
Impact Report on the Youth Music Initiative

2015/16

Creative Scotland

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Key Findings

About this report

This impact report sets out findings from an impact focused review of the Scottish Government Youth Music Initiative (YMI) programme during 2015/16 (up to June 2016). The YMI is administered by Creative Scotland.

The review focuses on the impact the YMI is having for young people, communities and the youth music sector. Since 2014, Creative Scotland has been taking forward a programme of development and improvement around YMI monitoring and evaluation. This has involved the development of a new logic model for the YMI, a new monitoring and evaluation system, and accompanying support and guidance. The new system was introduced in spring 2016, part way through 2015/16 delivery, with piloting, guidance and support available before, during and after the transition. It is therefore important to recognise that 2015/16 was a transition year, with a new outcomes-focused system being introduced gradually throughout the year.

About the YMI

The YMI has a vision of putting music at the heart of young people's lives and learning, contributing to Scotland becoming an international leader in youth arts. It was set up in 2003 and has three core aims:

- to create access to high-quality music making opportunities for young people aged 0 to 25 years, particularly 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.

There are two distinct strands within the YMI:

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

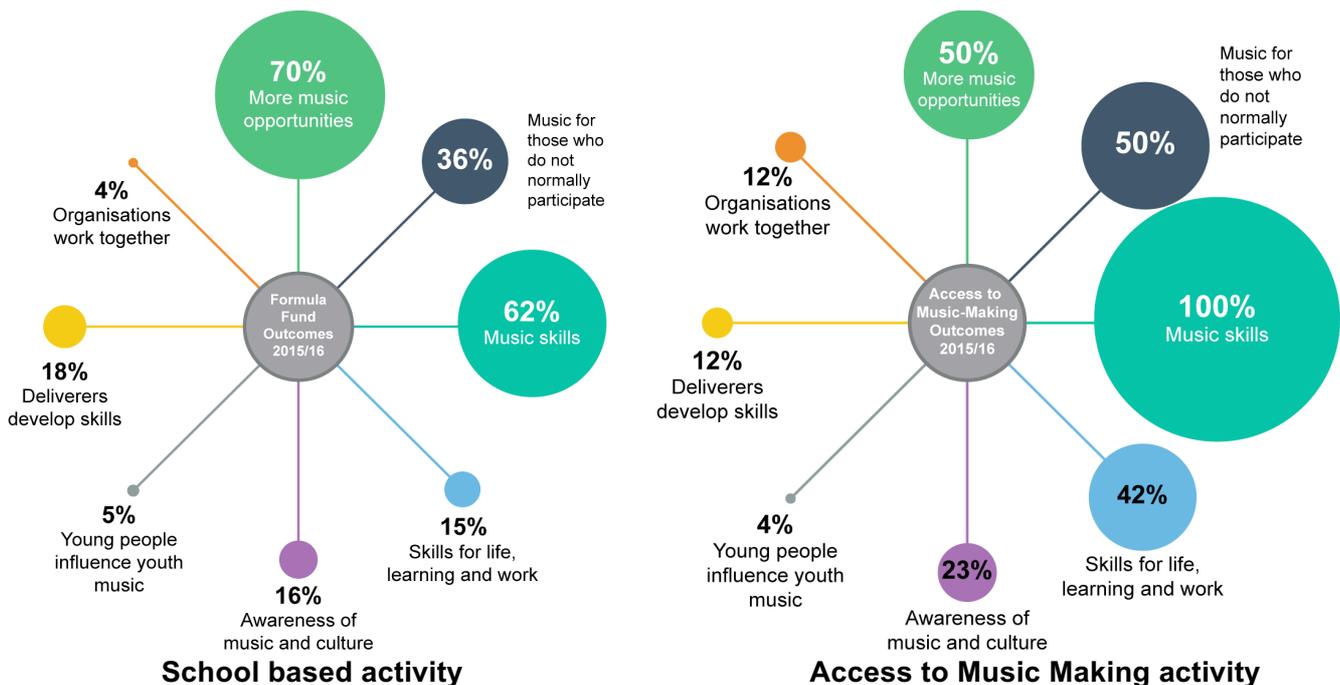
YMI Intended Impact in 2015/16

During 2015/16, a new YMI logic model was developed, setting out the changes that the YMI programme aims to bring about in the short, medium and long term.

The logic model sets out the aims of the YMI programme as a whole, and aims to encompass the school based and out of school work. The main focus of the impact report for 2015/16 is on the short term outcomes within the logic model, which are:

Tackling inequalities	1. Young people have more opportunities to take part in enjoyable and quality music making opportunities
	2. Young people, who would not normally have the chance to participate, take part in music making opportunities
Learning and working	3. Young people develop their music and music making skills
	4. Young people develop their skills for life, learning and work
Cultural and strong communities	5. Young people increase their awareness of music and culture across Scotland, the UK and the world
	6. Young people influence or lead youth music opportunities and have their voice heard in design and delivery
Building skills and practice	7. People delivering youth music develop their skills and confidence
	8. Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people

Projects reporting on their activity in 2015/16 (and using the new YMI monitoring form) were asked to identify up to three outcomes that their work contributed towards. The outcomes chosen were:



The school based projects largely focused on providing more music making opportunities and developing young people’s music and music making skills. Out of schools projects focused largely on:

- developing music skills (a mandatory outcome for this strand);
- providing opportunities for those who would not normally have the chance to participate;
- providing music making opportunities; and
- developing skills for life, learning and work.

