, venue hire, learning materials and recording time in a professional studio. The project also receives financial and in-kind support from City of Edinburgh Council Education Authority as well as in kind support from music tutors at the recording studio.

## **Activities**

The project is delivered by three trained and qualified community musicians, one of whom is also the project manager. Sessions take place twice a week and participation is always voluntary although every effort is made to encourage sustained participation.

Group sessions last for one and a half hours and individual sessions last for one hour. Group work is usually a mixture of singing and song writing. Individual sessions focus on instrumental tuition and song writing. Instruments available to learn are voice, guitar, bass guitar and ukulele. Pupils are also taught music production and sound engineering through computer programmes such as Logic and by spending time in a professional recording studio. Introducing the technical side of music making has encouraged more young men to join the sessions, some of whom have also moved on to singing and song writing. It has also helped with other areas of the curriculum such as technologies and numeracy.

Pupils may attend as many sessions as they wish and can receive up to five hours of music per week during school time. In addition, the pupils are encouraged to record their music in a professional recording studio and to share their CD's with friends and family/carers. Although there is a loose structure, sessions are mostly participant led.



In 2014/15 the project worked with around 35 pupils aged between 13 and 16. This represents around 75% of the total school roll. The project also supports staff to learn instruments alongside the pupils. This helps reinforce to the young people that learning can be lifelong and helps to build strong relationships between teachers and pupils.

At the end of each term tutors, staff and students perform a concert for the school, to which friends and family/carers are invited. The concerts have been very successful and provide pupils with an opportunity for their achievements to be recognised.

One of the project tutors also works with a local youth organisation. Pupils leaving the school can continue music making through local authority Activity Agreements with this organisation. Activity Agreements are a national programme for those young people who may not, without additional support, make a successful transition to work, further education or training. This helps the participants maintain a level of continuity with the project, which is important to keep them engaged at a potentially turbulent time of transition.

## **Support and training**

Last year, in line with YMI guidelines, the project took on a trainee to support the programme of music delivery. This has been a great success and the trainee is now formally employed as a music tutor on the project, providing the majority of instrumental tuition and digital music teaching.

Both the project manager and the trainee undertook a significant amount of training to help deliver the project. This included training sessions on child protection, working with looked after children and song writing with children. In addition they have attended a number of sessions delivered by the Edinburgh Youth Music Forum (also YMI funded), whose members deliver training and peer support for musicians working with young people.

The new tutor receives regular appraisal sessions with the project manager. All three music tutors take time to debrief after each session and are encouraged to reflect on their work and learn from each other.

## **Working with others**

The partnership between the music tutors and the school staff was deemed to be vital to the success of the project. The project manager and teaching staff created a dedicated database for sharing information to keep both parties updated. These positive relationships helped create more positive outcomes for young people as teachers were actively engaged in many aspects of the programme and were happy to provide support for music activity on days when the music tutors were not present.

## **Impact on children and young people**

The project manager found that too much emphasis on evaluation through traditional techniques such as questionnaires had a detrimental effect on the carefully built relationships between tutors and pupils. Instead, pupil views are gathered informally and regularly during the project and through conversations and interviews, which are recorded on video and used for evaluation reports.

Along with developing musical skills, this project had a significant impact on young peoples' personal and social development, life skills, self-esteem and confidence.

**"It's helped me become more confident with standing in front of crowds of people. It's made me confident about my voice, and sharing it with people."**

The project has provided a safe way for young people to begin exploring their personal issues, many of which they may never have addressed before. One to one song writing sessions provided a chance for young people to explore their emotions more deeply than in group work. These sessions were key to the trust and relationship building with young people. It was also crucial that the community musicians engaged in the project had the professional skills and knowledge to build and develop these relationships constructively.

**"In song writing, it seems to hit a vein therapeutically. Particularly for young women they are immediately writing songs about their inner world and the most meaningful things that have happened to them."**

A particularly noticeable change in young people was in their behaviour and attitudes. Over the course of the programme young people learned to take constructive criticism and to persevere with plans until an end goal is reached. The concert performance helped young people raise their aspirations, develop coping strategies for dealing with fear and challenge, and build confidence instead of walking away. For some pupils, this was the first time that they had worked towards something, achieved an end result and received positive feedback from adults.

**"Some young people would have struggled to engage for ten minutes and now they're spending six hours in a recording studio."**

Group working was previously seen to be a challenge for many of the pupils at the centre. Young Music Makers has helped young people to improve their team working skills a great deal. Young people have formed positive relationships with each other and with adults, using music to find a common ground. For many, this was the first time that they had been able to develop and maintain this kind of connection.

For some young people, the music project gave them something to look forward to and encouraged them to keep attending school regularly.

**"I think there are lots of benefits in terms of attendance it's been really motivating for young people...it might just be one small part of their day but it means they come along for the whole day."**

In some cases, the music project has helped to nurture the relationship between the pupils and their family/carers and friends. Family/carers and friends are invited to

attend the concert staged by the pupils. This is often the first time that the young person has performed for an audience and also the first time that their family/carer has heard them play music. The experience was often emotional but positive.

**“The best thing I’ve ever done.”**

**“I know now that this is what I want to do with my life.”**

Last year two pupils went on to pursue music; one at college and another through a local skills course. The project manager stated that the positive effects are “not a fix for everything” but that a positive musical experience is something that the young people can take with them, wherever they go.

**“For the ones who engage it is a unique opportunity where money, time and love are poured into them and they respond to that eventually.”**

## **Impact on deliverers and the music sector**

Feedback is gathered from teaching staff regularly through questionnaires distributed at in-service days.

Initially many of the teaching staff were sceptical about the merits of a group music making project with this group of pupils. However the success of the project showed staff that with the right approach, this type of project can engage young people in a meaningful way with real impact.

Learning and performing instruments alongside the pupils has been a positive experience and has helped to strengthen the relationship between teachers and pupils. Being actively involved in the programme has allowed teachers to fully appreciate the value of the work and their positive attitude towards the project has encouraged young people to be involved.

One individual who planned and delivered the project felt that she had learned a great deal from being involved in the project. She has improved her project management skills, such as time management, funding applications and partnership working with the local authority. More importantly, she felt that she had learned a lot about working with young people in a genuine way and understanding the dynamics of those relationships.

**“I have no qualms in saying that it is fundamentally life changing.”**

## **Successes**

Key successes of this programme include:

- achieving sustained engagement from young people with the programme;
- forming positive relationships, particularly between young people and adults; and
- young people learning to take constructive criticism, developing motivation, building confidence and expressing emotions in a positive way.

These successes are because the programme was flexible and able to react to young people and their needs. The programme also insisted on taking a very professional approach by recruiting highly qualified musicians as tutors and using professional recording spaces. This gave young people a rich experience, making them feel valued, sometimes for the first time in their lives, and that will potentially help them make positive choices about and in the future.

**“When I first started I didn’t think I was going to come to a recording studio and actually work with a real band, so it’s quite amazing that you get to work with people like that.”**

The project manager and music tutor both spent much time and effort “going the extra yard” to ensure that young people had the best possible experience.

The project manager felt that one great thing to come out of the project was the way that music helped some of the young people to believe in themselves.

## **Lessons learned**

The biggest challenge faced by the project is insecurity over the future, due to uncertainty of funding. Over the years, the project has received varying amounts of funding. This has meant that it has not always been able to provide a consistent year-long programme of activity. This has an impact on the longevity of the programme and how it is delivered. Although it is possible to deliver activities for short periods of time it was agreed that this programme has most impact when delivered over a full year. This gives tutors time to develop genuine trusting relationships and the young people benefit more from a sustained and predictable routine than a short term project with no follow up activity.

**“It needs longevity otherwise it is an injustice to the kids. They need to know that they can believe in it and engage with something solid.”**

Communication with teaching staff was difficult to begin with but through good communication the project manager has developed a positive working relationship with them, which benefits all involved.

**“Communication with staff is key to this project working.”**

Having the right music tutors on the project was agreed to be very important to developing the relationships that led to sustained engagement with programme.

## **What next?**

In the future, the project hopes to focus more on young people transitioning out of school, as this is a pivotal time in their lives.

The local authority is keen to implement this project in at least one more school next year with a view to extending the project more widely in the future.

## Appendix 5F

### Creative Scotland, Youth Music Initiative

#### Case Study – Bookbug in Orkney



**“Encouraging parents  
and children to share  
books together from  
birth”**



#### About this case study

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study focuses on Bookbug in Orkney. Bookbug is part of the Scottish Book Trust’s Early Years programme. It aims to encourage parents and children to share books together from birth. The Bookbug programme provides four free packs of books for every child in Scotland. There are packs for babies, toddlers, 3 year olds and Primary 1 age children. It also promotes free, fun activities such as Bookbug sessions in almost all libraries across Scotland.

Creative Scotland has provided funding to the Scottish Book Trust through the Youth Music Initiative since 2008. The purpose of this funding is to provide high quality training and materials to local authority staff to enable them to deliver Bookbug sessions, and to extend the reach of Bookbug.

#### The approach in Orkney

Bookbug (formerly known as Bookstart) has been running in Orkney since 1999. The first ‘Bookbug babies’ are now approaching high school age.

The Bookbug Early Years Local Area Co-ordinator is responsible for delivering book packs to health visitors, local nurseries and primary schools. She also leads the monthly Bookbug sessions for babies and toddlers in Kirkwall Library. Her post is funded by Orkney Council, through the library budget.

Bookbug sessions are also run in local community centres in outlying communities on the mainland, for example, Deerness and Dounby, and also in some of the smaller islands. These sessions are led by three session leaders, who are currently funded through the local Childcare Partnership.

## Activities

Bookbug packs for babies and toddlers are normally gifted to parents by health visitors, who then encourage parents to attend the free Bookbug sessions in local libraries or community centres.

