



**A Retrospective and
2014/15 Evaluation of
the Youth Music Initiative**



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Key Findings

Introduction

This report sets out findings from an evaluation of the Scottish Government Youth Music Initiative (YMI) programme. 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. More context on the YMI is provided in Chapter One.

In 2014, Creative Scotland appointed ODS consulting to evaluate the YMI. The first stage of our work was a retrospective evaluation, looking back over the past 11 years of the YMI's operation. The second stage involved a detailed focus on the YMI during 2014/15. This report brings together high level findings from both stages. Separate, more detailed, reports on both evaluations are also available.

Outcomes

This evaluation explored outcomes of the YMI, through 12 case studies involving discussion with young people and practitioners, survey responses from over 700 teachers and over 200 funded organisations, in depth interviews with over 30 funded organisations, and a review of reported outcomes through end of project forms submitted by funded projects. From this, there is strong evidence from 2014/15 and over the previous 11 years 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, personal and social skills and 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.¹ 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 school.

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 continuing professional development. Qualitative evidence suggests that the YMI is supporting young people to become inspired, explore their options, increase their aspirations and consider careers and further education within music and beyond.

Empowering communities

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

The YMI has also supported the youth music sector more widely, through stimulating more interest in music making. It has contributed to raising awareness of music and culture, and provided a platform to promote and showcase youth music in Scotland. Some of the outcomes the YMI is contributing towards are very much intended and built in from the outset of projects. However, others are positive unintended consequences of the YMI funding – including impacts around community relations, perceptions of young people and community safety.

¹ An explanation of what we mean by the term additional support needs is included as Appendix One.

Activities

The YMI aims to put music at the heart of young people's lives and learning. It has two strands – activity within schools, and out of school activity. Most funding (£8 million) goes to school based activity, with £1.8 million going to out of school activity. In 2014/15 Creative Scotland operated three funds through the YMI. These were the Formula Fund (for school based activity) and Access to Music Making and Strengthening Youth Music (both for out of school activity).

In 2014/15, 32 local authorities and Jordanhill School received funding for school based activity.

School 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 6. In 2014/15, 81 per cent of all school based 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 learning, tuition and music making activity.

In 2014/15, 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.

In addition, 71 projects were funded to undertake out of school activity. Creative Scotland also made seven funding awards to strengthen youth music in Scotland, through training, development and networking.

Out of school activity had a strong focus on tackling disadvantage and inequality. In 2014/15, over half of these projects targeted young people in areas of multiple deprivation, and young people with limited music making opportunities. A quarter targeted young people with additional support needs, and a similar proportion targeted those making music independently. Just four per cent of applications proactively target young people from ethnic minority communities.

Experiences of delivering YMI activity

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 the YMI, and the case studies demonstrated real successes at local level. Most young people and teachers indicated that they would change nothing at all about YMI activity. Those who did suggest improvements felt that activity should be more regular (say weekly rather than fortnightly), more varied (including singing and a range of instruments) and more complex, building up skills on an ongoing basis.

Key success factors included the flexible approach; the inclusive approach to involving all children; access to specialist tutors; the partnership working between organisations and the links with Curriculum for Excellence (particularly within school based music making activity). Most had worked in partnership with others to plan and deliver their YMI funded activities. Many felt that partnership work was one of the most exciting aspects of their approach to delivering YMI funded activity, bringing about real benefits for young people and deliverers. Partnerships were particularly useful when providing tailored approaches for young people with additional support needs, or in specific musical cultures (such as Gaelic).

The main challenges for those delivering YMI activity related to practical challenges such as geography which required innovative solutions; links with schools which could take time to build; sustainability, particularly where programmes operate just for a few months of the year and where there is limited wider community music making to link young people into; and challenges interpreting the P6 target.

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. Some suggested 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:

- There is support for an outcomes focused approach, which is simple and focuses on a small number of outcomes which are most closely linked to the work of most YMI projects.
- 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.

A proposed new monitoring system is included as Appendix Two. We tested this system as part of our survey of YMI funding recipients for this evaluation. This trial 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 for consideration

Chapter Six of this report highlights a number of issues for consideration as a result of this evaluation. These focus on:

- ensuring that the positive outcomes achieved by the YMI can be evidenced in the future, and how organisations can receive the support they need to do so;
- encouraging diversity in the applications received, perhaps with more support for small community organisations;
- considering the balance between new and innovative projects, and successful existing projects – and the length of funding term offered to these; and
- considering whether YMI projects should be encouraged to think more about pathways and routes beyond the YMI.

1. Introduction

About this report

This report sets out findings from an evaluation of the Scottish Government Youth Music Initiative (YMI) programme. 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.

In 2014, Creative Scotland appointed ODS Consulting to evaluate the YMI. The first stage of the evaluation was a retrospective evaluation, looking back over the past 11 years of the YMI's operation. The second stage of the evaluation involved a detailed focus on the YMI during 2014/15. This report brings together findings from both phases of the evaluation.

Research aims

The main aim of this evaluation was to explore the impact of the YMI programme to date – 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 understand the measures and indicators that will be most effective in measuring the outcomes of the programme in future years; and
- to develop a draft YMI data monitoring system to be used in future years, informed by learning in 2014/15.

Method

The evaluation involved a mix of primary and secondary research and both quantitative and qualitative analysis over a period of 14 months. It involved:

- **Desktop review** – We undertook a detailed review of the information Creative Scotland holds about the operation and impact of the YMI. We reviewed funding information, monitoring information and contextual information about the YMI over the past 12 years.
- **Profiling activity** – We gathered all available application forms and end of project forms for each of the projects funded through the YMI, from 2010/11 to 2014/15. We created an Excel matrix and recorded information from these forms, focusing on information about activity levels, participant numbers and profile, deliverer numbers and profile, and impact and outcomes. This provided an overview of the level and impact of YMI funded activity. However, it is important to note that there were some gaps in data when looking back to previous years. Where relevant throughout this report we have highlighted the source of the data and how robust it is, so that this can be taken into account when interpreting the findings.
- **Formula Fund leads** – Each local authority (and Jordanhill School) receives funding through the YMI Formula Fund – which makes up 80 per cent of the YMI budget. We engaged Formula Fund leads in two main ways. Firstly, as part of the retrospective evaluation we undertook telephone interviews with each lead in summer 2014. We completed interviews with 31 of the 33 YMI Formula Fund leads. Two areas declined to participate as the YMI lead officer was very new in post. In early 2015 we issued an online survey to the lead officer for the YMI in each local authority area. We received 24 responses from 33 areas. This is a response rate of 73 per cent.

- **Informal Fund leads** – We issued two surveys to all third sector organisations which received funding through the YMI Informal Fund route from 2010/11 to 2014/15. There are two funding streams under this route – Access to Music Making and Strengthening Youth Music. Overall, 133 organisations received the survey as part of the retrospective evaluation and 37 per cent responded. A total of 187 organisations received a survey as part of the 2014/15 evaluation, and 36 per cent responded.
- **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. A list of the 12 case studies is provided in Appendix Four. 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 organisations and one YMI Informal Fund organisation. 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 outcomes were important to measure in the future. This feedback was built into a final draft monitoring system for the YMI.

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. These have been anonymised.

