



# YMI Access to Music-Making

**Application Guidelines  
2018-19**

## Overview of the Youth Music Initiative (YMI)

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The YMI is a Scottish Government music education programme with a vision to put music at the heart of young people's lives and learning, contributing to Scotland becoming an international leader in youth arts as set out in [Time To Shine, Scotland's Youth Arts Strategy](#).

It was established in response to [What's Going On?](#), a national audit of youth music in Scotland. It currently supports in excess of 300 projects each year covering all musical genres, age groups and teaching methods.

The recently published [2016-17 YMI Impact Report](#) outlines the impact the YMI is achieving for young people, communities and the youth music sector.

Creative Scotland has three main aims for the YMI. It should:

- Create access to high-quality music-making opportunities for young people aged 0-25 years, particularly for those that would not normally have the chance to participate
- Enable young people to achieve their potential in or through music-making
- Support the development of the youth music sector for the benefit of young people

The YMI has two distinct strands:

- **School-based music-making** – activities planned and delivered by Local Authorities. Local Authorities apply to the YMI Formula Fund for this activity
- **The informal sector** – activities planned and delivered outwith school time. There are two informal sector funding routes: Access to Music-Making and Strengthening Youth Music

You will find the 2018-19 YMI Annual Plan and further information about all YMI funding routes in the [funding section](#) of Creative Scotland's website.



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## Alternative Formats, Languages and Access Support

Creative Scotland is committed to offering clear and accessible application processes and programmes that are open to everyone. On request this information is available in alternative formats including translations. We offer access support to disabled applicants, tailored to individual requests. Support includes Sign Language Interpreters for meetings and scribing support for dyslexic applicants. Officers can offer advice to new applicants and support them to make an application. The Equalities Team can offer additional one-to-one support to applicants with access requirements. Please note we will accept applications and supporting materials which are written in English, Gaelic or Scots.

If you have any general enquiries about the application process, Guidance or Application Form, please contact our Enquiries Service:

Email: [enquiries@creativescotland.com](mailto:enquiries@creativescotland.com)

Telephone: 0345 603 6000\* (10am-12pm and 2-4pm, Monday – Friday)

If you are a D/deaf BSL user, you can access our services with the Contact Scotland-BSL programme. Go to [www.contactscotland-bsl.org/public](http://www.contactscotland-bsl.org/public) for more information.

\* Please note: Calls to our 0345 number are charged at the same rate as calling national 01 or 02 numbers. Approximate charges are up to 9p per minute from landlines and between 3p – 55p per minute from mobiles. However, calls to this number are also part of inclusive allowances. Please check with your phone line provider for exact charges.

# Overview of the fund

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## Purpose

The purpose of the Access to Music-Making fund is to create access to high-quality music-making opportunities for young people aged 0-25 years outwith school time.

Access to Music-Making will not support applications which propose activities that take place during school time in a school setting. Activities within school time will only be considered if they are specifically for: early years (0-5 years); disabled young people; young people with additional support needs; young people who are disengaged from mainstream education; young people based in secure/behavioural units.

## Outcomes

Acting on recommendations from the [2014-15 YMI Evaluation](#), a logic model has been developed which identifies short, medium and long-term outcomes which the YMI aims to deliver. The short-term outcomes are listed below: there is one mandatory outcome for the Access to Music-Making fund which all projects must seek to deliver, highlighted in bold (below). In addition, applicants must select a further two outcomes which you intend to deliver through your project.

## Learning and Working

- **Young people develop their music and music-making skills (mandatory outcome)**
- Young people develop their skills for life, learning and work

## Tackling Inequalities

- Young people have more opportunities to take part in enjoyable and quality music-making opportunities
- Young people who would not normally have the chance to participate take part in music-making opportunities

## Cultural and Strong Communities

- Young people increase their awareness of music and culture across Scotland, the UK and the world
- Young people influence or lead youth music opportunities, and have their voice heard in design and delivery

## Building Skills and Practice

- People delivering youth music develop their skills and confidence
- Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people

The YMI Outcomes Logic Model (see Appendix 1) outlines how the above outcomes contribute to the medium and long-term changes YMI intends to make.