The packs for three year old children (the “pirate packs”) are gifted in all nursery settings, where many of the nurseries run pirate parties.

The Primary 1 packs are gifted to children in local primary schools during or as close to Bookweek Scotland (in November) as possible – usually by visits to schools, or class visits to the library.



The Bookbug Library Challenge is also promoted in the local libraries in Kirkwall and Stromness. This is a free challenge, where children aged from birth to four years, receive stickers and certificates when they visit the library – an incentive to encourage children to use their local library.

## Support and training

Support and training is provided through the Scottish Book Trust. The Bookbug Local Area Co-ordinator has attended:

- Bookbug Session Leaders workshops;
- Train the Trainer workshops; and
- networking meetings including Bookbug Annual Conference.

In addition, one of Scottish Book Trust’s national Bookbug trainers came up to Orkney to run a training session on ‘Bookbug for the Home’. This was tailored mainly, but not exclusively for the Homestart project.

The training provided by the Scottish Book Trust was seen as very helpful. In particular, the networking meetings were a valuable opportunity to share experiences and to find out what other Bookbug colleagues were doing. However, it was noted that attending meetings and training on mainland Scotland was expensive, both in terms of money and staff time.

Since receiving training, the Local Area Co-ordinator has also been involved in delivering ‘Train the Trainer’ workshops to encourage more people to deliver Bookbug sessions on the outer islands.

**“We are quite isolated up in Orkney –**

**it a great opportunity to network.”**

## **Working with others**

The Bookbug Early Years Local Area Co-ordinator works with a number of local partners including NHS Orkney (Midwives and Health Visitors) and Homestart. The relationship with health visitors is very strong. For example, the health visitor might recommend that a family attend Bookbug sessions for particular reasons, for example, to help with speech or language development. In addition, the 24 month health checks for children are carried out in Kirkwall library.

**“Health visitors work closely with us and like to keep an eye on who is attending the Bookbug sessions.”**

The Local Area Co-ordinator has also developed very good links with colleagues in NHS Orkney. She works closely with midwives at the local Maternity Unit, and attends a ‘Social Baby Class’ for expectant parents. This has helped to raise awareness of Bookbug.

Bookbug also benefits from support from a range of volunteers, who help out at the sessions – taking part in the songs and rhymes, running craft activities or providing refreshments.

## **Impact on parents and children**

In 2013/14, almost 4,000 people took part in Bookbug sessions across Orkney. This included over 2,200 children and almost 1,800 adults.

In February 2015, the Bookbug project in Orkney completed a survey of its service users. It received 59 survey returns and responses were overwhelmingly positive – with many respondents asking for more frequent Bookbug sessions.

As part of this case study, we spoke to four parents who had attended the Bookbug baby session in Kirkwall Library. All of these parents were very positive about the benefits of attending the Bookbug sessions:

- it was very enjoyable for their babies;
- it was a great way to learn rhymes and songs;
- it was a good place to meet other parents;
- it provided an opportunity to get out and relax in a friendly place; and
- it provided an opportunity for children to meet friends that they will go to school with.

Some parents also said that Bookbug helped to get the extended family involved (dads and grandparents), as the rhyme sheets that they got at the Bookbug sessions were also used at home.

**“It’s the highlight of our week, and great opportunity to meet other babies and mums.”**

Bookbug has also helped to promote bonding between children and their parents and carers. Those delivering the sessions find that babies and toddlers were very



quick to catch on to the rhymes and songs, almost anticipating the actions. It also helps to foster an interest in books and the library.

**“It is good to do something together with my son, and to learn the actions to the rhymes and songs. I probably wouldn’t do it at home.”**

**“It is all about encouraging parents to bond with their children and give them a love of books. They start to come to the library at an early age and remember it as a fun place.”**

One of the session leaders also commented that the Bookbug session had been set up in one local community, as a result of concerns that had been expressed by the local health visitor that some of the local children had speech and language difficulties. Since establishing the Bookbug sessions, the health visitor has remarked that this has led to noticeable improvements in speech development among these children.

**“It helps children to socialise, it gets mums out to meet people, and it doesn’t cost anything.”**

## **Successes**

Key successes of Bookbug in Orkney included:

- improved bonding between parents/ carers and children;
- stimulating an early interest in rhymes and books;
- positive impact on language skills and development;
- opportunity for parents to learn or re-learn songs and rhymes that they can use at home;
- opportunity for babies and children to develop their socialising skills; and
- opportunity for parents/ carers to meet other parents/ carers in a friendly environment.

For Bookbug deliverers, the greatest thing about Bookbug has been the sheer number and mix of people attending the Bookbug sessions, and also seeing the enjoyment that parents and children get from the sessions.

**“The wee ones cotton on to the rhymes very quickly.”**

## **Lessons learned**

Originally, the early years Bookbug sessions in Kirkwall were joint sessions covering both babies and toddlers. They have now split these sessions. It is felt that this works better, particularly for babies and new mums, as the baby sessions are a lot quieter.

Based on experience of delivering Bookbug in Orkney, the Local Area Co-ordinator’s advice to others who might be considering getting involved in Bookbug was to “just do it”.



## What's next

The Local Area Co-ordinator would like to be able to deliver the sessions on a weekly basis, but doesn't have the time due to working part time. She added that because funding for session leaders through the Childcare Partnership was under pressure, they might have to review some of their planned sessions for 2015/16.



## Appendix 5G

### Creative Scotland, Youth Music Initiative

#### Case Study – Coco Music in Polmont



“Changing lives for  
young men in  
custody through  
music”



#### About this case study

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about the Coco Music project, which is run in Her Majesty’s Young Offenders Institution Polmont by Impact Arts. The programme offers music provision to young men in custody through group work, individual sessions and master classes. The participants are encouraged to build a repertoire of music and to work towards a finale performance to friends and family.

Impact Arts is a national organisation that works to help people and communities change their lives through the arts. It works in partnership with a number of organisations. Within the music project, Impact Arts liaise with Barnardo’s, a children’s charity that provides Youth work support in the prison.

This case study was informed by discussions with twelve young people within Polmont, a music tutor, a Barnardo’s youth worker and three people involved in planning the project – from Impact Arts and Barnardo’s.

#### The approach

The Coco Music Project began at the request of the young men at Polmont Young Offenders Institution. The young men had previously received a music intervention project, which had been successful. Many interventions in the prison are short term, so this project set out to be longer and provide a more sustained and consistent experience. The project was piloted in late 2014, and then rolled out further in 2015.

The Coco Music Project aims to give young people in prison the opportunity to make music, to develop skills and open their minds to the options of a future in the creative industries. The intended outcomes for the project are around:

- communication skills;
- confidence;
- sense of purpose;
- creative skills and
- recognition of talent.

The programme is designed to fit in to the Scottish Prison Service young people's strategy, which is closely tied to Curriculum for Excellence. The new Scottish Prison Service strategy recognises that 'formal' education is not necessarily for everyone and encourages a focus on creative learning, which is in line with the ethos of Impact Arts. It also links with Getting It Right for Every Child (GIFEC) values and principles.

Creative Scotland has provided £40,000 towards this programme, over two years. A further £30,000 is provided by Inspiring Scotland.

## **Activities**

Participants self refer into the programme. It is promoted by fliers and through youth workers, who play an important role in recruiting participants.

Young people taking part have 15 weeks of support, receiving one three hour session each week with time built in for relaxation and socialising. Of these sessions, twelve are led by a tutor selected by Impact Arts, and three are led by the Barnardo's youth worker.

Activities are chosen by the participants as they sign up, giving Impact Arts sufficient time to find a suitable tutor for the chosen instrument or activity. There are currently four separate groups running in tandem, led by two tutors. Two groups are learning to DJ, whilst the other two are working on band development, rapping and MC'ing. One of the band development groups is for young men who are separated from the main prison population for their own protection.

Tutors help to teach and guide but the participants are encouraged to steer the direction of the programme and take ownership wherever possible. The programme is designed to be led by the young men.

**“I'll guide them but they should be playing and writing songs that they want to do.”**

**“Ultimately it's all about the participants, we listen to their needs and respond accordingly through the delivery of the workshops. We want to give them an opportunity to be creative and learn.”**

Participants can, if they wish, work towards a performance to friends, family and fellow inmates. All participants have the opportunity to record their work and can take away a recorded CD of the music they have created and played.

Participants have the opportunity to work towards a Trinity College accredited Arts Award at a level most suited to them. The Arts Award is flexible, and there are no

entry requirements or time limits set to achieve an award. Both tutors are trained to deliver for the award and one tutor can act as an assessor.

## **Support and training**

The music tutors have been chosen for this programme specifically because of their knowledge, experience and suitability to working with potentially challenging young people. Both are well known to Impact Arts and have, over a number of years, received extensive training in relevant topics including at risk youth and child protection. However the environment is unusual and unmatched by anything in the community.

**“Every day is so different; I don’t think there is an awful lot that can prepare you for in here.”**

Part of the programme also involves building wider skills. During the programme, three ‘master classes’ take place with industry professionals. These are aimed at the youth workers and Scottish Prison Service staff to develop basic skills that will allow them to set up a music session.

Impact Arts is currently working towards implementing a peer mentoring scheme for the young people, which would involve training and support for mentors from the music tutors.

## **Working with others**

The programme is delivered in partnership between Impact Arts and Barnardo’s. This partnership was felt to be particularly important. The Barnardo’s youth worker is based within Polmont Young Offenders Institution, and has regular contact with the young men. This makes her well placed to disseminate information on the project, identify young people that are interested, and maintain contact throughout and after the programme.

**“There’s no way we could deliver a successful project without the support of everyone involved in the care of the young people.”**

The youth worker is also present during the sessions, providing a familiar and trusted face at the music sessions. This is particularly important at first, before the music tutor has build up a trusting relationship.