Note on terminology

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

Introduction

This chapter explores the difference that the YMI has made, across a wide range of areas. 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 End of Project Forms for funded projects;
- interviews with Formula Fund leads in 31 of the 33 areas;
- nine interviews and 70 survey responses from organisations funded through the Informal Sector Fund;
- survey responses from individuals funded to provide YMI activity both in school and out of school, during 2014/15 and 2013/14;
- survey responses from teachers participating in and delivering YMI supported activity; and
- twelve case studies exploring the impact and outcomes of the YMI within funded initiatives.

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 also be links to outcomes within other frameworks such as the Scottish Government national outcomes and local community planning partnership Single Outcome Agreements.

Outcomes – Successful learners, confident individuals, effective contributors and responsible citizens

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 who took part in this evaluation 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, among other benefits.²

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

(Teacher)

“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 project)

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

(Informal Sector Fund project)

- **Personal and social skills** – 90 per cent of Informal Sector Fund and 100 per cent of Formula Fund recipients who took part in this evaluation 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 in particular 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 YMI supporting non music specialists to become more confident in music activities. In some areas, the use of music to support transition from nursery to primary school is resulting in positive benefits for children.

"YMI contributed very well to Curriculum for Excellence."

(Teacher)

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

(Teacher)

Example: Delivering the Curriculum for Excellence

The Curriculum for Excellence seeks to integrate experiences and outcomes for pupils across the whole of the school. In one area, a choral citizenship project allowed music to be used as a route for exploring citizenship. This

provided a good teaching template promoting interdisciplinary teaching which will be utilised in other schools within the local authority.

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 project)

"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 project)

"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 project)

Example: Building the Skills of Teachers

In one area, 336 non-specialist primary school teachers attended training delivered by a Kodaly specialist, allowing for sustainability of music projects beyond YMI funding. In another area, Drake Music delivered opportunities to 22 music specialists, which enables continuation of inclusive music making classes beyond the YMI funded activity.

Example: Feedback on YMI activity

In one area, the Formula Fund lead highlighted some of the evidence the project had gathered locally about the 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.

Building a fairer Scotland and tackling inequalities

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%) who took part in this evaluation 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 engaged those who wouldn't normally get involved in music. Three quarters of primary school teachers who took part in this evaluation 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.

Those delivering YMI activity highlighted that it was providing young people with more opportunities through:

- an increased number of musical opportunities;
- a more diverse range of opportunities;
- higher quality music provision;
- improved access in rural areas; and
- more opportunities to perform live.

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 ethnic minority 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.

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. Other Formula Fund leads stressed that universal YMI programmes were designed in an inclusive way, to reduce barriers to participation.

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

(Informal Sector Fund project)

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: 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 4I.

Example: Equality and inclusion

City of Edinburgh Council runs a project called The Inclusive Classroom working in all eight schools for children with additional support needs in the city. The project is delivered in partnership with Drake Music Scotland, and involves a series of bespoke workshops for all children at additional support needs schools. The workshops introduce new technology instruments including Skoog, Soundbeam and Figurenotes. Staff at schools receive associated continuing professional development to build sustainability of the project.

Creating more, better paid jobs in a stronger economy

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. The application forms also indicate that 970 trainee or volunteering opportunities will be created, within the Informal Sector Fund. More than half of these volunteering opportunities (58%) are within a single YMI supported programme, Bookbug (which involves song and rhyme sessions and resources for early years children). Our survey also suggested that over 1,000 people had benefited from training or continuing professional development through the Informal Sector Fund.

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 (2007/08) suggested that 586 individuals were employed to deliver Formula Fund activities during that year, the equivalent of 195 full time staff members.

Two thirds of Informal Sector and Formula Fund recipients who took part in this evaluation 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 responding 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 responding recipients. The vast majority felt that this meant that organisations had stronger partnerships and networks, that skills and experience within the music sector increased 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.

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 of those who took part in this evaluation 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 project)

“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 project)

“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.”

(Young person, Music Plus Case Study)

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)

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.

"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 lead)

Example: New Career Prospects

Thick Skinned Productions in Edinburgh has helped musicians and sound engineers to develop their craft and to progress their musical careers to the next level. There have also been a number of students who have progressed through to recording courses at the Edinburgh College and Napier University.

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 4K.

Empowering communities

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 neighbourhood youth territorialism had proven a problem in the past;
- bringing together different community organisations and local authorities, resulting in positive partnerships within the community;
- empowering young people through involving them in decisions about the way YMI activity was planned and delivered; and
- building community presence for youth music activity, and creating local partnerships and networks.

"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)

"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)

YMI funded activity is encouraging youth ownership of the local youth music sector, for example through encouraging young people to volunteer and become involved in committees and organisation of youth music activities. Many felt that it was fostering a "do it yourself" attitude among young people, encouraging a proactive approach to individual, group and community music making.

Many said that the YMI had provided a platform to promote and showcase youth music in Scotland. Some respondents felt that it was helping to develop a talent pool of young musicians and that this in turn was supporting the development of a lively music scene – enabling young people to form bands and to perform at local events and festivals. Some recipients emphasised that their projects had encouraged better partnership working at both a local and national level. Some also added that as a result of improved networking, young people were more aware of music making opportunities, where to access help, professional expertise and support.

"It has offered a new, contemporary and collaborative approach to an orchestra and brought together different genres and people with varied backgrounds and experiences into this process."

(Informal Sector Fund project)

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)

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 4J.

Example: Music Making Opportunities in the Western Isles

The Ceolas Uibhist project has constructively supported music making at secondary school level within an isolated rural area and has enabled different groups of young people to engage together as a band.

Summary

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 the skills of teachers and building the resources available to schools. It is also more broadly stimulating an interest in and discussion about the potential of music within local authorities.

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.

There is evidence that this initial experience of music is inspiring an ongoing interest, with examples of young people getting involved in music making on an ongoing basis. Some are going on to study and have careers in music fields. The YMI is not only inspiring young people to consider careers within the music industry but beyond, including areas such as youth work.

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.

The YMI has supported the youth music sector more widely, through stimulating more interest in music making. New ensembles have been established and there are enhanced links between schools and the youth music sector. It has also contributed to raising awareness of music and culture, and provided a platform to promote and showcase youth music in Scotland.

The YMI is also having an impact on wider communities, through helping to build relations, promote community safety, change perceptions of young people, promote volunteering and increase recognition of the value of music.

Some of the outcomes the YMI is contributing towards are very much intended, and built in from the outset of projects. However, others are positive unintended consequences of the YMI funding, including impacts around community relations, perceptions of young people, community safety and promoting and supporting careers in music.

3. YMI Activities and Administration

Introduction

This chapter explores the administration of the YMI. It covers the history of the programme, an overview of the funding routes within the YMI and explores levels of application and funding allocations.

History

The YMI was set up in 2003 in response to 'What's Going On?', a national audit of youth music published in 2003. This was commissioned jointly by the Scottish Arts Council, Youth Music UK and the Musicians Union. The audit estimated that:

- between 55,000 and 60,000 young people take part in music activities each week; and
- 100,000 more young people would like to take part if they had the opportunity.

The audit found that fees for instrumental instruction and difficulties accessing musical instruments were key barriers to participation. The report recommended a review of local authority music and singing tuition, including assessing the costs and benefits of charging fees.

The report also identified priorities and gaps in provision including a need for support for:

- young people from ethnic minority communities and with additional support needs;
- singing, music technology and creative music making; and
- the informal sector, as the infrastructure to support youth music making was highly fragmented.