Funded projects will be asked in the YMI End of Project Monitoring Report to evidence if, and how, selected outcomes have been delivered. There is guidance about setting and measuring outcomes in Appendix 2 of these guidelines.

### Activities supported by the fund

We welcome applications proposing any activity that will achieve the above outcomes. Examples of activities that we might support include (but are not limited to) the following:

- Group based music tuition/singing workshops that include performance opportunities
- Provision of safe and secure spaces for young acts and performers to rehearse
- Providing emerging young artists with the opportunity to record their first demo and pathways to the wider music industry

### Priorities

We will prioritise applications that propose specific actions and partnerships to tackle inequality by engaging young people who do not currently take part in music-making and are:

- looked-after children and young people (as defined by the Children (Scotland) Act 1995) and care leavers (as defined by the Children and Young People (Scotland) Act 2014). For more information visit the [Scottish Government website](#)
- resident in areas of social and economic deprivation ranking high in the Scottish Index of Multiple Deprivation (SIMD). For more information visit the [Scottish Government website](#)
- from minority ethnic backgrounds
- disabled and/or have additional support needs
- at risk of offending or who have previously offended
- young carers or young parents
- in the early years (0-5 years) of their life

We endeavour to support a range of projects across the whole of Scotland.

### Criteria

Your application must clearly demonstrate how it meets the following criteria:

- How the project will deliver the outcomes which you have selected
- Activity must be delivered by highly skilled and experienced project staff, and music tutors must be paid at least the Musicians' Union minimum rate. You can find the current rate on the [Musicians' Union website](#)
- Removal of all barriers to participation, such as transport (supported activities must be accessible, well-advertised and affordable)

*Young people included in this fund's priority groups may face additional barriers due to their circumstances. Working with partner organisations who already engage these young people and consulting directly with young people may help you to identify these barriers, whether physical, socio-economic, personal, peer related etc.*

- Details of how you will advertise the activities for your project to ensure that you reach the groups you want to engage
- Evidence demand from young people, local stakeholders and partners for the proposed activity detailing how young people will be involved in the development of the project  
*Partners might include Local Authority departments, the local police, children's charities and national/local music organisations*
- Have a robust plan for monitoring and evaluation that will measure the project's success against the selected outcomes  
*To help you achieve this, we have provided a guide to monitoring and evaluating against outcomes in Appendix 2 of this guidance*  
*Additional help, advice and training in monitoring and evaluation can be found at [Evaluation Support Scotland](#)*
- Confirmation that project staff/trainees (if applicable) will be members of the [Protection of Vulnerable Groups \(PVG\) scheme](#) administered by Disclosure Scotland before the project begins
- Support the development of lead music tutors/staff working on the project through training or CPD and allocating an appropriate level of budget  
*(Please note – this criteria is not applicable for funding applications under £5,000.)*
- Involve trainees in the delivery of the project and outline how they will be supported through a structured training plan  
*Trainees are generally not participants but are those who will engage in a support role related to the administration or delivery of a project. The level of trainees' skills and experience is not prescriptive but all trainees should be supported and given the opportunity to develop skills through working with experienced project staff and a structured training plan. Depending on the responsibilities of trainees it may be appropriate to pay for their time.*  
*(Please note – this criteria is not applicable for funding applications under £5,000.)*
- Outline effective plans for management and delivery, including details of roles and responsibilities of staff and project partners, details of your track record and clear identification of any risks associated with the delivery of the project and the activities which you propose to undertake
- Provide a clear budget with a breakdown of costs and how they relate to the project activity with a minimum of 10% cash partnership funding in place  
*For further details, please refer to the Your Budget section in this guidance.*

### **Previously received funding from YMI?**

For organisations and individuals seeking to apply for further funding for a project that was previously supported through the YMI, there are two additional criteria that must be met:

- Demonstrate how the project will create new opportunities for young people not currently engaged to participate
- Demonstrate how the project will enable young people already involved to develop new skills

## How to apply

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### Application form

All applications must be made on the Access to Music-Making Application Form which is available on the [funding section](#) of our website.