**“It wouldn’t be possible with just me because [youth worker] has good rapport with the guys. It takes me four or five weeks just to get to know them and gain their respect.”**

## **Impact on young people**

The pilot programme (late 2014) engaged with 22 young men, and the second phase (early 2015) has involved 24. Demand for the programme has been high. Feedback and evaluation is an important part of the programme, involving:

- weekly reports from the tutor to Impact Arts – which incorporate informal feedback provided by participants;
- three visits to the each group in the project by a senior staff member within Impact Arts; and
- individual interviews with each participant – at the beginning, middle and end of the block.

One of the key immediate impacts for young people was having something to do, and a chance to get out of their cells. Participants all stated that going to music sessions provided a much needed diversion to their week, where some days they may be in their rooms for up to 23 hours. For young men segregated for their own protection, the programme was even more valuable – as the opportunities this group of young men receive is often very limited. Young men felt that having something to do was helping with their health and wellbeing.

**“It’s created an extra distraction for me...  
it helps me and my mental health.”**

**“It makes me forget I’m in prison.”**

The programme was also stimulating a real interest in music. Impact Arts has provided some young men with guitars so that they can practise in their cells outwith sessions. More have been ordered to ensure there are enough for participants to use whilst they are on the programme. The participants talked of how they would like to develop their musical interest further. All stated that they would like to continue making music, in the future.

**“When I leave, I’m going straight out to buy a guitar.”**

**“In the long term, it’s aspirational. They’re working with real artists so they can see that it’s a viable career, something they can do when they leave prison.”**

Young men, and those supporting them, felt that the programme also provided the opportunity to express themselves, share personal experiences, recognise their own behaviours and take responsibility for their actions.

**“Song writing usually works well. It opens them up to talking about things they wouldn’t normally talk about and you see a totally different side to people.”**

**“It’s helping them to deal with their environment emotionally.”**

**“Immediately for some, it’s a release, an outlet. A way to communicate how they feel in a safe environment.”**

Many young men commented on how their wider social skills, such as confidence, communication and teamwork, had developed.

**“I think it’s helped my patience.”**

Attendance at the programme has also been excellent, which is used as an indicator of effectiveness of engagement. Overall, the programme was felt to be helping with:

- creative development – including musical skills and song writing;
- social development – including teamwork, relationships and compromise; and
- raising self esteem, confidence and pride.

## **Impact on deliverers and the youth music sector**

Tutors felt that the Coco programme developed their skills through providing experience of working in a different environment. This helped them to learn how to be highly flexible and adaptable, particularly when managing behaviour and calming any situations. Tutors also felt that the work was very rewarding. It had also changed how some involved in the project felt about working in the prison environment.

**“To begin with I was apprehensive. It’s been a steep learning curve but a really good experience.”**

**“Changing my mindset to working in the prison environment.”**

It is hoped that the project will eventually have an impact on the youth music sector as these young people learn that having a career in music or performing arts is a viable option once they leave Polmont.

## **Successes**

Key successes of this programme include:

- providing for protected prisoners that have limited opportunities;
- the relationship between the music tutors, Barnardo’s youth workers and Prison staff;
- the ability of the music tutors to respond to need;
- consistency of the tutors and ability to build trusting relationships;
- increasing confidence and inspiring young people; and
- overachieving on targets for involvement, as there is a high demand.

Those involved in the project agreed that the best thing about the programme is that it has made a considerable difference to the young people. It has given young people something to focus on and built a sense of achievement.

**“Seeing the boys so proudly walking to the session**

with their guitars held high on the their backs.”

## Lessons learned

Working in the young offenders institution is a challenge. The tutors have worked to ensure that they can deliver the best possible programme of music within the restrictions and regulations of a custodial environment. This includes:

- very limited access to electrical goods and technical equipment;
- challenges achieving all of the elements required to gain an Arts Award – such as recording and providing evidence of activity;
- supporting those who are protected within the prison to take part safely;
- timing the sessions, which sit within a strictly regulated prison timetable;
- supporting young men with very different levels of existing music experience within the one group; and
- sound levels and music causing disturbance for others working nearby.

“You can’t just google a song or download the tabs instantly if they want to try something. So I have to make notes and I try to bring as much as possible with me on paper.”

The tutors and youth workers have had to work carefully to manage dynamics and conflict within the group. It has also been challenging to support young men to perform without embarrassment in front of peers and family members.

Impact Arts and Barnardo’s are working on approaches to reduce these challenges in the future. The partners are also discussing how they balance the music and youth work elements of the programme effectively, as the young people are keen to spend as much time as possible with the music tutor. Overall, the partners involved would advise that similar projects are led as much as possible by young people.

“Young people expect the music tutor and they feel as though they’re missing out.”

## What’s next

A new performing arts space is being developed within Polmont Young Offenders Institution. This will provide scope to hold a larger celebration event at the end of the programme. There are also plans to:

- build a peer mentoring scheme;
- develop an in-house radio station and a record label run by the young men;
- re-consider the youth work sessions and how they fit with the programme; and
- try the approach in other prisons, particularly with young women.

## Appendix 5H

### Creative Scotland, Youth Music Initiative

#### Case Study – Gorbals Youth Brass Band



“Performing is the thing I like best. When you go for the first time it boosts your confidence.”



#### About this case study

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate some of the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about a youth brass band in the Gorbals area of Glasgow. The Gorbals Youth Brass Band (GYBB) was established in March 2012 by two former pupils of the Royal Conservatoire of Scotland who wanted to bring brass tuition to inner city areas.

In 2015/16, the project received £15,326 Youth Music Initiative funding for the first time. Before this, the tutors were volunteering their time. The YMI funding will allow the project to become sustainable as tutors can be paid for their time.

This case study was developed following discussions with six young people, one music tutor and one person involved in planning the project.

#### The approach

The initial aim of the two founders of the project was to bring brass instrument tuition to inner city areas. While studying at the Royal Conservatoire of Scotland, the two founders of the Gorbals Youth Brass Band entered a ‘Dragon’s Den’ style competition to win funding to start their own music project. They won and the prize money, along with additional funding was used to start the Gorbals Youth Brass Band.

Through their involvement in various music projects around Glasgow, the two founders of the Gorbals Youth Brass Band had noticed that not all primary schools in Glasgow had access to music provision and that there were often no brass teachers or specialists instrumental lessons. They wanted to “bring instrumental tuition to school children that didn’t have the opportunity.”



Although initially the founders of the Gorbals Youth Brass Band wanted to work in an inner city area, they had no views as to whereabouts in Glasgow this should be. The location of the St Francis Centre in the Gorbals caught their attention as it is located between two local primary schools; one non-denominational and the other Roman Catholic.

There were issues of deprivation, sectarianism as well as regeneration in the Gorbals. It was decided to establish the Band here to promote ideas of inclusive access. Participants for the Band are recruited from both these primary schools.

The overall aims of the Gorbals Youth Brass Band were to:

- introduce young people to brass instruments;
- bring young people together from different backgrounds; and
- give the young people opportunities to perform their new musical skills.



The Band offers free music tuition to young people from P4 upwards. Tuition covers all brass instruments, with young people learning cornet, tenor horn, baritone, euphonium and trombone.

There are links to the Curriculum for Excellence outcomes but this is not a strong focus of their work and lessons plans are not based around the Curriculum for Excellence.

**“We meet the criteria, but we don’t base our teaching or our rehearsals on CfE.”**

## **Funding and resources**

The initial competition prize won in 2012 by the founding members at the Royal Conservatoire of Scotland was £300. In addition to this, the Scottish Brass Band Association signposted the tutors to a fund created specifically for developing brass bands in inner city locations. They were successfully awarded £3,300. This money was used to buy a pool of instruments to get the Gorbals Youth Brass Band established.

The Band also received funding from Children in Need in November 2012 for three years. This covered the costs of their rent and travel costs (which for the first six months the tutors were paying from their own pockets). They plan to apply again to Children in Need in November 2015.

The Scottish Brass Band Association also told the Gorbals Youth Brass Band about YMI funding for which they could apply. They applied twice for YMI funding and had been unsuccessful before their third application was accepted in 2015/16. The Gorbals Youth Brass Band received £15,326 to cover staff costs and continuing professional development training for tutors, which they felt would make their project sustainable.

**“It has made a huge difference to the project and the sector as the band is now sustainable with the YMI funding. The funding will allow us to continue to create and develop opportunities for young people living in the Gorbals.”**

## **Activities**

The Gorbals Youth Brass Band runs during term time, after school between 3pm and 6.30pm on a Monday (for beginners and intermediate) and Wednesdays (for the more advanced pupils). Young people receive 30 minutes of group tuition with a brass tutor, and then all come together as an ensemble for one hour to put into practice their musical skills. Three ensembles run concurrently; for beginners, intermediate level and a more advanced group.

Lessons are delivered by five brass tutors who have their specialty instruments such as cornet, tenor horn, trombone, and tuba.

**“The instrumental lessons are like the bread and butter; they offer structure. The band situation is the application.”**

The brass tutors have an arrangement with both local primary schools whereby they come along and give a taster session to the pupils. This happens when the tutors feel the band needs refreshed, either because of drop-off in numbers or if one age group begins to dominate. The brass tutors play for the P5 pupils and give out application forms to those who might be interested in taking up a brass instrument.

**“(Why did you want to come to Gorbals Youth Brass Band?) I wanted to be like Lisa Simpson.”**

The Band has an intake of around 20 pupils each time they do a recruitment drive at the primary schools. The original tranche of young people from 2012, are now in S1 of high school, but still choose to attend. They do not turn anyone away who still wishes to play.