On the basis of the report's conclusions, the Scottish Government (then the Scottish Executive) pledged £17.5 million over three years to launch the Youth Music Initiative. An ambitious target was set for the YMI:

"By 2006, all school children in Scotland should have access to one year's free music tuition by the time they reach Primary 6."³

Overall, £8 million was allocated for local authorities to improve youth music provision in schools, so that they could meet this target. This is known as the Formula Fund, as the money is allocated to each authority based on a formula. Jordanhill School also receives funding directly through this route, separately from Glasgow City Council.

£1.8 million was available to organisations in the voluntary and third sector, working out of school hours. Four of these organisations were considered to have national importance in the youth music sector, and were funded directly. These were:

- The National Youth Choir of Scotland;
- The National Youth Orchestras of Scotland;
- The National Youth Pipe Band; and
- Fèis Rois.

From 2004, organisations were also able to apply directly to the Informal Sector Fund.

Purpose and links

The YMI has three core aims:

- to create access to high quality music making opportunities – 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.

The YMI is aimed at young people from birth through to 25 years. It is managed by Creative Scotland, a non departmental public body sponsored by the Scottish Government and Scottish Ministers. An important part of the remit of Creative Scotland is encouraging as many people as possible to access and participate in the arts and culture.

³ The Scottish Executive's P6 Target: Report by the Scottish Arts Council, 2007

The YMI therefore links closely to Creative Scotland ambitions and other national priorities, including Scottish Government's national outcomes (within the National Performance Framework) and Programme for Government for 2014/15.

An important part of Creative Scotland's vision relates to how young people interact with music, arts and creativity.

"Every young person will expect the arts and creativity to be part of their lives – through education, through friends, through social experiences and online."

(Unlocking Potential, Embracing Ambition, 2014, p7)

Funding routes

There are two main funding routes within the YMI: school based music making (the Formula Fund) and out of school music making (the Informal Sector Fund). Over the life of the YMI, the balance of funding has remained £8 million towards local authorities through school based music making, and £1.8 million towards out of school activities.

School based music making

The purpose of the Formula Fund has remained broadly consistent. Its core purpose 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 6".

The guidelines around the P6 target have changed slightly over time, but have retained common principles. School based activity is to consolidate and sustain the P6 target. The guidance states that pupils must receive a minimum of 12 hours of music tuition, and that where possible programmes should be sustained over a period of time throughout the academic year.

A secondary purpose of the Formula Fund was introduced in Year 11 of the Fund (2013/14), 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 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 ethnic minority communities; or
- have additional support needs.

Out of school music making

There are two funding routes within out of school music making – Access to Music Making and Strengthening Youth Music.

The purpose of the Access to Music Making 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, or young people who are disengaged from mainstream education. Priority is given to applicants who propose to take specific steps to engage with people who may face barriers to accessing music making, or support young people who are making music independently already.

The intended outcomes of this fund are that:

- young people engage in learning activities that develop music making skills or music centred skills (like 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).

The purpose of the Strengthening Youth Music fund is to support individuals, organisations and networks to undertake strategic action or training that will strengthen the youth music sector in Scotland, for the benefit of young people. 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.

Again, Creative Scotland prioritises applicants who propose activity to support the sector to widen access and improve provision for young people who do not currently take part in music making.

Funded activities

Overall, between 2010/11 and 2013/14:

- 32 local authorities and Jordanhill School received funding each year for school based music making;
- 256 projects were funded for out of school music making;
- Creative Scotland made 70 funding awards through Strengthening Youth Music; and
- from 2012/13 onwards, 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.

Overall, monitoring figures for 2010/11 to 2012/13 show that the YMI supported at least 49,000 participatory music sessions; at least 11,800 school workshops; and at least 23 exhibitions over three years. This includes both school based and out of school activities.

It is very important to note that the number of music sessions within Access to Music Making is very highly dominated by BookBug sessions. There were approximately 14,000 BookBug sessions each year in Years 8 and 9, rising to over 17,000 in Year 10. The YMI funding provides training for BookBug deliverers, but this funding is complemented by funding from other sources (including local authorities) which supports delivery. The YMI funding therefore contributes to enabling these music sessions and enhancing their quality, but does not entirely fund them.

In 2014/15:

- 33 organisations received funding for school based music making;
- 71 projects were funded for out of school 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 40 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%

In 2014/15, all organisations entitled to the Formula Fund have applied for and received funding at the level requested. A table setting out the Formula Fund level awarded to each organisation is included as Appendix Three. However, the Access to Music Making Fund was over subscribed. Historically, the Access to Music Making funding route has been popular and has attracted a high volume of applications.

Type of activity funded

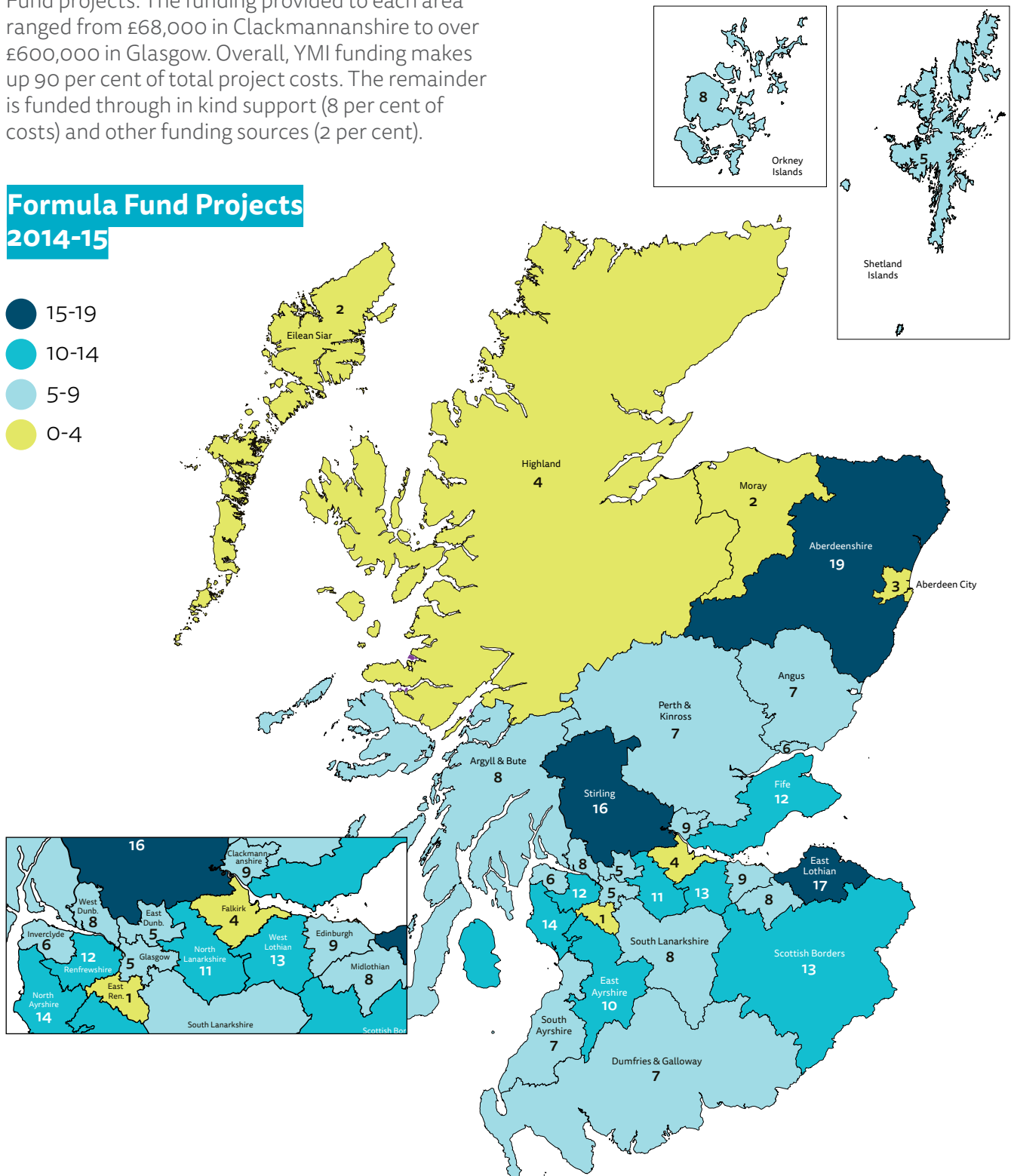
School based music making

The Formula Fund is 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 6. It also supports other projects.