### Funding available

In 2018-19 at least £1.4m is available with funding being delivered through both Open and Targeted applications:

- Open applications – supporting projects applying for between £1k – £40k, for up to 2 years
- Targeted applications – Creative Scotland may invite applications from organisations for between £1k – £90k for targeted activity that strategically address the aims of the programme

### Who can apply?

Applications to YMI: Access to Music-Making can come from organisations and individuals based in Scotland or who are delivering programmes within Scotland for the benefit of the people of Scotland.

Organisations already in receipt of Regular Funding from Creative Scotland can apply but should discuss your intention to apply for funding with your lead officer in the first instance. Applications will be required to demonstrate why the proposed activity is additional to your existing funding agreement and how the activity enhances current and future plans.

### Who cannot apply?

Applications will not be accepted from:

- Schools and/or their associated organisations, such as Parent Teacher Associations
- Local Authority music services

Please note: YMI will distribute £7.2m in 2018-19 for school-based music-making programmes across Scotland's 32 Local Authorities. For more information on your Local Authority's YMI programme please check the 'YMI Formula Fund contact' document on the [funding section](#) of our website.

In addition, this fund will not support applications which propose to create permanent full-time or part-time posts.

## Key information required when submitting your application

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The information detailed below is essential and if your application does not comply it will be considered ineligible and not assessed:

- If you are an organisation applying for the first time you must submit a copy of your constitutional documents and Equal Opportunities Policy
- Applications must be made on the appropriate Application Form and submitted electronically via email, unless a special request has been made and approved in advance
- All supporting documentation has to be submitted at the time of application. Please make it clear on the application form the supporting material you have included or where we can access it. To see details of the preferred formats we would like to receive the information in, go to the [funding section](#) of the Creative Scotland website
- If you have made an application to other Creative Scotland funding programmes and are awaiting a result on a previous application please let us know in the relevant section on the application form
- We will not fund any activity which has already started or which will have started before a decision has been made on your application. Please consider this information at the time of application to ensure you apply to the appropriate deadline
- Applicants must check and tick the disclaimer box on the Application Form to confirm that they have read and understood the Guidelines and standard [Terms and Conditions](#)

### Additional supporting material

When submitting your application, in addition to the key information requested above, you must provide the essential additional supporting materials:

- A separate one page budget, ideally using a spreadsheet such as Excel
- A copy of your organisation's Child Protection Policy
- CV or detailed biography of project staff/music tutors
- An outline structured training plan for trainees (not required for applications for under £5,000)

The following supporting materials are optional:

- Letters or emails from partners outlining support and their involvement in the project

For guidance on child protection for individuals and organisations involved in delivering artistic, cultural and creative projects for children and young people in Scotland, please see [Creating Safety](#), a document produced in partnership between Creative Scotland and Children in Scotland.

When planning your project you may wish to work with the [Is this the best it can be?](#) toolkit that can be used by anyone delivering arts and creative learning through collaborative or participatory projects and programmes. This resource is available through the ArtWorks programme.

## Your budget

In the application form you will be asked to outline how much money you are applying for, and complete a table of income. Please note budget figures should be rounded up to the nearest £.

In addition you will need to submit a separate one page budget, ideally using a spreadsheet such as Excel, clearly detailing and breaking down all areas of expenditure and distinguishing between cash and in-kind costs. Budget information must be complete, accurate and balanced for your application to be eligible.

A minimum of 10% cash partnership income of the total project costs is required for Access to Music-Making applications.