The young people are then invited to attend the Gorbals Youth Brass Band where for the first few weeks there are no instruments; just games and activities associated with rhythm and the Kodaly principles. This give the tutors an idea of the young people's abilities as many have never played a musical instrument before, but also tests their commitment to being in the band.

**“It helped to test the young people's commitment to the band – as they kept coming every week even though they were still not yet playing an instrument.”**

The young people are then encouraged to try different instruments to find the one best suited to them. The tutors help steer the young people to choose their instrument, but many have their heart set on playing something particular.

As well as individual lessons and band work, the group are encouraged to perform together at a number of events. Each year, they attend the brass band championships in Perth and in May 2015 they performed at the City Halls in Glasgow as part of the BBC Tectonics event.

**“Last week we went to the City Halls with the BBC and we played to open it. It was a bit scary, I was shaky before the performance, but after I was excited.”**

The young people have the chance to influence the type of music they learn to play, by requesting particular pieces of music from the tutors. The young people are committed to the Band and the tutors said that in the early days, the young people took it upon themselves to go fundraising. They played their instruments at a local supermarket to raise money.

**“At the very beginning the young people went fundraising for the band themselves – we didn't ask them to do it. They just presented us with a bag of cash. They had taken their instruments to the Co-op to play and raise money.”**

## **Support and training**

From 2012 to early 2015, the tutors were all volunteers. They were mostly friends of the founding members from the Royal Conservatoire of Scotland. All dedicated their time for free. The YMI funding received in 2015 was felt to be important as there had been no opportunities before to explore continuing professional development with the volunteers who want to do more around community education.

The Band has also received support from the Scottish Brass Band Association as it is an associated member.

Both primary schools have also been “really supportive” in helping recruit more young people.

## **Impact on children and young people**

The Gorbals Youth Brass Band has only recently begun to introduce monitoring and evaluation practices to its work. It received training from Children in Need (one of its

fundings) on how to collate and present information. It recently conducted some questionnaires with the newest intake of young people. This asked about their musical experience to date and questions about their confidence when they first came to the Band. A follow up survey was then conducted at the end of term to measure any differences. Overall there was positive feedback from the young people.

**“One girl still finds expressing herself difficult. When she began, she rated her confidence as a 1, and now it’s a 3. It might not look like a significant improvement, but for this girl, the project is really was boosting her confidence.”**

The brass tutors review the information and make changes to the programme based on feedback where appropriate.

We spoke with six young people directly after their instrumental lessons for this case study. All were very positive about their experiences. The young people particularly liked performing and meeting up with their friends each week.

**“Performing is the thing I like best. When you go for the first time it boosts your confidence.”**

Young people said that taking part in the Band had made them happier as it gave them somewhere to go after school, but had also increased their confidence and their self-worth by learning new skills and performing.

**“I used to be really shy and not do anything in front of others but the tutors just encouraged me and told me that no-one would laugh and everyone is the same, and it boosted my confidence.”**

Tutors and teachers believed they had witnessed a change in the young people, in that their attitude to music making, as well as confidence and self worth has improved. They had also broadened their horizons more generally through their involvement with the band. Some had never travelled outside of Glasgow before they attended competitions in Perth and Ayr.

**“When they started they would say ‘I can’t do this....I just can’t’. They were just low in self-esteem but it’s massive what they’ve achieved and to see the benefits has been amazing.”**

The tutors also spoke about the camaraderie that exists between the members of the band. Despite coming from different schools, they all mix well together now that they have made friends.





## **Impact on deliverers, the music sector and wider community**

The Gorbals Youth Brass Band is one of few brass bands which began independently and was not borne out of a senior band creating a junior section. It was described as a “flagship” band, with good links to other brass bands in the area.

The Band has also helped to change the image of brass instruments among young people. The young people indicated that they were interested in attending the band initially because it was “different” and something “new” for the area.

**“It was different. There’s nothing like this in the Gorbals.”**

The young people mentioned to us their aspirations to continue playing their brass instruments and some had considered a career in the music sector as a result of their positive experiences at the Gorbals Youth Brass Band.

**“When I’m older I want to move up to trumpet.”**

**“I might open a music store.”**

The families of the young people also recognised the benefits of their children’s involvement in the Band. The young people told us that their parents like to come to watch them perform and can relate to some of the musical pieces the young people learn, and practice at home.

**“My dad likes it when I play Scottish songs – he’s very patriotic.”**

**“My mum cried when she saw me perform at Perth – it was so embarrassing.”**

## **Successes**

Key successes of this programme include:

- the increased confidence of the young people, particularly when performing on stage;
- increased young peoples’ interest in brass instruments; and
- bringing together young people from different backgrounds and have them work together as a team.

It was felt that the dedication and commitment of the volunteers has been the key to all of these successes.

**“No-one was paid and so it has been down to their determination.”**

**“We go to different schools, but we’re friends now.”**

The young people said that one of the great things about the Band was that they could take their instruments home to practice. When they joined the Band they were effectively ‘gifted’ an instrument. This has helped inspire the young people to practice at home.

**“It’s great that we get to take home the instruments and practice. I’d find it tricky if you couldn’t take them home.”**

## **Challenges**

The Gorbals Youth Brass Band has found it challenging to engage the parents and families of the young participants. There are some young people who have been attending the project for some time, whose parents the tutors have not met. However, the tutors are working hard to engage parents by inviting them to attend events and concerts. The tutors have discussed having a stall at school parent’s evening in order to meet with more of the parents.

## **What next?**

There are plans to expand by introducing a percussion element to the Band – particularly drums, which they believe may attract more young men to the band. However there is a storage issue. It currently has a shared cupboard space at the St Francis Centre, but this is becoming unsustainable. Ultimately, they would like to have their own venue.

The Gorbals Youth Brass Band is working towards entering some young people into solo competitions where parents and teachers from each school will be invited to the performances.

It would also like to launch a summer timetable so as to keep some activities going over the school holidays. Currently the Gorbals Youth Brass Band is a term-time arrangement but they would like to keep the young people engaged over the summer too.

## Appendix 5I

### Creative Scotland, Youth Music Initiative

#### Case Study – Hot Chocolate



“Supporting young people to develop their own opportunities”



#### About this case study

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate some of the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about Hot Chocolate Trust, a youth work organisation, which provides a safe space for young people to come and make music together in Dundee city centre. The sessions are open to any young person in Dundee, between 12 and 21, although the majority are young people who congregate in the town centre. This community of young people, often face a wide range of challenging life circumstances such as low educational attainment, bullying, unemployment, homelessness, mental health issues, risk taking behaviour and discrimination (a high proportion of the community are LGBT).

The Hot Chocolate Trust embraces a strongly unstructured informal education approach, allowing the activities and programmes to be shaped and led by the young people. Interaction with the young people is on voluntary basis, with three drop-in sessions each week as well as numerous one-to-one sessions and group projects. The music tutor encourages the young people to try different instruments or sing and works with them to build their confidence around musical skills and more generally.

The YMI funded activity is only a portion of the activity that takes place at Hot Chocolate. Other activities at Hot Chocolate include arts activities such as photography and film making as well as music.





This case study was informed through discussion with five young people, the YMI tutor, a Hot Chocolate volunteer and the Assistant Director.

## **The approach**

Many of the young people and volunteers who attend Hot Chocolate have a strong interest in music. A music student (who had previously attended Hot Chocolate as a teenager) applied to Hot Chocolate to do a community placement. She started volunteering at Hot Chocolate and this brought new life to the music provision. Hot Chocolate successfully applied for and received £5,000 to run the pilot music project. This was successful and subsequently Hot Chocolate has received almost £20,000 from Creative Scotland to fund their music provision for young people from July 2015 to December 2016. This has allowed Hot Chocolate to employ the volunteer as a YMI tutor providing music tutoring and support for 20 hours per week.

In addition, Hot Chocolate has also secured funding of over £500 from the general CashBack fund and £3,792 from CashBack for Creativity to help fund the YMI tutor's salary and equipment for the music room.

**“We always knew that music needed to happen, but we didn’t have the resources or the evidence to prove it. That’s why the pilot project was so useful.”**

The outcomes Hot Chocolate work towards tend to be softer skills, for example;

- self worth;
- self confidence;
- knowledge;
- have young people accept they can make a positive impact;
- making a positive impact; and
- employment, education and training (including writing a CV, interview preparation and help finding work and training).

## **Activities**

The music sessions are very informal. Young people ‘drop-in’ to open sessions held at the Hot Chocolate base, in a church in the centre of Dundee. There are two open sessions on weekday evenings and one on Saturday. The church has a dedicated space for the young people; complete with drum kit and acoustic guitars and other instruments. There is also a computer so young people can record and edit their music. Young people are welcome to attend as often as they choose and are free to play independently, as a group and with or without support from the YMI tutor and music volunteers.

Hot Chocolate estimates Chocolate works with around 300 young people each year, a high proportion of whom will be known by and work with the YMI tutor and music volunteers. There can be between 25 and 50 young people attending an open session, some of whom will receive individual tuition and support from the YMI tutor.

The music tutor has built close relationships with each young person. She works with them to develop their musical skills, while at the same time building their confidence, and self-worth. She mentors them, organises performances for family and friends to attend and encourages the young people to perform in the streets by taking them busking. She also provides one-to-one lessons if the young person is interested in more intensive tuition. The overall aim is to build the young person's confidence so that they feel more able to perform.

In addition, she helps to signpost young people onto training or employment. For example, some of the young people have since signed up to music courses at college as they felt inspired and confident to do so, since working with the YMI music tutor.