For example, 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. 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).

The number of projects undertaken within each local authority also varied significantly, ranging from one single project in East Renfrewshire 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.

Formula Fund Projects 2014-15



The way in which this funding is used to achieve the P6 target varies. Some local authorities have taken a targeted approach, for example focusing on one age group (often P3 or P5) and making sure that everyone in that age group had access to a programme of music making. Some have focused on a particular instrument – for example making sure that all P5s had the opportunity to learn the recorder. Others have ensured that there was a range of opportunities available, from early years to P6 and beyond.

The type of activity funded included:

- **delivery of instrumental tuition** – across a range of musical styles, including classical, traditional, jazz, rock and pop; and a range of instruments including recorder, bagpipes, African drums, fiddle, brass, woodwind and voice;
- **Kodaly programmes** – many local authorities were using this method of musical and vocal instruction, which uses rhythm, movement and hand signs together;
- **supporting group activity** – including choral workshops and instrumental ensembles;
- **activity to build music technology skills** – including IT, software, recording and DJing skills;
- **activity to build writing and creative composition skills**;
- **bespoke music programmes for vulnerable young people** – including use of the ‘skoog’ (an accessible music instrument); participation in Drake Music activities (a national organisation supporting accessible music for children and young people with additional support needs) and working with partner organisations like Nordoff Robbins;
- **inter-disciplinary projects** – for example, including dancing and music through focusing on a time period (e.g. music of the 1920s) or an artistic style (e.g. Bollywood); and
- **continuing professional development activity for teachers** – to build skills in key areas including Kodaly, Figurenotes (software for young people with additional support needs), Dalcroze (music and body movement) and Soundbeam (which translates body movement into sound), and also including training and development of resource packs for non-specialist teachers.

Many local authorities highlighted that they worked in partnership with other organisations and local artists to deliver YMI activity. For example, in 2014/15, 49 of the 253 school 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. Most target young people from deprived areas or young people with additional support needs.

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 4A.

Out of school music making

With over 300 awards relating to Access to Music Making over 2010/11 to 2014/15, the activities funded were many and varied. The types of activity funded included:

- **recording and performance opportunities** – largely focusing on first time recording, demo and live performances for individuals and young bands;
- **musical tuition and mentoring** – including projects focused on Gaelic music, piping, jazz, singing and music making;
- **community based music workshops** – including singing, playing instruments, acting and performing (for example through holding workshops or developing youth street bands);
- **developing skills in music production** – with opportunities both for people already interested in music, and for those not already involved (including youth radio and podcast production);
- **developing skills in music organisation** – including opportunities to lead and organise on local events and concerts;
- **rehearsal and recording space** – providing safe and accessible spaces for rehearsing and recording;

- **supporting live performances** – including supporting young people to go on their first live tours; and
- **summer and weekend music opportunities** – some for children and young people of mixed musical abilities, and others for people already making music, focusing on rehearsal and recording.

Example: Supporting early years

Fun Folk, run by Fèis Rois, received funding from the YMI. It aims to support the transition from nursery to primary school for young people using traditional music. Scottish Book Trust also received £100,000 from the YMI to expand the reach of its BookBug activities for very young children, from birth. The funding supported the development of new resources, training, support and mentoring for BookBug Session Leaders across Scotland.

Example: Access to music performance

Music for Youth received £100,000 to provide opportunities for young musicians to develop their musical talents. It provides access to skills development workshops, expert advice from professional musicians, and supports young people to take part in high quality performance opportunities.

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. Many activities focused on opportunities for young people living in disadvantaged areas; young people who were not in employment, education or training; young people who face barriers and issues in their lives; and young people with additional support needs. A small number of activities focused on opportunities for people from ethnic minority communities. And some opportunities focused strongly on bringing together vulnerable people with others, to share experiences and skills.

Example: Supporting vulnerable young people

The Prince's Trust received funding to run a personal development programme to help marginalised and excluded young people who face a range of issues and barriers in life. This programme used music as its hook to get young people involved and interested in their personal development and life skills.

Example: Bringing young people together

Space Unlimited received £25,000 to work with 30 young people – half of whom have additional support needs. Together, the young people were supported to engage in creative music making, culminating in a musical performance.

Access to Music Making applicants specify the target groups that they will work with. Analysis of this information for 2014/15 highlighted that over half of all applications targeted young people in areas of multiple deprivation and young people with limited music making opportunities. A quarter targeted young people with additional support needs, and a similar proportion targeted those making music independently.

Just four per cent of applications proactively targeted young people from ethnic minority communities. However, analysis of the success of applications by target group highlights that those targeting ethnic minority communities were particularly successful. This is a priority the YMI has been working to address. The table opposite provides more information.

Target group	Applications	%	Successful applications	%	% successful within each theme
Ethnic minority 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*	160		71		

* Most applications targeted more than one group.

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 in Appendix 4I.

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 in Appendix 4G.

Strengthening Youth Music funding awards were made for a range of purposes, including:

- **Continuing professional development and training** – Individuals received funding for attending training events, study trips, conferences, summer schools and working towards qualifications. Funding was also used to build professional pathways and CPD programmes within organisations. Many of the awards related to building skills around Kodaly. Very few funds were for developing skills around working with vulnerable young people (although there are gaps in the information available).

- **Supporting youth music forums** – Including funding to explore feasibility and enable establishment of new youth music forums. Funds were also used to strengthen existing forums, to assist with promotion and inclusion, and to enable training and continuing professional development for support staff. Most forums were regional.
- **Supporting sharing of skills and experience** – A small number of organisations received funding to help run conferences to share skills and experiences or to undertake research into youth music, its successes and challenges.

Example: Developing youth music forums

Edinburgh Youth Music Forum received funding in Year 8 and Year 10 of the YMI, to embed the Forum as the hub for stimulating opportunities to improve the quality and standard of youth music provision in Edinburgh. It received funding to support communications, awareness raising, education and branding.

Example: Supporting national events

Enterprise Music Scotland received £17,000 towards running its conference for all music education practitioners across Scotland. This involved instrumental instructors, performers, promoters and collaborators working in primary, secondary and additional support needs schools.

Number of participants

School based music making

Currently monitoring systems for the YMI gather data on type of activity, rather than distinct number of participants. However, applicants are asked to estimate how many young people may be involved in their activities.

The application forms for 2014/15 highlighted that the YMI funding for school based activity 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.

We attempted to estimate the distinct number of young people involved in YMI school based 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.

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 the YMI.

Out of school music making

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.