Costs which you can include in your budget are:

- Professional time (artists, tutors, industry experts to support young people in a range of roles)
- Staff (for ongoing support of young people in a range of roles)
- Venue/equipment hire, where appropriate
- Overheads of up to 20% of the project's total budget. Overheads are costs that are incurred which support your project such as a contribution to management costs, heating and lighting or insurance
- Instrument/equipment costs of up to 15% of the project's total budget
- Training and continuing professional development costs for project staff, music tutors and trainees of up to 5% of total budget
- Marketing
- Associated travel costs
- Monitoring and evaluation

Creative Scotland wishes to encourage professional rates of pay and encourage you to reflect these in your application, [referencing industry standards](#) where applicable.

We encourage you to include a realistic amount for contingency. We suggest approximately 5-10% of your budget is allocated as contingency.

We are committed to ensuring that activities we fund are accessible to a wide range of participants and encourage you to include relevant access costs. For example: British Sign Language interpretation; audio description and captioning; and Gaelic/Scots translation.

# Submission and decision-making process

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## Submission

- Completed application forms and supporting material can be submitted by email to [ymiaaccess@creativescotland.com](mailto:ymiaaccess@creativescotland.com)
- Applications and all supporting material should be submitted via email by 5pm on the day of the relevant deadline. There are three deadlines for this fund. Please note that the timing of these deadlines means that unsuccessful applicants to the first deadline of the year will not be able to re-apply to the second deadline, but will be able to re-apply to the third:
  - 4 June 2018
  - 20 August 2018
  - 14 November 2018
- On submission you will receive an electronic notification of receipt
- We will review your application and, if it is eligible, we will log it on to our system. If you have failed to comply with any of the points detailed in the section 'Key information required when submitting your application', then your application will be deemed ineligible. You will be notified of this, and the reasons why, by email

## Decision-making process

Logged applications will be assessed by Creative Scotland officers or external assessors with relevant expertise appropriate to this funding programme. Following initial assessment, and officer recommendations, decisions on final awards will be taken by a panel chaired by the YMI Manager or Head of Creative Learning.

Applicants will be notified of the outcome no later than **12 weeks** after the programme deadline. Please note that the turnaround after the November deadline may be longer than 12 weeks, due to Creative Scotland's office being closed between Christmas and New Year. Given the high volume of applications anticipated it is not possible to fast-track application assessments.

## Data Protection:

Creative Scotland (CS) requires some personal information about you / your organisation to consider your application for funding. Without such CS will not be able to fund your project. If you would like to see a breakdown of the personal information CS requires, why it is required, what CS does with that information and how long CS keeps it, please refer to CS's Funding Privacy Notice available online at [www.creativescotland.com/privacy-policy/funding-privacy-notice](http://www.creativescotland.com/privacy-policy/funding-privacy-notice)

CS may share your personal information with third parties to comply with the law and / or for the legitimate interests of CS and / or the third parties concerned. Where the personal information you have provided to CS belongs to other individual(s), please refer to CS's Funding Privacy Notice. You are welcome to share this Funding Privacy Statement and CS' Funding Privacy Notice with the respective individual(s).

You have some rights in relation to the personal information that CS holds about you under the General Data Protection Regulation. Information on how to exercise these rights is contained in CS's Funding Privacy Notice or you can contact CS's Data Protection Officer. If you have any concerns with how CS has processed your personal information, you should contact CS' Data Protection Officer in the first instance, as CS would welcome the opportunity to work with you to resolve any complaint. If you are still dissatisfied, you can submit a complaint to the Information Commissioners Office.

## Further advice and information

If you require support, further information or have any general enquiries about the application process please contact our Enquiries Service. Our Enquiries Service will be able to advise you or will put you in contact with one of our officers.

Email: [enquiries@creativescotland.com](mailto:enquiries@creativescotland.com)

Telephone: 0345 603 6000\*

Lines are open 10am-12pm and 2-4pm, Monday–Friday. Voicemail is available outwith these hours. If you want us to call you back, then leave a message with your number and we'll arrange a time to call you.