**“I don't think I'm good enough (to sing in public) but they think I can totally do it.”**

**“Often there is a “wow” moment when a young person exceeds expectations and their families are amazed by it.”**

Volunteers attend the drop in sessions to offer help and advice to the young people – either about music, or wider issues. They are a large part of Hot Chocolate and are usually recruited from the participants if they show an interest in a particular area. The age limit for the drop-in sessions is 22 years, so after this age some choose to return as volunteers. Several of the young people are volunteering in the music project and this includes responsibilities such as facilitating groups, buying and maintaining equipment.

Young people have a close relationship with the YMI tutor and the activity is entirely influenced by their choices. This reflects the way in which Hot Chocolate operates as an organisation. The young people are very much involved in planning the activities, making decisions and controlling the budget.

Hot Chocolate runs creative residential weekends throughout the year with eight to ten young people. These are designed to be intensive and give young people a chance to express themselves and develop emotionally. Recently the weekends have involved bringing together young people interested in visual arts with those interested in music to work together collaboratively.

## **Working with others**

Partnership working is important to Hot Chocolate. It specialises in engaging with young people who are often regarded as 'hard to reach' and who choose not to engage anywhere else. Therefore there is close partnership working between Hot Chocolate, the YMI tutor and the volunteers who are all working to build confidence in the young people, and encourage them to have ambitions.

Hot Chocolate works closely with Dundee City Council and YouthLink Scotland and has a good understanding of the Single Outcome Agreement and what the local area is working towards.

**“Hot Chocolate also acts a bridge to specialist organisations for young people and can also be the bridge for services wanting to come in.”**

## **Support and training**

All new volunteers involved in the YMI funded programme will shadow some of the open sessions, and if they wish to continue, there is a 4-6 week induction period throughout which there are regular meetings with the Hot Chocolate staff.

All Hot Chocolate staff and volunteers, including the YMI tutor, are PVG checked and given a handbook and training on care and protection services and how to manage challenging behaviour. In house there are more training sessions available on specific areas such as mental health and debt counselling. They run eight sessions like this every year. There are also two residential weekends for workers which involve training, reflection and team building.

After every drop-in session, the staff and volunteers gather for a ‘debrief’. They discuss the evening and share advice on how things could be done differently.

## **Impact on young people**

The young people have a good relationship with the staff and are invited to share their views and give feedback regularly. This is either face-to-face or via social media.

One of the key differences that the young people mentioned during our visit was the increase in their confidence and self esteem. The one-to-one work that they have been able to do with the YMI tutor has led to increased self worth. Several young people said that the YMI tutor was the ‘best thing’ about Hot Chocolate.

**“[YMI Tutor] – she’s the reason I keep coming; she’s built my confidence.”**

**“Me and [YMI Tutor] wrote a song about expectations. She wrote the lyrics, I wrote the music and we performed it together. Having a music worker has made a huge difference to Hot Chocolate – the music room’s a lot busier and there’s always something going on, which has helped me do what I really love to do.”**

Source: Hot Chocolate Annual Report 2013/14



### **Case study**

L is a singer. She has been coming to Hot Chocolate for six years. She said that she has always been interested in music and found out about Hot Chocolate through some friends. She said that when she recently performed at one of the open nights she initially found the experience overwhelming.

**“It was terrifying – the worst experience of my life.”**

But then she got such a buzz from performing she is already planning her next session.

**“You do it once and then you get the adrenalin buzz and you want to do it again.”**

L also plays guitar and comes to Hot Chocolate to do art projects.

Other young people we spoke to were grateful to have a place to go and to meet their friends. Some had made new friends since coming along to Hot Chocolate as there is a mix of ages, and young people from different schools across Dundee attend.

**“I’ve been coming here since I was 14 (six years ago). I like how chilled out it is. I can just play whatever.”**

Some of the young people we spoke to had recently started a college or university course in music, or were hoping to enrol. Many had been enthused and encouraged by the work of Hot Chocolate and the support they received from the YMI tutor. The assistant director stated that support around education, employment and training were the areas that young people wanted help with the most.

**“I’ve just applied to do applied music at college, and [YMI Tutor] said I could come in whenever and practice.”**

**“And I get to do audition pieces with [YMI Tutor] – she helps me to study music.”**

### **Impact on deliverers and the youth music sector**

The staff and volunteers felt strongly that Hot Chocolate and the music activity that takes place there had “changed their lives”. Those volunteering said they could not imagine doing anything differently with their time and found the process rewarding.

**“It’s the most rewarding job I’ve done.”**

Hot Chocolate is having a strong positive impact on the local community. It has built strong links with the Police and local shopping centre. These locations are affected

by crime and anti-social behaviour. Since Hot Chocolate began in 2001, some of the young people have had long terms bans at the shopping centre or have been known to Police.

Hot Chocolate works with the shopping centre to try to find the young people jobs and apprenticeships and to try and re-build the relationship with the young people. The Police and the shopping centre have trust in Hot Chocolate that they will know when a young person is ready to be released from their ban.

At present the staff and volunteers do not feel that that the wider sector of youth music has been impacted by the work at Hot Chocolate. However, now that funding has been secured for the next two years; it is hoped that this will change.

**“We would like to grow and change. We’re pretty new to professional music but we have an awful lot to share of working with young people and best practice.”**

## **Successes**

Key successes of this programme include:

- the safe environment so that people feel safe to speak up and challenge one another;
- attracting young people who might never have considered attending a ‘youth club’ but who have now found an outlet for their creativity;
- the involvement of the young people in running the organisation; and
- giving young people the opportunity to push themselves with their performance and consequently build their confidence.

The assistant director considered the YMI tutor to be a “living testimony” to the value of Hot Chocolate as she was previously an attendee and is now a full-time music student and works at Hot Chocolate.

The wider value of music has certainly been revealed through Hot Chocolate as some young people have felt that music has had a significant impact upon their lives. This was particularly valuable for those with personal issues to overcome as they are able to express themselves through music.

**“Music saved my life. And if I ever make it as a musician, I’ll only have this place to thank.”**

**Source: Hot Chocolate Annual Report 2013/14**

### ***One great thing....***

The community created by Hot Chocolate has allowed young people to come together “where they are not judged”. This has led to their increased confidence and many young people immediately feel comfortable in the Hot Chocolate premises because of this attitude.

Voluntary engagement is central to Hot Chocolate's approach and non-judgement is at the heart of this. Finding a place where they are not judged has given young people the security to continue returning.

**"They can be themselves and feel safe. We won't force anything on them."**

Seeing young people increase in confidence and flourish by finding something that they are good at, such as music was felt to be a key success. Particularly because for many young people it is the first time that they have found something that they feel they can do.

## **Lessons learned**

The main recommendation from Hot Chocolate is to put young people first and allow them to lead. The co-production ethos of Hot Chocolate is key to the success of the project. This was felt to be the way for young people to get the most out of it, by making the decisions themselves.

**"The relationship has to come first and the activity should be borne out of the relationship."**

## **What's next?**

Hot Chocolate has recently undergone a restructure where it has created a new post of 'volunteer manager' to invest in the potential of volunteer capacity. It is also working on establishing more learning opportunities for young people and other practitioners by creating a learning hub.

Due to the nature of Hot Chocolate, future activity is determined by young people as and when they need it. It is anticipated that there will be more gigs and more music recording in the future. Hot Chocolate hopes to secure more funding to help update its recording equipment for this purpose.

The YMI tutor is also considering creating a choir within Hot Chocolate.

**"In ten years time, I don't think it really matters what we are doing as long as we are creating a community of happy young people that feel good."**

## Appendix 5J

### Creative Scotland, Youth Music Initiative

#### Case Study – Mull Music Makers



**“Music workshops  
for young people  
on Mull”**



#### About this case study

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate some of the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about Mull Music Makers, a monthly violin and musicianship workshop on the Isle of Mull. It aims to give young people living on Mull the opportunity to learn musicianship skills, play the violin, take part in group music making and perform for an audience.

This case study was developed through discussions with three music tutors, the local programme co-ordinator, six parents and seven young people.

#### The approach in Mull

The Mendelssohn on Mull Trust holds a yearly festival on Mull, which includes four days of workshops for young people, delivered by professional musicians and culminating in a performance at the end of the festival. Parents and young people enjoyed these workshops but felt that once a year was not enough for young people to progress or develop, particularly those who did not have private music lessons through the year. One parent, felt the workshops were particularly beneficial for her child and wished to see more regular music activity on the island and for children to have the same opportunities as they would in other parts of Scotland. She decided to pursue the matter and with support from the Mendelssohn on Mull Trust the Mull Music Makers project was born.

**“The festival workshop was fantastic; it was a huge confidence boost for him...so I went on a little ‘one man mission’...”**



Mull Music Makers is the only music making activity of its kind on the Isle of Mull and was created to fill the gap in music provision in the area. The programme aims to:

- provide young people the opportunity to learn general music skills and to learn the violin;
- develop capacity and enhance skills locally by supporting local volunteers;
- increase sustainability of music education on the Island by liaising with the local authority and arts organisations; and
- develop confidence and wider skills in young people through group music making and performance.

The project began with a pilot workshop in 2013. This was funded through a local community group. Following the pilot programme, the Mendelssohn on Mull Trust applied for YMI funding to provide regular funding for the project. The Mendelssohn on Mull Trust was keen to employ a local parent to lead on the project and so the programme is primarily managed by a parent (the local programme co-ordinator) who has good community links. Discussions with local parents and teachers found that the pilot workshop was successful and had good community backing which encouraged the co-ordinator to apply for YMI funding. In the interim period between application and receipt of YMI funds, the Mendelssohn on Mull Trust funded the first three workshops.



The programme is open to all young people of school age living in Mull. There is no fee but the project accepts donations from parents. The workshops are held in a central location, usually in Craignure close to the ferry terminal. The project provides a community bus, with a volunteer driver to help transport young people from more remote parts of the Island. Music tutors travel to the Island on by ferry and stay for the duration of the weekend.