Staff and volunteers

In 2014/15, the YMI 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.

- Approximately 660 posts were created within out of school activity, and at least 350 posts through school based activity.
- Approximately 970 trainee or volunteering opportunities were created within out of school activity, and 90 through school based activity. More than half of these volunteering opportunities are within the Bookbug programme.
- Over 1,000 people benefited from training or continuing professional development through out of school activity, and at least 1,200 through school based activity.

For comparison, previous analysis undertaken by the Scottish Arts Council in Year 5 (2007/08) 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.

Summary

The YMI was set up in 2003, in response to an audit which identified that 100,000 more young people would like to take part in music activities, if they had the opportunity. It had a core target of ensuring that by 2006, all school pupils in Scotland had access to one year's free music tuition by the time they reached Primary 6. The YMI links closely to Creative Scotland ambitions and other national priorities through supporting young people to develop skills, build confidence and explore their national identity through music, and through tackling inequalities in access to music.

The annual budget of the YMI is £10 million. Overall, £8 million of the YMI funding is allocated to local authorities to improve youth music provision in schools. This is known as the Formula Fund. £1.8 million is available through the Informal Sector Fund which is available to third sector and voluntary organisations, working out of school hours. There are two broad strands to this funding: Access to Music Making, and Strengthening Youth Music. Access to Music Making generally makes up around 90 per cent of the Informal Sector Fund, with Strengthening Youth Music approximately 10 per cent.

Much of the Strengthening Youth Music Fund involves training and continuing professional development support. From 2012/13 onwards, Creative Scotland devolved funding through a single award to Scottish Music Centre, who now administer this element of the fund. Demand is high for the Access to Music Making Fund, with between 30 and 40 per cent of applications to this fund being rejected.

Most school based music making activity (81%) is to support delivery of the P6 target, that all young people should receive an offer of a years free musical tuition by Primary 6. The way in which this funding is used to achieve the target varies. The remainder of activity targets those less likely to be involved in music making, with most projects targeting people in disadvantaged areas or young people with additional support needs.

Many out of school activities also target young people who are less likely to be involved in music making, including young people in disadvantaged areas, people with barriers and issues in their lives, people who are not in employment, education or training, and people with additional support needs.

We estimate that in 2014/15, approximately 150,000 young people were involved in school based music making activity, and 76,000 in out of school music making activity.

Information from 2014/15 suggests that the YMI created approximately 1,000 posts, over 1,000 trainee or volunteering opportunities, and provided career long personal development opportunities for over 2,200 people.

4. Experiences of Delivering YMI Activity

Introduction

This chapter explores experiences of delivering YMI funded activity. It particularly investigates key success factors and lessons learned.

Success Factors

There was a high degree of agreement about the success factors of the YMI. Those involved felt that the flexibility, the inclusive approach, access to specialist tutors and focus on partnership working were all very important.

Flexibility

Many welcomed the flexibility that they had to develop their local YMI programmes, within both school based and out of school activity. This allowed YMI leads to have creative freedom to tailor projects and activities to suit local circumstances. This meant that the choice of activities on offer was many and varied, ranging from samba drumming, guitar and ukulele instruction to different forms of traditional and classical music.

"The flexibility of our projects is a very positive thing."

(Formula Fund lead)

In particular, some said that being able to offer singing and physical activity had been very successful, as this was less reliant on specialist resources. It was also seen as being more inclusive, as it reached a wider target audience.

Opportunities for all

Many organisations highlighted the multitude of positive opportunities that had been created, particularly for those who would not normally have access to such opportunities. Organisations highlighted approaches to involving, for example, marginalised young people, young people with additional support needs or young offenders.

"Putting it out there that disabled people are performing and recording their own music, and raising awareness that it can be really, really brilliant."

(Informal Sector Fund project)

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.

In addition, many found that for young people from different social and musical backgrounds, opportunities to collaborate musically worked very well. In some instances, this had fostered the development of new and exciting bands that would otherwise not have formed.

Example: North Edinburgh Arts

The North Edinburgh Arts project focuses on linking young people with each other, and with people who work in the industry and allowing them to take the time to share and record their own tracks in a really supportive environment. Having flexibility has meant that the project has worked better. Additionally through partnership work with Enable, the project has also been able to support two young people with additional support needs, with one of them going on to study sound engineering at college.

A small number of respondents said that getting the right music specialist to work with young people was often key to success. One respondent said that they had attended a project where a professional musician ran guitar workshops with 'disengaged' young people. The musician had worked with lots of bands and was regarded by pupils as being 'cool'. This had helped get the young people engaged and to focus and learn new music skills.

Example: The Rock College

The Rock College in Angus is run by local musician Steven Gibbins (member of Sonnet 65) and Polish Eurovision veteran, Mirek Hodun. In June 2010, the YMI team ran the first Angus Schools Rock Festival at a nightclub in Forfar. Kirriemuir band 'Tonight We Let Go' won, and their prize was studio time at a recording studio in Dundee.

Example: Engaging Deaf Young People

Fèis Rois brought in a specialist musician who trains freelance musicians in working with deaf young people, so that they can deliver projects with the deaf school in Dingwall. And Composite Arts Association received £5,000 to enable deaf young people in Glasgow and West of Scotland to access music making opportunities, like group drumming and electronic music making.

Access to specialists and skills development

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

(Teacher)

Many teachers indicated that having access to music specialists through the YMI programme was seen as a major benefit by many primary schools, as many teachers were not confident enough to lead music lessons themselves. In some cases, YMI class tutors had become 'embedded' within the culture and practice of schools. This had helped to raise the profile of the YMI programme and to broaden the range of activities on offer within schools.

At the same time, some respondents highlighted the opportunities that had been made available to upskill teaching staff, including continuing professional development opportunities and hands-on support from visiting music specialists and YMI tutors. This is one of the priorities within the guidance from Creative Scotland on the use of the Formula Fund. Many said that this focus on continuing professional development had helped contribute towards the achievement of the P6 target in their areas. Some mentioned

the Kodaly training programme and the NYCOS (National Youth Choir of Scotland) Going for Bronze programme and how these programmes had helped develop practitioner skills, as well as encouraging more innovative approaches.

Example: Kodaly Choral Project

The core of North Lanarkshire's P6 target is a Kodaly choral project. Pupils receive fortnightly choral tuition. Teachers are also expected to take part and this helps to upskill them and enables them to deliver the activities themselves, leading to a more sustainable approach. Choral tuition has been delivered to around 4,000 primary school children. In addition, over 450 non-specialist teachers have been trained to take their skills into the classroom. This has helped to target a wider range of young people outwith the YMI funded allocation.

Collaborative approaches

Successful approaches often involved building and strengthening partnerships between organisations, many times at local level or between local and national organisations.

"One of the main aims of the programme was to strengthen bonds between young musicians from Inverclyde and those living in Argyll and Bute. The Summer School has produced two new bands with members from different districts."

(Informal Sector Fund project)

Respondents identified a number of positive benefits that had resulted from partnership working. It had:

- helped them to recruit new participants and extend the reach of their project to target those most in need;
- provided additional prestige and credibility – helping to raise the profile of projects and attract more participants;
- brought together a wide range of experience, knowledge and support – helping to provide a high quality learning experience for young people;
- provided inspirational experiences for young people through being able to work with professional musicians and other industry experts;

- helped to ensure that projects were tailored to the individual needs of young people as a result of close collaboration with referral organisations;
- improved signposting between services and organisations; and
- encouraged a more joined up approach to the planning and delivery of activities.