Web: You can send us a message via [the Creative Scotland website](http://the Creative Scotland website)

Twitter: Get in touch [@creativescots](https://twitter.com/creativescots)

Facebook: We are at [www.facebook.com/CreativeScotland](http://www.facebook.com/CreativeScotland)

If you are a D/deaf BSL user, you can access our services with the Contact Scotland-BSL programme. Go to [www.contactsotland-bsl.org/public](http://www.contactsotland-bsl.org/public) for more information.

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## Appendix 1: YMI Outcomes Logic Model

Activities	Short-term outcomes	Medium-term outcomes	Long-term and national outcomes	Links	Programme for Government theme(s)
What happens?	What changes do we expect to see from YMI projects and activities over one year?	What changes do we want to see the YMI programme and projects achieve over three years?	What longer term changes should the YMI contribute towards?	How do outcomes link with 17-18 Programme for Government?	
Young people aged 0 to 25 years have access to high-quality and diverse music-making opportunities both in school and out of school	Young people have more opportunities to take part in enjoyable and quality music-making activities	More young people from a range of backgrounds take part in quality music-making	Through cultural activity we are contributing towards tackling the significant inequalities in Scottish society	Break down barriers to help our young people succeed	Services fit for the future – excellence and equity in our schools; beyond school
	Young people who would not normally have the chance to participate take part in music-making opportunities				
	Young people develop their music and music-making skills (CfE <sup>1</sup> link successful learners) <b>Mandatory outcome for Access to Music Making</b>	Young people develop a desire to learn – whether in music or in other fields	Our young people are successful learners, confident individuals and effective contributors	Improve the life experience and life chances of young people	Services fit for the future – the best place in the world to grow up
	Young people develop their skills for life, learning and work (CfE links effective contributors and confident individuals)	Young people progress their musical talent and enjoyment through ongoing participation, learning, training and employment in the field of music	Children in all parts of Scotland have a fair chance to develop and achieve their potential		
	Young people increase their awareness of music and culture across Scotland, the UK and the world (CfE link responsible citizens)	Young people are strong contributors to local communities through cultural activity	We have strong, supportive and culturally aware communities who value the arts	Support the Culture Strategy's principles of access, equity and excellence	A confident, outward-looking nation – culture for all
	Young people influence or lead youth music opportunities, and have their voice heard in design and delivery (CfE link responsible citizens)		Our young people are responsible citizens		Building a fairer Scotland – empowering our communities
The youth music sector is supported through resources, networking and learning opportunities	People delivering youth music develop their skills and confidence <b>Mandatory outcome for Strengthening Youth Music</b> Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people	The youth music sector develops, strengthens and becomes more sustainable The contribution of music to learning is acknowledged and embedded in decision making in Scotland	We are supporting our services to be high quality, continually improving, efficient and to provide innovative responses to people's needs	Use public resources in the long-term interests of the country Build strong foundations and increase opportunities for positive childhood experiences	Services fit for the future – improving public services

<sup>1</sup> CfE – Curriculum for Excellence. We have included references to the Curriculum For Excellence's four Capacities for some outcomes to clearly demonstrate how they link to CfE.

## Appendix 2 - Outcomes guidance

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We have used a “logic model” to set out the outcomes we want the YMI programme as a whole to achieve over the short, medium and long-term. It is included as Appendix 1 to the funding guidelines. The outcomes in the logic model focus on changes in relation to:

- access to music-making and tackling inequalities
- learning and working
- cultural and strong communities
- building skills and practice

The activity that you undertake should deliver some of these outcomes that we want the YMI to achieve. You should plan your activity carefully to make sure that it does contribute to these changes.

There is a mandatory outcome for each strand. For projects funded under **Access to Music-Making** this is:

### **Young people develop their music and music-making skills**

Applicants must then choose a further two outcomes that your project will contribute to.