The Mull Music Makers workshops have around 40 regular participants each month, with most participants at primary school age. There is a waiting list of a few months. In the first year of delivery the programme ran monthly and participants could choose to attend as many or few workshops as they wished. Now that young people are progressing with their skills the programme is asking parents to commit their children to one year of monthly workshops to ensure that young people get the most of the programme and maintain continuity of learning.

The programme costs £38,000 to run each year. The YMI provided around £24,000 and Argyll and Bute Council provides £3,000. The remainder is funded through donations from parents and community members (over £2000), applications to various trusts and foundations, local fundraising and some resources given in kind. Funding covers the cost of the local co-ordinator, tutors (including their travel and accommodation costs), venue costs and the cost of instruments required for the young people.



## Activities

The music workshops run on Saturday and Sunday for one weekend every month. All participants attend both days and all activities are conducted in groups. Time is allocated for music lessons ('master class sessions'), musicianship sessions and ensemble playing. There are two sessions each day, with beginners in the morning and more advanced players taking part in the afternoon. The structure of the programme has allowed for new players to be accommodated into group work without compromising the progress of those who are more advanced.

Because there are limited formal music making opportunities on Mull, most participants are beginners and have not played an instrument before. The workshops focus on building up musicianship skills in rhythm and melody before the young people learn to hold and play the violin. Once they are ready to play the project provides participants with a violin.

The young players develop their musicianship through songs, rhymes and games as well as learning the technical aspects of playing the violin. They also work towards the workshop and performance at the Mendelssohn on Mull festival, which takes place during July each year.

Young people choose from a list of pieces to play and help develop the themes for the festival workshops. Last year the participants also created artwork related to the theme to enhance the performance.

Although there are no formal links to the Curriculum for Excellence, much of the work contributes to its four key capacities as well as more specific outcomes for expressive arts. Many of the tutors are also music teachers in formal education and are familiar with the ethos and principles of the Curriculum for Excellence approach.



## **Support and training**

The programme works with a bank of around eight tutors, all of whom are highly trained professional musicians and music teachers. Many of the tutors have specialist knowledge of particular teaching methods or working with particular groups of young people, for example, children with complex needs. This provides a natural environment for peer learning and tutors themselves are keen to learn and share new techniques.

Tutors have received external continuing professional development sessions from Orff Schulwerk in the Orff Approach to music education. This approach integrates music, movement, drama and speech into lessons that recreate a child's world of play.

The programme is also working closely with parents to ensure that participants maintain progression and momentum between the workshops. The tutors use many methods of music teaching including the Suzuki method, which encourages parents to attend lessons and take notes to ensure that pupils maintain skills and techniques when practicing at home.

**“For kids unable to get lessons between workshops, parents are their biggest support.”**

It also helps parents to understand the challenges their children face when learning to play the violin.

**“Parents get to see that there are many elements needed for playing the violin and observing helps them to appreciate the concentration and ability that their children achieve in order to make a good sound.”**

This element of parental training will be further developed as the workshops progress.

## **Working with others**

Partnership working was felt to be very important, particularly the partnership between the local co-ordinator and parents. Parental investment is key to the successful running of the workshops as young people are not able to attend without parental support, particularly when there are numerous other activities available for young people at weekends. As well as incorporating parents in the workshops as much as possible, the local co-ordinator keeps in regular contact with them and acts as a point of contact for tutors and parents. Parental involvement has helped to shape the programme over the last few years and feedback from parents has been taken on board. It was felt that the partnerships are very strong and are working well.

**“The constant dialogue is really important.”**

## Impact on children

Tutors constantly take feedback from participants and try to tailor the programme of activities to ensure that all young people are enjoying the sessions. The project has also recently undertaken a survey of parents from which initial responses are very positive.

### ***Skill development***

Mull Music Makers has helped young people to develop important core musicianship skills, which can be used with any type of music making. Young people have shown real progression in their skills from the original annual workshops. At the last Mendelssohn on Mull festival most young people participated through song and percussion. The festival ran four days of workshops before the performance but this was not enough time to teach young people to play the violin. This year, all participants will be able to perform on the violin with good technique, which is considered to be a strong achievement for players and tutors.



**“I think it’s amazing seeing such a huge group of children all playing the fiddle...having started from scratch.”**

### ***Confidence***

Children are also growing in confidence by being involved in Mull Music Makers. Workshops are structured around group work, which helps participants to feel more comfortable than taking part in solo activities. Seeing and listening to their tutors and peers has allowed many participants to develop confidence to a level that they can now perform confidently on their own.

**“My daughter was quite self-conscious and shy. She didn’t like doing things in front of people but this has given her a lot of confidence.”**

One young participant has formed a band with her friends called ‘the Flaming Fiddles’, which won first prize at a talent show.

### ***Wider skills***

The skills taught through the workshops have wider benefits for young people. It was felt that listening skills, discipline and teamwork all had much wider benefits beyond music and would help with lifelong learning.

Attending Mull Music Makers workshops has helped with young people’s behaviour and tutors have seen positive changes in the participants.

**“He’s really taken to this and I’ve seen a real change in him.”**

### ***Interest and momentum***

The structure of the workshops and the fact that they are monthly rather than weekly has been helpful in maintaining interest and momentum with the young participants.

All young people we spoke to said they enjoyed attending the workshops and were a lot happier and more interested in music since participating.

**“I like mostly singing and playing the violin together and having a really good time.”**

**“I like the teachers, they’re all really nice and I like learning new tunes.”**

Being linked to the Mendelssohn on Mull festival has also helped to give the programme a strong context and participants know that they are working towards a performance.

## **Impact on tutors**

The tutors involved with the project are professional musicians and trained music teachers. This project has given the tutors a chance to work alongside other music tutors experienced in many different areas. They have used this opportunity to share skills and ideas on structuring group lessons and using different teaching resources and techniques. This is beneficial for the workshops but also for the tutors.

**“This inevitably has a positive impact on our own teaching outwith the project.”**

## **Difference for the wider community and youth music sector**

The workshops have brought young people from all over Mull together on a regular basis and allowed them to meet people with whom they will be attending secondary school. Given the distance and travel time across the Island this has had a positive effect on the community. Parents (and pets!) are encouraged to stay during the workshops and this provides a good opportunity for parental networking and socialising.

**“When you have such a scattered population anything that brings people together is really important.”**

Parents commented that there is very little in the way of a youth music sector on Mull or across Argyll and Bute, with limited music provision in schools. As a direct result of Mull Music Makers the local co-ordinator and a local music teacher have created a separate YMI project to further address the need for music provision in the area. This project is delivering singing workshops to primary school pupils in Mull through the YMI Formula Fund stream. It is hoped that in the coming years the impact of Mull Music Makers and the school based project will be seen more directly as the young players mature and create a music scene to perform and share their skills.

**“As these kids progress they will bring music into the home and into the community.”**

## Key successes and lessons learned

Key successes of the programme so far include:

- the team of music tutors providing a variety unique skills to each other and the young participants;
- placing a high value on musicianship as the basis for learning an instrument;
- development of another YMI project in local primary schools as direct result of the workshops;
- embedding a genuine interest and positive affiliation with music for young people;
- a high level of commitment from participants continuing to return to the workshops; and
- bringing together members of the community from across the Isle of Mull.

**“If you have music when you’re young you can take it with you for the rest of your life.”**

Parents and tutors agreed that the success of the programme implementation was largely due to the local co-ordinator who lives on Mull and is well known in the community. It was suggested that should anyone wish to replicate the project they ought to appoint a suitably knowledgeable local co-ordinator to manage the project and communicate effectively with local residents. It was also noted that the programme developed from a longstanding annual event, with which local residents were very familiar, rather than starting ‘from scratch.’

**“There’s no way this would be happening if it wasn’t for her.”**

The Island location poses a number of challenges, which the programme works hard to overcome. Primarily the spread of people over Mull poses some transport difficulties. The workshops are always delivered at a central a location and a free bus is often provided for those who are furthest away. This has helped to overcome some of the challenges imposed by the geography of the island. The running of the workshops is dependent on music tutors travelling to Mull by ferry, should the ferry be cancelled, there is no alternative route. On occasion, young people from Iona have been unable to attend due to ferry cancellation.

The Isle of Mull is a popular tourist destination. As such, many parents work in industries that become particularly busy during the warmer months of the year and this sometimes results in participants being unable to attend due parental work commitments.

## What's next?

In the near future, the programme hopes to be able to increase the focus on reading music, providing more performance opportunities for young people and gathering more feedback. As the programme grows, it hopes to make more links into the rich history of traditional music present on the Island.

Further into the future it is hoped that Mull Music Makers will establish itself as a high quality violin academy on Mull.

The project is in discussions with the newly formed Youth Arts Hub in Argyll and Bute to determine how they can work together and share knowledge. Music Makers continues to liaise with local music organisations, such as Comar, and is considering forging links to visiting musicians and allocating young people tickets to local music events, to make the most of any opportunities available.





## Appendix 5K

### Creative Scotland, Youth Music Initiative

#### Case Study – Music Plus



#### About this case study

This case study was developed as part of Creative Scotland's evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate some of the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about the Music Plus programme, which is delivered by the Scottish Music Centre. This national programme offers young people aged 14 to 19 a six month mentoring programme. It is designed to offer practical experience of working in the music industry and high quality one-to-one mentoring from professionals. The programme is flexible and participants come with varying levels of experience. It involves mentoring sessions as well as a variety of experience days and events run by professionals, and peer-to-peer workshops with current and previous participants.

This case study was informed by discussions with nine young people, four mentors and two people involved in planning and managing the project.

#### The approach

Music Plus was set up in 2009 by the Scottish Music Centre after it was approached by Creative Scotland to develop a mentoring programme for young people in Glasgow. It has since expanded year on year and now covers all of Scotland.