"It was a HUGE influence! [participant x] is an extremely talented drummer and musician and also is fantastic working with young people."
(Informal Sector Fund project)

"These partnerships formed some of the most successful and inspiring sessions that we did throughout our whole project."
(Informal Sector Fund project)

A number of leads for school based music making also highlighted the variety of partnerships that they had developed with other specialist organisations to provide tailored approaches for children and young people, for example:

- **Drake Music Scotland** – providing music opportunities for children, young people and adults with disabilities;
- **Fèis Rois** – promoting Gaelic music and song culture;
- **Nordoff-Robbins** – providing music making opportunities for vulnerable children, young people and adults; and
- **ABC Creative Music** – providing child centred music for early years, primary school and children and young people with additional support needs.

Respondents said that their partners provided support in a number of ways, including:

- delivering taster sessions and music sessions;
- providing mentoring support, advice and technical support;
- helping with the planning, organisation and delivery of events and activities;
- supporting the design and distribution of publicity material; and
- assisting with the identification, recruitment and referral of project participants.

Example: Working with Children and Young People with Additional Support Needs

In Aberdeen the YMI programme supports an initiative that has been rolled out in additional support needs bases. This involves working with SKOOG Music, who teach children and young people to play an instrument called a SKOOG – a 9 inch electronic box that plugs into a computer. Through this, they have enabled many children and young people with additional support needs to learn to play music and some are now playing in concerts alongside bands. This approach has transformed the way that the YMI programme in Aberdeen works with children and young people with additional support needs.

Example: Working with Young People in Care

In Aberdeenshire, the YMI team works with Millennium Child and Direct Music who run programmes like sound engineering for young people in care, or young vulnerable people. They work closely with Social Work and Community Learning and Development, as well as schools including additional support needs schools.

In addition to formal partnerships, many said that they worked in collaboration with a number of local bands and orchestras that promoted both traditional and classical music, for example the local fiddle group, pipe band or jazz orchestra.

However, a few Formula Fund leads commented that in recent years they had to scale back their partnership activities, due to cost increases and static budgets. A few said that YMI funding was now being prioritised to cover in-house staff costs.

"Partnership working for me has now ceased. We can't afford it anymore; they are not increasing money with inflation."
(Formula Fund lead)

Example: Tinderbox Project

Through working in partnership, Tinderbox has been able to engage larger and more diverse numbers of participants and audiences. As a result, young people from diverse backgrounds and different groups are able to work together and build relationships. This has helped Tinderbox to create a larger and more ambitious project. In addition, they have learned a lot from other partners and been able to share working styles and ideas.

Example: Community Partnerships

Community partnerships play a key role in Firefly's outreach and community development programmes. The capacity for local youth workers and volunteers to work alongside skilled music specialists generates a great deal of exchange, learning and enhanced appreciation of the role of the arts in building a healthy and pro-active community.

Early intervention

A number of those involved in school based music making commented positively on the fact that the YMI programme had successfully increased the number of young people that could participate in music related projects and activities. Many said that rather than focusing exclusively on P6 pupils, they had targeted a range of age groups within primary schools, often P3 to P6 age children and sometimes including pre-school children. These respondents felt that this was a more inclusive approach and delivered the best results as it allowed them to 'catch them early'.

"The main thing was not to cram it all into one year, but to spread it across every year and every school from Pre School to P6."

(Formula Fund lead)

"We are trying to develop a joined up way of working from early years right through."

(Formula Fund lead)

Training and employment pathways

Many organisations highlighted the success of training, volunteering, education and employment opportunities. Opportunities for young people helped them to progress into careers in the music industry and other fields. Opportunities for deliverers helped them to develop and expand their skills.

"The development of sound engineers who have progressed through to college and are still involved in the studio as well as a number of bands and musicians who have furthered their careers whilst still maintaining their association with ourselves."

(Informal Sector Fund project)

Example: Volunteering Opportunities in Glasgow

Glasgow Music Studios has a young volunteer system, where young people get the chance to volunteer to help on the project to gain experience. The other young participants relate better to the younger volunteers, as they provide positive role models for the participants. After the first year participants are invited back as volunteers. This provides a progressive ladder that young people can work up to – and gain experience both in music and employability skills.

Challenges and lessons learned

Those involved in planning, delivering and participating in the YMI also highlighted a number of challenges and lessons learned. However, it is important to note that very few young people or teachers suggested changing any aspect of YMI activity, beyond providing continued or more frequent music making opportunities in the future. 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.

The main challenges highlighted by others included:

- **Practical challenges** – Many respondents, particularly those in island and rural authorities, said that geography presented a number of practical challenges, including:
 - high transport costs and associated travel time;
 - increased resources required to cover large geographic areas;
 - limited access to specialists in remote areas; and
 - lack of economies of scale in small, dispersed rural schools.

"There is a lack of people on the island that can go into school, or who want to go into schools."

(Formula Fund lead)

"The challenges of meeting the P6 target relate to geography of the area and the scattered nature of our community."

(Formula Fund lead)

- **Linking with schools** – Some Formula Fund leads also highlighted the fact that it was sometimes difficult to get buy-in from head teachers and senior management teams to support the delivery of the YMI programme in some schools. Others said that it was sometimes difficult getting schools to deliver what they said they would, due to capacity or motivation issues. This meant that the continuity between YMI funded activity and further supporting activity within the classroom provided by teachers could be lost. A few respondents pointed to the shortage of qualified and experienced tutors and said that more needed to be done to upskill non-specialist teaching staff, so that they were able to lead music sessions in class.
- **Sustainability** – Some YMI programmes, particularly those in schools, run for only a few months in the year. These give young people an exciting experience 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. 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.
- **Interpreting the P6 target** – One challenge was interpreting the P6 target. Two respondents said that it was sometimes difficult to interpret what Creative Scotland's expectations were of the P6 target. Some said that this could change from year to year. Three respondents said that the target was too 'prescriptive' and 'inflexible' in terms of age, and as a result did not cater for the needs of P7 children.

"There is a huge investment in P3, 4 and 5 and this barrier (beyond P6) when we have to charge for tuition."

(Formula Fund lead)

Few of those involved in out of school based music making felt that they experienced many challenges in delivering their project. However, a small proportion (a fifth) indicated that they might do things differently in the future, including:

- applying for more funding – accompanied by widening publicity and marketing to attract more participants;
- extending project timescales to provide more in depth experiences for participants;
- undertaking more research at grant application stage – being clearer about what exists locally;
- developing more innovative ways of involving young people, particularly those that are 'harder to reach';
- providing funded transport for young people;
- placing more emphasis on developing confidence and social aspects of projects;
- encouraging greater collaboration with other organisations to maximise impact; and
- finding ways to support young musicians and songwriters beyond funded projects.

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.

Summary

YMI funding recipients highlighted a number of key successes, including:

- a flexible approach, with freedom to tailor to local circumstances;
- opportunities for all – including marginalised young people, young offenders and people with additional support needs;
- bringing together young people from different social and musical backgrounds;
- access to music specialists, providing expertise and supporting teachers to develop their skills;
- joint working, building links between organisations;
- links with training and employment pathways; and
- a focus on early years and early intervention.

Being able to offer a choice of free music making activities was central to breaking down barriers to access as well as taking time to find out what young people want.