### **Why take an outcomes focused approach?**

One of the most important aspects of our new approach to monitoring and evaluation is a focus on outcomes. By outcomes, we mean the changes you aim to bring about. These will be mainly for young people, but may also affect the people and organisations delivering the outcomes for young people.

In the past, we focused a lot on activities and asked about what happened. We now want to move away from asking lots of questions about your activities and instead focus more on what changed as a result. This will help us to understand the impact which YMI activities are making across Scotland.

## 1.2 How do I know if we are achieving our outcomes?

You will need to decide what information you want to collect to provide evidence that you are progressing towards achieving your outcomes. These are known as 'indicators'. These are to give an indication that you are heading in the right direction and are seeing the positive change that you want to see.

It is important that you keep this as simple as possible and are realistic about the number of indicators you wish to use. Here is an example of how you might think through some of the indicators you could use:

<b>Outcome</b>	
Young people develop their music skills	
<b>How we are going to contribute towards this</b>	
<i>Very brief description of what activity will link with this outcome</i>	
<b>What we want to measure</b>	
Music skills	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
Young people rate their music skills (e.g. rhythm, pitch, music reading, etc.) more highly at the end of the project than at the beginning	A short survey of young people at the beginning and end of the project asking participants to rate and comment on their music skills
Music practitioners rate young people's music skills more highly at the end of the project than at the beginning	A diary kept by music practitioners recording their views on progress and skills development
Young people achieve accreditation in music related learning	Recording any accreditation achieved by young people as a result of participation

Remember that for skills related to music, allowing people to hear the music itself and hear the changes that have occurred along the way can be very powerful. This can work well along with commentary from the young people themselves, practitioners and others.

Further examples, with a table like this for each of the short term outcomes which you might select, are included later in this guidance in section 1.4.

It is up to you which indicators you use and how many. We advise that you think about using two indicators and two different methods for each outcome that you have selected. This means that you have different indications of progress. You should try to think about what information you already collect, that you could use or tweak to provide the kinds of information we need.

### 1.3 Methods for measuring progress towards outcomes

You may already be gathering lots of useful information about the difference your projects make – please use this when reporting on your outcomes. If you are thinking about new or different ways to gather the evidence you need, there are many different methods you could use:

- **Outcomes-focused surveys** – These could involve asking young people a very small number of questions at the beginning of a project and again at the end, and seeing whether there are any differences. Or you could ask people at the end to rate the change they have seen over time. The surveys can be very simple. You can use approaches like an ‘outcomes star’, ‘spidergram’, smiley faces or a traditional survey. The most important thing is to ask questions about outcomes – what has changed for people – not just about what they liked / disliked about the project.
- **Social media** – Using social media (twitter, facebook, etc) can be a very useful way of getting immediate and useful feedback from young people (usually aged 14 and above) and adults. You can ask people to post about the outcomes they saw as a result of participation. Usually it works best if you focus on one main question, so that it is easier for people to answer quickly and for you to analyse. This can be a really useful way of getting quick feedback with minimal time investment.
- **Practitioner or participant diaries** – Asking the people who take part, or the people who deliver projects, to fill in a very short and simple diary over time can be a great way of gathering meaningful information about the skills people learn, what changes for them along the way, or what changes they observe in others over time. It can be hard to remember this at the end of a project, so a diary provides an ongoing commentary. This works best as a ‘case study’ of a small number of people – otherwise analysing what the diaries say takes up a lot of time. This approach provides really rich information about what has changed over time.
- **Interviews and focus groups** – Speaking to people to explore their views on the difference participation has made to them, or to the young people they work with, can be very useful. Focus groups involving around 6 to 10 people can be a good way of encouraging people to share ideas and gather the views of a number of people at the same time. These usually work best if people are coming together anyway – for example just at the end of a music session.
- **Recordings** – Audio or video recordings of participants’ work at different stages can be very powerful, and lets the music do the talking in demonstrating skills development.