The programme mainly targets young people from areas of high deprivation, where they may not have access to opportunities or may not know what is available for them. However the programme is open to any applicants from all areas of Scotland.

Mentors for the programme are "hand-picked" by the Scottish Music Centre for their skill and experience working in the industry and with young people.

Each mentoring session is tailored to the personal needs of the young person. Mentors encourage participants to set and achieve targeted outcomes. These can vary from specific technical skills to softer skills, such as increasing confidence, general wellbeing, communication skills and taking steps to performing in front of an audience.

**“I want to open their mind to the range of possibilities so that they know anything is possible.”**

The programme links informally to the Curriculum for Excellence but the outcomes that young people work towards are self generated. The programme is deliberately an open format and informal to allow young people to pursue their interests at their own pace. The mentors do refer participants onto further education or apprenticeship opportunities where they express an interest.

**“You can’t fail at Music Plus.”**

**“With Music Plus they have a certain level of freedom to explore.”**

The annual cost of running Music Plus is £104,000. Of this, £90,000 is funded through the YMI with the remainder financed through the Robertston Trust and provided through in kind support. As the programme aims to be inclusive and accessible, a large portion of the budget is spent reimbursing travel costs and travel time.

## **Activities**

Music Plus is primarily promoted through local youth organisations and word of mouth. As the project is regularly oversubscribed it does not require wider advertising. Young people apply to the programme online before being passed on to the regional co-ordinator for an interview to determine the best mentor for their musical interests. Once allocated a regional mentor, young people decide how

they wish to proceed and can choose from a variety of options depending upon their interests and needs. These can be taster sessions, working on sustained progress in one area of interest, or a combination of these elements. Mentoring and workshops on offer include, but are not limited to, vocal/instrumental coaching, song writing, band management, sound production and DJ’ing. The programme also has a series of online tutorials that are freely available.



There is currently a waiting list to be admitted to Music Plus and these applicants will have to wait until the next round of funding to begin working with a mentor.



**“What we do well is to help people who have an interest and some skill but are not quite ready to showcase their talents, and Music Plus helps them get that stage.”**

The programme supports 100 to 150 young people and up to 80 mentors each year across Scotland. Participants are normally allocated six sessions with their mentor, which tend to be spread over a period of up to nine months. There is some flexibility in the structure. Where a participant is particularly enthusiastic extra time is allocated to allow them to make the most of the opportunity.

**“When we see any creativity and potential it is encouraged as much as possible.”**

Music Plus is generally offered on an individual basis but young people are encouraged to meet and work together at workshops, showcases, group sessions and experience days where they often form bands or groups to perform jointly at showcase events.

The programme tries to encourage participants to perform and make use of their music skills in the community as much as possible. Events are hosted by Music Plus and in some regions, the co-ordinators have organised regular performance slots with local venues or festivals.

Mentors also provide support for young people wishing to further their career in music by helping with progression routes such as personal statements, applications and directing towards opportunities in industry or further education. They also have an element of pastoral care, as many young people come from difficult or troubled backgrounds.

**“Sometimes it isn’t even about the music, it’s just about them.”**

**“I like to create an environment that is safe and inviting to ensure that they continue for the full six sessions and get the most out of the programme.”**

The programme is planned entirely by the participants in accordance with the areas of music and the industry they wish to explore. Mentors help to guide, offer options and opportunities and provide coaching. The level of guidance varies upon the individual and their stage of music development.

**“They do most of the preliminary planning of their programme and we work to make their vision possible.”**

## **Working with others**

The mentors and regional co-ordinators (who are also mentors) have strong professional backgrounds in music usually with one or two areas of expertise.

Local community partnerships are important for the Music Plus programme in all regions and especially for regions covering a large geographical area. Most areas do not have their own premises or dedicated facilities from which to conduct

meetings, rehearse or perform. The resources required are found in the community through local music hubs, youth centres and community centres.

**“We can’t do it on our own. We definitely need partners to pool resources in order to give young people the best of what is around.”**

Community partnerships also help to promote Music Plus and help to recruit new participants, particularly in areas of deprivation and to recruit young people at risk or in care. Seeing partnership working in action also helps introduce young people to the idea of networking and collaboration in the industry.

An important lesson learned was to choose partner organisations carefully and to build and maintain these relationships. Because of this approach they have successfully built an active network of industry professionals and can “mobilise anyone at anytime, across the country” and can provide mentoring on anything from “the accordion to DJ’ing”.

**“If you don’t have a fixed hub or venue with resources it is important to make connections with existing services and form partnerships.”**

**“The key is relationships.”**

## **Support and training**

The Scottish Music Centre has a training programme for new mentors called ‘Train the Trainer’. This involves shadowing, observing lessons and a high degree of feedback and reflection. Eight people have undergone this process and last year three of these trainees were in the Highlands. Some have also been former participants that have returned to the programme having had such a positive experience of it themselves.

The Scottish Music Centre also provides opportunities for training and continuing professional development and Applied Suicide Intervention Skills Training (ASIST) for mentors working with vulnerable young people.

Some mentors expressed that continuing support or training could be beneficial and that it might be valuable for mentors to meet and learn from each other.



## **Impact on young people**

All participants are asked to complete an evaluation form at the end of their period. Feedback is usually very positive. Regional mentors also gather feedback more informally through the workshops and showcase events, where parents and relatives also comment positively on the effect of the programme.

**“Some parents are really, really appreciative of what we do, especially if they have no clue about music and would not have been able to provide this help for their child.”**

Recently they have also been working on video evaluations. These work well to capture important aspects of their work that are more qualitative in nature and are easier for young people to contribute towards in an informal way.

**“The video evaluations work well to measure the non-tangible things.”**

Young people involved in this case study expressed an increase in confidence. For some young people Music Plus has provided them not only with the confidence but also the practical opportunity to use their skills in their local community.

**“I feel like I know what I’m capable of and I know what I can do if I try.”**

One participant stated that it has helped her to succeed in her prelim exams and to proceed to the next stage of a national talent competition. Others have appreciated the practical support they receive to perform at local venues alongside seasoned performers and to promote their music to a wider audience.

**“[Mentor] helped with my audition for Teen Star and now I’m through to the next round!”**

Music Plus has also encouraged participants to express themselves in a non-judgemental environment. This ties into the pastoral aspect of the programme which provides general support as well as music industry mentoring.

**“It gives you someone to talk to. If you have any questions they’re the ones to ask.”**

**“She [Mentor] has been really encouraging and gets us out of our comfort zone and trying new stuff.”**

Many young people from Music Plus go on to pursue further education in music or to work in the industry. Young people stated that they felt more aware of the industry and how to work in it and promote themselves. Some young people have used the

programme and its resources as a stepping stone to further progression in the industry with great success.

Music Plus evaluations found that around 40% of participants intended to take up further education in music and around 30% were looking into employment or training opportunities.

**“It’s good for promotion and making contacts, networking. It’s got us a lot of gigs which is great because more people have heard our music and we’ve made more money.”**

## **Impact on deliverers and the youth music sector**

Mentors and regional co-ordinators felt that their work was satisfying and encouraged them to further expand their own skills. The main benefit was felt to be that they were providing young people with a service that covers a wide range of areas in the music industry and is bespoke to the individual.

**“I like seeing what people are capable of, it’s inspiring and makes me want to develop things myself.”**

The greatest difference for the youth music sector was felt to be in areas that are remote or do not currently have much youth music provision. In these areas Music Plus creates a high quality and safe music scene for young people to be part of. And young people that have gone through Music Plus are now organising their own events.

**“We are bringing gigs of a certain technical standard to places that wouldn’t normally get it.”**

One of the more practical aspects of the programme is encouraging industry standard practice and addressing a lack of knowledge in certain areas for young people e.g. standard rates of pay.

**“For freelance musicians it’s about knowing what they ought to be earning and increasing knowledge and resources so they can set up as a freelancer. So we can provide industry specific information on tax, insurance, setting up small business...etc... which is not being done elsewhere.”**

The work of the programme has created an awareness of the variety of options available to young people and that this in turn may have an impact on music related courses and course providers.

**“It is important for young people to know the different ways in which music can be involved in their lives: formal music education and qualifications, a job or even career in music, employed/self-employed or a hobby that they can enjoy.”**

## **Successes**

Key successes of this programme include:

- the national scale of the programme, providing music provision and mentoring for young people regardless of their geographical location;
- the migration of skills to areas with previously little opportunity for young people;
- the wide remit of the programme involving every aspect of working in the music industry;
- the high standard of provision and access to working industry professionals;
- the informal approach and long term structure; and
- the holistic approach that caters for the wellbeing of young people as well as their musical interests.

**“One of our strengths is that we can take it out to young people.”**

**“What separates Music Plus from other music programmes is the people that run it; their background and the fact that they are all well respected musicians in the wider music community.”**

## **Lessons learned**

The geography of Scotland means that some young people live in remote areas that are difficult to access and do not have many resources. This can make it difficult for mentors and participants to meet and to pursue the activity of their choice. Making opportunities accessible to these young people can be difficult but still remains a high priority for the programme. Music Plus ensures that young people are never out of pocket for programme related expenditures.

**“I work a lot on finding safe and central spaces that are easily accessible for young people.”**

Because the age range of participants spans from adolescent to adult, there can be difficulties in organising venues for rehearsing and performing. For example, some rural areas do not have many opportunities for under 18's to perform and conversely some youth centres are not keen on allowing over 18's on the premises. Because of this, some areas felt they might benefit from having their own physical hub.

**“I would love to have a dedicated centre like the one in Glasgow where people could get together and we could have our own identity.”**

As the programme is self-directed, mentors sometimes have trouble reaching the young people to organise meetings and maintaining good communication can be time consuming.