Most Formula Fund and Informal Sector Fund recipients had worked in partnership with others to plan and deliver their YMI funded activities. Some had developed partnerships with national organisations whereas others had built partnerships locally. Partnerships were particularly useful when providing tailored approaches for young people with additional support needs, or in specific musical cultures (such as Gaelic). Many felt that partnership work was one of the most exciting aspects of their approach to delivering YMI funded activity, bringing about real benefits for young people and deliverers.

Funded organisations were also asked about the main challenges they faced. One of the main challenges for Formula Fund leads was interpreting the P6 target. Some felt that it was hard to know what it meant and that expectations changed regularly. Both Formula Fund leads and Informal Sector Fund recipients would welcome more opportunities to share ideas and good practice.

Many young people and teachers indicated that they would not change anything about YMI activity. Those who did suggest improvements felt that activity should be more regular (say weekly rather than fortnightly), more varied (including singing and a range of instruments) and more complex, building up skills on an ongoing basis.

5. Future Outcomes Measurement

Introduction

This chapter explores how the outcomes of the YMI could be effectively measured and evaluated in the future. It draws on the views of Formula Fund leads and funded third sector organisations.

Views on YMI administration processes

Completing the monitoring forms

Overall, 88 per cent of Informal Sector Fund recipients who completed our online survey felt that it was very or quite easy to complete the monitoring information required. Others (12%) found it quite or very difficult.

However, there were questions about whether the monitoring information was useful. Some felt that the information was not used or analysed – with some describing the process as “a bit tick box”. Others asked whether the numbers were relevant, suggesting that measurement of outcomes was much more important. Many felt that this needed to be measured in softer ways, through case studies, photos, footage and soundbites.

“The piece I feel is missing is information that proves a real difference was made during YMI funded projects.”

(Informal Sector Fund project)

A number of Informal Sector Fund recipients also felt that the requirement to evaluate immediately on completion of the YMI funded activity restricted their ability to measure outcomes and impact. Some felt that Creative Scotland should encourage the use of longitudinal case studies of young people, as this would help to assess the longer term impact of the YMI programme.

Many Formula Fund leads commented that making the annual monitoring returns to Creative Scotland was not difficult, but it could sometimes be time consuming. Some said that it was a ‘necessary evil’, recognising that YMI projects needed to be accountable.

“It is easy to compile, but is onerous and takes hours and days of my time.”

(Formula Fund lead)

In contrast, six Formula Fund leads felt that the process was too inflexible and that Creative Scotland’s ‘one size fits all’ approach did not reflect the challenges faced in some local authority areas, particularly in island and rural areas.

In addition, Formula Fund recipients echoed the concerns of Informal Sector Fund recipients that there was too much focus on gathering numbers and statistics, and it was not clear what Creative Scotland used this information for. Seven said that the annual return did not really capture any meaningful information on the overall impact of the YMI programme. A few respondents suggested that Creative Scotland should be more ‘hands on’ and do more visits to see what was being delivered and use this to promote examples of good practice.

“There is a lot about numbers and activities and not a lot about impact.”

(Formula Fund lead)

“It doesn’t capture the incredible success some of the young people have had.”

(Formula Fund lead)

Continuity of funding

A number of Formula Fund leads said that it had been difficult to plan effectively because of the short-term nature of annual funding allocations. Some suggested that if funding was allocated on a three-year basis, this would allow them to undertake better forward planning, increase delivery and also ensure that links were made to their council’s plans and priorities. This was echoed by recipients of the Informal Sector Fund.

“I wish I had known there would be 10 years of funding, instead of every year just panicking that the money will run out, or that I haven’t spent enough.”

(Formula Fund lead)

“It’s hard to plan ahead when you don’t know if the funding is available.”

(Formula Fund lead)

Changing requirements

A few Formula Fund leads and Informal Sector Fund recipients commented on Creative Scotland's role in relation to programme management. Some said that there had been a lot of changes in terms of staff in the early years of Creative Scotland, which had led to inconsistencies in approaches in certain areas, for example, assessment teams. It was acknowledged by some that this had settled down in recent years and relationships with Creative Scotland staff had improved significantly. A few respondents suggested that it would be beneficial if Creative Scotland staff were able to come out and visit some of the YMI projects.

Others called for less bureaucracy and greater flexibility, particularly in relation to the ability to review and adapt programmes in-year, and also in relation to the carry forward of underspend from one financial year to the next. Many also felt that the need to evaluate activity before receiving new funding was a challenge. A minority highlighted that the requirement to submit monitoring forms before receiving the final tranche of funding, or applying for new funding, caused them some financial difficulty.

"The timelines are difficult and the goalposts move."

(Informal Sector Fund project)

A new monitoring system

Important indicators

We asked Formula Fund leads and Informal Sector Fund recipients for ideas about the important measures and indicators to be included in a new monitoring framework. While many felt that it was important to focus on outcomes, there were few ideas about the most useful indicators that could be used to demonstrate these. Many suggested qualitative methods of gathering information – such as blogs, photos, diaries, DVDs, press articles, performance recordings and testimonials – but did not suggest the indicators that these should demonstrate.

A small number of respondents highlighted outcomes based indicators including measuring confidence, self esteem, musical ability and progression to study in music related fields.

However, most focused on process related outputs, including:

- number of young people participating in activities;
- profile of participants – including age, gender, ethnic origin and disability;
- what was delivered and the quality of this;
- number of group/school performances; and
- cost of activity per participant.

When discussing information gathering, a number of respondents highlighted that it would be useful to collect and gather examples of good practice that could be collated and then shared across the Youth Music sector nationally. Some also suggested that a simple database of what YMI funded activity is happening and where would be very helpful, so that applicants don't duplicate other projects and enable better signposting.

Links with other systems

Formula Fund leads and Informal Sector Fund recipients were also asked about additional information that they collected that did not necessarily get sent to Creative Scotland. It was clear that respondents gathered a wide range of 'softer' more qualitative information, including feedback from young people, parents and wider stakeholders, photos, footage, diaries and blogs. A third of the Informal Sector Fund recipients gathered additional information in this way – both through formal and more informal evaluation.

Organisations said that it was good to have qualitative information, as it enabled them to get a better feel for how the projects had impacted on young people, parents, teachers and tutors. Some Formula Fund leads said that this type of information was also useful in helping to demonstrate how the YMI was impacting on their council's wider outcomes and priorities.

Views were split on whether respondents felt it would be helpful to link the YMI monitoring framework to other monitoring and evaluation frameworks. A number of Formula Fund leads felt that it might be too ambitious to try to link the YMI monitoring framework with corporate systems across 32 local authorities, as these systems were likely to be different. However, a small number of respondents said that they were

already able to link with other corporate systems, for example the 'How Good is our Culture and Sport' monitoring system. Some others thought that this would be a good idea, as it would help to raise awareness of the impact of the YMI programme on a range of council priorities and outcomes, and improve their ability to track positive destinations of pupils. As an alternative, one respondent suggested that it might be more meaningful to link to the priorities and outcomes for Curriculum for Excellence at a national level.

Principles for monitoring

Feedback from funding recipients and our experience of analysing the YMI data that is available provides a clear steer for future monitoring. By and large, current participants were relaxed about the current monitoring and evaluation system but felt that it was not focused on outcomes. In addition, returns were completed inconsistently between organisations and there was no overall quality control of the data produced.