You shouldn’t try to do everything, and should use the methods that you think fit best with what already happens in your local area. Just gather enough information to give you an indication that a range of people are seeing the changes that you want them to see, so that you have evidence against each of the outcomes you wanted to achieve.

You should then collate the information to summarise what it is telling you. It is important to remember that a strong outcomes approach is essentially about making project evaluation straightforward, meaningful and useful. When you are analysing and interpreting the data you collect as part of a project, try to think about what you, or others, might learn from it. Only gather information about things that you are going to use, report or act on. And make sure there is some space for exploring any unintended outcomes – positive changes that you didn’t expect, but that participants are highlighting along the way.

## 1.4 Outcomes measurement sheets

You will need to decide what information you want to collect to provide evidence that you are progressing towards achieving your outcomes. These are known as ‘indicators’. These are to give an indication that you are heading in the right direction, and are seeing the positive change that you want to see.

It is important that you keep this as simple as possible and are realistic about the number of indicators you wish to use. We have developed examples of some of the indicators you could use for each of the outcomes, to help with this. However, you should develop your own methods that suit best to your local area.

### Access and tackling inequalities

<b>Outcome</b>	
Young people have more opportunities to take part in enjoyable and quality music-making opportunities	
<b>How we are going to contribute towards this</b>	
Very brief description of what activity will link with this outcome	
<b>What we want to measure</b>	
The increase in opportunities, young people’s enjoyment, and the quality of music-making opportunities	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
The number of young people benefiting from the additional opportunities that YMI offers	Quantitative information on the number of participants, provided within the end of project form
Young people enjoy the opportunities that are on offer	Discussion with young people during and after YMI activity
	A survey (for example using facial expressions/smiley faces) about how young people feel when taking part
	Feedback from others such as parents and teachers about perceptions of enjoyment and quality – over the phone, using surveys
YMI activity is delivered by skilled and qualified practitioners	Evidence of the skills (formal or informal) YMI practitioners have

## Access and tackling inequalities

<b>Outcome</b>	
Young people who would not normally have the chance to participate take part in music-making opportunities	
<b>How we are going to contribute towards this</b>	
Very brief description of what activity will link with this outcome	
<b>What we want to measure</b>	
Whether those who would not normally be involved have been involved through YMI activity	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
The profile of young people taking part matches those who don't normally have the chance to participate – geography, ethnic origin, additional support needs, etc – depending on who you are targeting	For projects targeting priority groups for the fund: ensuring that the project is delivered in a geographical area of deprivation as defined in the guidelines and using the Scottish Index of Multiple Deprivation
	For projects targeting priority groups for the fund: gathering voluntary equality monitoring information from participants, exploring things like ethnic origin and additional support needs
	For projects targeting priority groups for the fund: describing the referral routes through which young people come to the project, and the situations they are in (for example young carers, not achieving or attending school, etc)
Young people say that they have become involved in music when they wouldn't have done previously	Discussion with young people during and after YMI activity
	A survey with a question about whether people were involved in music before taking part in YMI activity

## Learning and working

<b>Outcome</b>	
Young people develop their music and music-making skills	
<b>How we are going to contribute towards this</b>	
<i>Very brief description of what activity will link with this outcome</i>	
<b>What we want to measure</b>	
Music and music-making skills	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
Young people rate their music skills (e.g rhythm, pitch, music reading, etc) more highly at the end of the project than at the beginning	A short survey of young people at the beginning and end of the project asking people to rate and comment on their music skills
Music practitioners rate young people's music skills more highly at the end of the project than at the beginning	A diary kept by music practitioners recording their views on progress and skills development
Young people achieve accreditation in music related learning	Recording any accreditation achieved by young people as a result of participation