**“We need to be sure that people are dedicated and have a good attitude because it's frustrating to have travelled all the way in only to have nobody show up.”**

Although they have many ideas, expanding the programme can be a challenge as planners do not have a great deal of time to work on new projects or funding applications whilst managing Music Plus.

Those involved in planning the programme noted that they do not have a proportionate level of applications from minority and ethnic communities. It was felt to be difficult to target them, without discriminating against other young people and the programme remains open to young people from any background.

The project manager advised that time is required to build a successful national programme and that it is best to scale up gradually. It was also noted that for this programme to be successful, the mentors and co-ordinators were very carefully chosen not just for their practical skills but also for their interpersonal skills and suitability for working with young people.

**“A big part of our success is the area co-ordinators. They make the project work and advertise to the right people in the right places.”**

## **What's next?**

The programme is always aiming to reach more young people and hopes to continue growing over the coming years.

Music Plus is also in the process of becoming ASDAN (Award Scheme Development and Accreditation Network) accredited so that young people can receive a formal qualification through the programme. The ASDAN awarding body is particularly inclusive and can be tailored to individual abilities.

Ideally the next stage for Music Plus would be to create a record label that would be run by professionals and shadowed by young people that could eventually take over and continue to run the label as a productive and income generating business.

Music Plus also hopes to expand and create a legacy by working at a European level with Erasmus+. This would involve an exchange programme for young people coming to Scotland and going to mainland Europe to share music and benefit from a cross-cultural mentoring programme.

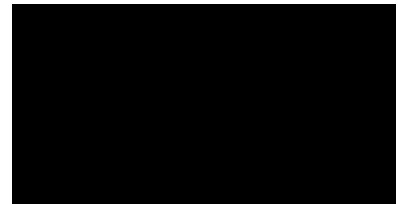
## Appendix 5L

### **Creative Scotland, Youth Music Initiative Case Study – Edinburgh Youth Music Forum**



ALBA | CHRUTHACHAIL

**“Working with  
Edinburgh’s youth music  
providers.”**



### **About this case study**

This case study was developed as part of Creative Scotland’s evaluation of the Youth Music Initiative in 2014/15. The Youth Music Initiative is a national programme which is in its 12<sup>th</sup> year of operation. These case studies demonstrate some of the approaches used by organisations funded by the Youth Music Initiative, and highlight the impacts of this work.

This case study is about the Edinburgh Youth Music Forum (EYMF). It was set up in 2008 along with forums in every local authority area as part of the YMI strategy. The Forum has a broad membership but also has many opportunities open to non-members.

This case study was informed through discussions with six Board members and the EYMF Development Manager.

### **The approach**

EYMF aims to:

- strengthen and support musicians working with young people;
- promote and develop skills for best practice; and
- provide a hub that can share information and job opportunities.

In 2010 EYMF, which was previously part of the local authority, became a registered charity and limited company. It is managed by the Development Manager; the only paid staff member whose role is to “hold the Forum together”. It is run by a Board of 12 members has a wider membership of around 40 members. The membership is mixed, including individuals that are both self-employed and formally employed and organisations. EYMF also has a mailing list of over 100 individuals and organisations who are invited to participate in Forum activities.

The Development Manager organises events, manages the budget and liaises with partner organisations with some support from Board members. She also handles membership, incoming queries and all administration for EYMF. The post is part time and funding covers one day per week.



Some of the work undertaken by the Forum falls under national strategies by default, such as strands of Curriculum for Excellence and Getting It Right For Every Child (GIRFEC) but currently there are no formal links. The Forum is planning to incorporate this into its work by having formal training sessions on these national strategies.

The Forum received £15,400 from the YMI in 2013 which funded the costs of the development manager, events, media development, research and administration. It also received a separate fund of £2,400 from the YMI towards continuing professional development. These funds have now been exhausted and the Development Manager will continue to give a significant portion of her own time voluntarily until further funding is secured.

## Activities

Edinburgh Youth Music Forum (EYMF) hosts a range of free events providing training and support to people working in the youth music sector. This includes continuing professional development, peer support, practical support, residential events and SwapShops. SwapShops are peer-to-peer learning events where participants can learn from each others' skills and experience.

Topics covered at the events vary from improving teaching skills and managing funding applications to facilitating group work and dealing with children at risk of self-harm or suicide. SwapShops are open to anyone interested in the topic but EYMF also holds some events for members only.

Reflection is an important aspect of all the work and participants are encouraged to take time to reflect on their work and new learning.

Much of the delivery is geared towards helping practitioners to provide best quality support and engagement as well as managing circumstances that may arise in the youth work sector.

**“We do a lot of ‘non-formal’ work, which is not always about the music directly but about how to work with people and deal with situations.”**

Many of the Forum members, by the nature of their job, are not always available to attend the workshops/events that are usually held on Tuesday evenings. The Forum now holds full day Saturday workshops. These provide more detailed insight into the subject area and hope to encourage more people to attend.

The Forum works hard to remain relevant and continuously adds to its bank of knowledge and contacts. Where possible the Forum will invite artists to hold events or workshops while they are visiting Edinburgh on other business.





Locally the Forum is developing a library of shared resources including books, instruments and equipment.

## **Working with others**

Partnership working is extremely important to EYMF. It works closely with a number of partners around Edinburgh and across Scotland, including educational institutions, the local authority and youth organisations.

**“It is important to bring together the formal and informal sectors of music making.”**

Many EYMF members also deliver or have their organisation deliver training and workshops for the Forum.

**“Working with partners is essential for the EYMF and means that the training and events that we can offer can be stronger than if we did it ourselves...a lot of the organisations signed up as members do offer training...so it is sort of in house but equally supporting local organisations.”**

Members were very positive about the ability of EYMF to connect community musicians to one another.

**“Meeting people through the forum has been helpful to reinforce links to musicians I can use in my own project.”**

## **Impact on Forum Members**

Feedback is gathered at all events. Recently, for example, EYMF conducted a survey with its members from which feedback was generally positive. All respondents stated that being a member of the Edinburgh Youth Music Forum was beneficial to them or their organisation.

The most significant impact that members appreciated was the ability of EYMF to create a community and support system for individuals and organisations that work with young people in music.

**“I began to feel part of a community of youth music practitioners, which I hadn’t felt before...you can find yourself operating in a bit of a vacuum, especially if you’re really busy.”**

The Edinburgh Youth Music Forum has enabled networking opportunities which help members to raise the profile of their own work and share useful information.

Members felt that meeting like-minded people was especially valuable and gave them the sense that other musicians were dealing with the same issues.

**“It’s good to know that other people are facing the same challenges as myself.”**

Members spoke highly of the events, SwapShops and particularly the most recent residential event, which covered many different topics. Members stated that they appreciated understanding what other musicians in the youth music sector were doing outside their own field.

**“I enjoyed being able to spend full days with lots of people to get to the root of some of their common issues.”**

Members appreciated that the events are free, providing an opportunity to try things they might not have otherwise. In some cases, this has led to new partnerships and collaborations.

**“I feel I’ve become more of a practitioner over the past few years...the training provided by EYMF is the most useful asset.”**

**“It’s beneficial to see what other people are doing and I’ve strengthened my links with other musicians.”**

The role of being on a formal board also provided beneficial experience for members, some of whom have no prior experience of this type of activity.

**“It’s brought practitioners who don’t normally work in an organisational or governance setting into that role. It’s an added level of experience for them.”**

## **Impact on the youth music sector and wider community**

Members felt that the all of the work of EYMF was contributing to enhancing the youth music sector. Improvements in their knowledge and skills has a subsequent impact upon the young people that they work with. It has particularly strengthened skills around working with hard to reach and at risk young people.

**“For every member who learns something new from one of our sessions, that new knowledge can only impact on the young people they work with for the better and continue to strengthen youth music in Scotland.”**

Members we spoke with felt that the Forum was helping to raise the profile of community music.

**“The EYMF is helping community music to get recognised as an important and valuable part of human endeavour that is important for well being.”**



## Successes

The key successes of EYMF include:

- **Responding to demand** - members can submit requests for workshops or training as their needs arise and EYMF works to ensure that wherever possible, this need is met.
- **Providing musicians with a community** - the one great thing agreed upon by most was the “vibrant community of musicians” that allowed for “lots of stimulating conversations and people from diverse backgrounds.”
- **Offering a variety of training and resources** – EYMF regularly engages with local and international musicians to provide a diverse array of opportunities.
- **Expanding to a wide reaching audience including the formal sector** - there are now a number of school teachers attending the events in order to learn new ways to engage their pupils. This expansion and relationship building with the formal sector was felt to be important for ensuring that community practitioners are recognised as talented, proficient and professional to work with young people.

**“Community practitioners can be a very isolated group of people and I’m glad that that the EYMF is working to tackle this.”**

**“The best resources of the forum are the members themselves and the opportunities to meet people and get talking”**

## Challenges

Aside from having a limited budget, the main challenge faced by EYMF is bringing people together at events. Due to the nature of their jobs, many members work evenings and weekends and it is rare that they are all able to attend together. Member stated that they wished they could attend more but that they simply could not always make themselves available.

**“I can’t go as much as I used to due to other time commitments but I would if I could.”**

The Development Manager aims to accommodate schedules as much as possible by running SwapShops on weekends as well as weekdays.

Some members were keen to see more community musicians attending regularly to keep up standards of practice across the field of community music.

## **What's next?**

EYMF hopes to continue progressing toward improved links with formal music sector by working with schools and school teachers.

Members are currently involved in discussions about the future direction of the Forum. Along with many ideas, EYMF would like to consider the possibility of working more directly with young people, particularly those interested in a future in music.

Upcoming events include co-hosting the Community Music Activity Commission Symposium event with the International Society for Music Education and involvement in the Edinburgh Youth Music festival.