The monitoring framework should be based on a number of principles:

- **It should be outcomes focused** – To support the monitoring and evaluation framework, it would be helpful for Creative Scotland to develop a logic model for the Youth Music Initiative (YMI). If desirable, this could be linked to wider strategic outcomes – such as Creative Scotland ambitions, Scottish Government national outcomes and Curriculum for Excellence.
- **It should be proportionate** – It is more useful to have rich, detailed information about a small number of outcomes, than asking for information about how YMI activity contributed to a large, wide ranging set of outcomes.
- **It should be clear** – A new monitoring system should build in greater consistency in approach to completion – recognising that this is across a range of disparate organisations. This could be assisted by clearer guidance on the information required and how this might be gathered to improve consistency across Scotland.

- **It should be timely** – Creative Scotland should consider its approach to deadlines for submitting monitoring information. The current timescales mean that monitoring and evaluation is often rushed, and can't capture longer term outcomes. It may be appropriate to encourage a short annual return for projects funded for more than one year, and a more detailed end of project form for when these complete – allowing organisations to break down activities and outcomes over more than one year.
- **It should allow for learning** – The monitoring framework should include opportunities for organisations to reflect on what didn't work well, as well as what did.

Overall, there is a need to improve the understanding of the impact of the programme while not making unreasonable demands on those receiving grants. This could be done by focusing on a smaller number of key outcomes and measures. It may also be appropriate to set aside a small proportion of the total grant to support and develop monitoring and evaluation by projects. As an example, the CashBack for Communities programme asks projects to set aside up to five per cent of their total grant for monitoring and evaluation activities.

A draft monitoring framework

As part of this evaluation we piloted a new monitoring system with three organisations between January and March 2015. 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.

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.

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 Creative Scotland would hold information about the number of projects targeting these groups and, for these projects, Creative Scotland would know how many young people from each group was involved in the project.

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 and training 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.

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; and
- young people develop their personal and social skills and become confident individuals.

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 the YMI.

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

A suggested new monitoring system is included as Appendix Two. 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.

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).

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.

6. Issues for Consideration

Introduction

This chapter summarises important issues for consideration in the future development of the Youth Music Initiative.

Impact of the Youth Music Initiative

The Youth Music Initiative has clearly helped to reduce some of the gaps identified in the 'What's Going On?' report of 2003, which led to the creation of the YMI. It has supported opportunities to access singing, music technology and creative music making opportunities. It has also supported the Informal Sector to develop and consolidate the music making opportunities it can offer.

The YMI is clearly engaging some of those who would otherwise not normally participate in music making. In particular, it is engaging young people in areas of social and economic deprivation; in areas where music opportunities may be limited; in early years of life; and with additional support needs. However, there is not so much evidence of activity to provide opportunities for young people from ethnic minority communities and young people who are looked after by their local authority.

For many of the young people involved, the YMI is having a positive impact. Anecdotal evidence tells us that this impact can be transformational and life changing, contributing greatly to overall health and wellbeing and supporting pathways onto training, education and employment. However, the information currently available does not tell us much about the scale of these impacts, and how many young people are likely to be affected.

The YMI makes a clear contribution to Creative Scotland's ambitions, and the Scottish Government's national outcomes. It also supports the delivery of Curriculum for Excellence's experiences and outcomes.

Awareness of the potential links between YMI funded activity and wider local authority objectives is building in some areas. However, there is a need for more work to recognise the contribution of the YMI. Links to community planning are weak in most cases and need to be developed further. YMI leads may require support to make these connections.

Issues to consider

- These are very positive outcomes. How can the monitoring system be designed so that these outcomes are captured effectively on an ongoing basis?
- How can applications be encouraged from organisations wishing to target wider barriers to music making, around issues such as young carers and ethnic minority communities?

Interpreting the P6 target

The vast majority of the YMI budget goes towards supporting the P6 target.

"Every school pupil in Scotland should be offered a year of free music tuition by the time they reach Primary 6."

However, in some cases there is some confusion about the interpretation of the P6 target. Some local authorities are interpreting this as tuition over a single year. Others are interpreting it as provision from early years through to Primary 6. Some are unclear why primary sevens are not included in the target.

There is a need to be very clear and consistent about what is meant by the P6 target and why. This will help to ensure that local authorities understand the purpose of the funding, and can use it to its greatest effect.

There is also evidence that while most local authorities appear to be using the YMI funding in a positive and successful way, a very small minority feel that their approach is more 'ad hoc'. Creative Scotland may need to work to identify examples of approaches which add value and contribute clearly to outcomes, and share this learning across the network. There may be a need for targeted support in developing new approaches in a small number of areas.

Issues to consider

- Does more need to be done to clarify the P6 target?
- Can more be done to identify examples of positive work, and share this best practice across the country?

Consistency of funding and sustainability

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.

Approximately a third of recipients of the Informal Sector Fund received more than one funding award over the past four years. Some received more than one award within the same year. It is worth considering an approach to funding which:

- allows some organisations to take a long term approach – for example with funding over a three year period (subject to monitoring and evaluation); and
- allows some organisations to be funded on a project basis.

Offering a longer term funding award could help to consolidate successful approaches, strengthen skills and networks and allow for more effective monitoring and evaluation.

Creative Scotland should also consider whether innovation and change should be an important component when assessing applications. If a project can demonstrate great success, this could be a good reason for continuing to fund it, enabling new young people to benefit from it each year.

It is also important to think carefully about the transparency of decision making around managed funds. It must be very clear how these awards are contributing to programme outcomes.

Issues to consider

- Should there be more opportunities for funding over the longer term?
- Should innovation and change be an important component when assessing applications?
- Should YMI projects be encouraged to think more about pathways and routes beyond the YMI?
- Should YMI projects be encouraged to think more about sustainability beyond YMI funding?

Monitoring and sharing experiences

There is a clear need to consider how levels of participation and outcomes of YMI funded activity are measured. We suggest that there is a move away from gathering numbers on the types of activity, moving towards building a greater understanding of who is taking part, and what difference this is making for them, for the wider community, and for the youth music sector. There is a need to try to capture the real impact of the YMI in a creative and inspiring way.

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.

It is worth noting that work to strengthen and change monitoring systems does take time. It requires significant commitment from both funders and funded organisations, and therefore needs clear ownership and understanding of the importance of undertaking monitoring and evaluation.

Finally, there is a clear desire for more links, networking and sharing good practice between YMI funded organisations.

Issues to consider

- 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?

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.

Issues to consider

- Should there be a simpler application route or more support to reduce barriers for small, community organisations?
 - Should some basic feedback be provided proactively?
-

Appendix One: Note on definition of '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: Proposed new monitoring system for the YMI

Suggested new monitoring system for the 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 ethnic minority 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 ethnic minority 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 2015/15? (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)	
Young people have access to music making	
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 achieve their potential through music making	
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	
Supporting development of the youth music sector	
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 Three: 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
Total	£8,012,820

Appendix Four: Case Studies

Appendix 4A	Drake Music Scotland – Aberdeenshire
Appendix 4B	Primary Music Programme – East Renfrewshire
Appendix 4C	Traditional Music Making in Highland
Appendix 4D	The Big Drum Adventure in Scottish Borders
Appendix 4E	Young Music Makers in Edinburgh
Appendix 4F	Bookbug in Orkney
Appendix 4G	Coco Music in Polmont
Appendix 4H	Gorbals Youth Brass Band
Appendix 4I	Hot Chocolate
Appendix 4J	Mull Music Makers
Appendix 4K	Music +
Appendix 4L	Edinburgh Youth Music Forum

The above appendices are available to download at www.creativescotland.com/ymi

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