## Learning and working

<b>Outcome</b>	
Young people develop their skills for life, learning and work	
<b>How we are going to contribute towards this</b>	
<i>Very brief description of what activity will link with this outcome</i>	
<b>What we want to measure</b>	
Skills beyond music-making – which could include personal skills such as social skills, planning and team work; practical skills such as understanding career options (in music or beyond); skills such as numeracy and literacy; and self motivation skills such as confidence, self esteem and developing horizons.	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
Young people tell us that their skills in these areas are improving	Case studies talking to a small number of young people in depth about how their skills have developed over time
Other people in young people's lives tell us that skills are improving	Feedback from teachers or parents about views on young people's skills and how they have developed
Young people are going on to further learning or employment	Speaking to young people both on completion of the project and, for example, six months after the end of the project, to understand progression

## Cultural and strong communities

<b>Outcome</b>	
Young people increase their awareness of music and culture across Scotland, the UK and the world	
<b>How we are going to contribute towards this</b>	
<i>Very brief description of what activity will link with this outcome</i>	
<b>What we want to measure</b>	
Awareness of music and culture	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
Young people rate their awareness at a higher level at the end of the project than at the beginning	Survey with young people asking them to rate awareness at the beginning and end of the project and comparing results Quiz at the beginning and end of the project exploring key music/ culture aspects of your programme and comparing results
Other people in young people's lives tell us that awareness is improving	Feedback from teachers or parents about views on young people's awareness and how this has developed

## Cultural and strong communities

<b>Outcome</b>	
Young people influence or lead youth music opportunities, and have their voice heard in design and delivery	
<b>How we are going to contribute towards this</b>	
<i>Very brief description of what activity will link with this outcome</i>	
<b>What we want to measure</b>	
Young people's involvement in and influence over YMI activity, and wider music activity	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
The number of young people who are involved in planning the activity	Quantitative data gathering, recorded by the lead for the project
The number of young people consulted as part of project design	Quantitative data gathering, recorded by the lead for the project
The number of young people who are involved in delivering the activity	Quantitative data gathering, recorded by the lead for the project
Young people feel involved in planning and delivering YMI activities	Discussions with young people/survey/social media feedback
Young people are have a positive experience of being involved in planning or delivering YMI activities	Discussions with young people/survey/social media feedback
Young people go on to influence and be involved in more youth music opportunities, beyond YMI	Case studies or discussions with young people who were involved in YMI planning/delivery, to explore whether they have gone on to influence or lead other youth music opportunities

Note: While the quantitative data (numbers) here are interesting, the real way to understand whether you are meeting the outcome is through understanding young people's views on involvement and experiences of influencing or leading opportunities. It is important to use both number based and softer, more qualitative information to measure this outcome.

## Building skills and practice

<b>Outcome</b>	
People delivering youth music develop their skills and confidence	
<b>How we are going to contribute towards this</b>	
<i>Very brief description of what activity will link with this outcome</i>	
<b>What we want to measure</b>	
The skills and confidence of those delivering youth music activity	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
People delivering youth music rate their skills and confidence in music delivery and music-making more highly	Survey with practitioners asking them to rate skills and confidence at the beginning and end of the project and comparing results
	Case studies featuring the experiences of people delivering youth music, exploring how skills have developed
Others tell us skills and confidence are increasing	Observations from music specialists on how skills are developing
Young people rate YMI activity more highly over time, as skills develop	Survey exploring experiences of YMI activity

## Building skills and practice

<b>Outcome</b>	
Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people	
<b>How we are going to contribute towards this</b>	
<i>Very brief description of what activity will link with this outcome</i>	
<b>What we want to measure</b>	
The level and quality of joint working taking place	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
The number of partner organisations or Local Authority teams that you work with to deliver YMI	Quantitative data gathering – recording the number of partners you have
The profile of partner organisations that you work with to deliver YMI	A description of the types of partners you work with, their sectors and their roles
The impact of joint working on YMI delivery	Feedback from project lead and partner organisations about the value of joint working through individual interviews or a survey