YMI Participants and Activities

Approximately 265,500 young people took part in YMI activity in 2015/16. At least 215,000 took part in school based activity and at least 50,000 in out of school activity. All 32 local authorities (and Jordanhill School) had achieved the primary six (P6) target of offering all pupils a year's free music tuition by the end of P6. Most school based activity (80%) contributed to this target. Every local authority had at least one P6 target project which involved at least 12 hours of music making activity.

Impact of YMI activities

Impact on Scottish Government priority – The P6 Target

Outcome 1 – Young people have more opportunities to take part in enjoyable and quality music making opportunities

Both school based and out of school projects provided evidence that YMI had enabled additional opportunities to take part in music and music making activity. This included continuing to provide opportunities while other opportunities have decreased, providing opportunities to participate more regularly or in greater depth than is usually offered, providing opportunities in more rural and remote areas, and enabling young people to try something new.

There was very clear evidence that young people enjoyed their YMI activity, making them feel happy, energised, excited and motivated; enabling them to make friends; and, for some, provided a high point in the school day. Projects also highlighted that their YMI projects were delivered by high-calibre music specialists who engage and inspire young people.

“The first time I heard the songs I got really excited. There’s nothing I don’t like.”
Young person

This outcome links to the Scottish Government’s target of ensuring that all young people have the offer of a year’s free music tuition by the time they reach primary six (the P6 target).

Impact on Scottish Government priority – A stronger and fairer Scotland

Outcome 2 – Young people who would not normally have the chance to participate take part in music making opportunities

YMI has engaged with young people from across a range of backgrounds. Most (28) local authorities provided activity which was proactively targeted at certain groups, with the remaining five indicating that all their YMI activity was delivered in a way that took account of different needs and experiences. The most commonly targeted groups were young people with additional support needs and young people in disadvantaged areas. Some indicated that without YMI opportunities, young people from disadvantaged backgrounds would be unlikely to participate in music at school.

Out of school projects were asked to provide a little more detail on their participants. This showed that the breakdown was broadly split between young men (49%) and young women (50%). A high number of out of school projects proactively targeted young people living in deprived areas and young people with additional support

needs. Some also targeted young people from ethnic minority backgrounds and children in their early years. In some cases, YMI activity offers pupils the opportunity to excel in music, where they may not in other subject areas. A key success factor is that YMI is open to everyone, and not based on talent or experience.

This outcome links to the Programme for Government 2015/16 priority of “a stronger and fairer Scotland” as well as the 2016/17 top priority of raising standards in schools and delivering opportunities to young people no matter what their family background.

Impact on Scottish Government priority – Raising standards in schools and closing the attainment gap

Outcome 3 – Young people develop their music and music making skills.

YMI projects presented a large amount of feedback from participating young people, who felt that their music skills had developed as a result of these opportunities. Skills had developed in areas including beat, rhythm, pitch, singing and storytelling, listening, playing an instrument, using equipment and music technology, reading music, songwriting and improvising, music theory, and playing with others and performing. Some local authority YMI leads provided evidence of young people achieving music related accreditation or taking part in competitions following on from their participation in YMI activity.

Outcome 4 – Young people develop their skills for life, learning and work.

The YMI is supporting young people to develop their skills for life and learning, and is contributing towards developing skills for work. There are clear developments in terms of life skills around confidence and self-esteem, leadership skills, personal skills, skills for early years and connection to communities. School based YMI projects are helping young people to develop skills for wider and further learning, including literacy, language and numeracy skills, listening and concentration, group learning, peer-to-peer learning and development across the four capacities of Curriculum for Excellence. One local authority had evidence that its YMI activity contributed to increased attendance and reduced exclusions.

A small number of projects indicated that young people developed their skills for work through their activity. This was particularly evident for young people who wished to pursue a music career.

This outcome links to the Programme for Government 2016/17 top priority of raising standards in schools and closing the attainment gap.

Outcome 5 – Young people increase their awareness of music and culture across Scotland, the UK and the world.

Young people are developing their awareness of musical culture through YMI, including being able to name Scottish traditional instruments, use basic Gaelic phrases, identify traditional tunes and different languages and dialects of Scotland. Young people are also more aware of the relationships between Scottish music and other musical cultures.

Impact on Scottish Government priority – Strengthening our communities

Outcome 6 – Young people influence or lead youth music opportunities, and have their voice heard in design and delivery.

Some YMI projects have helped young people to develop their leadership skills, and some have been developed in a learner-led way – enabling young people creative control over their learning. There is less evidence around this outcome than other outcomes within the YMI logic model.

This outcome links to the Programme for Government 2015/16 priority of “strengthening our communities”.

Impact on Scottish Government priority – A strong, sustainable economy

Outcome 7 – People delivering youth music develop their skills and confidence.

The YMI supported more than 1,000 jobs in 2015/16, most of which were temporary, part-time jobs. It also provided 300 volunteering opportunities and 120 traineeships. Over 3,700 individuals were involved in continuing professional development activity over the year. There is evidence that confidence of deliverers has increased, particularly among teachers. Through YMI, teachers who have no prior musical experience are able to deliver extra music to their pupils without the YMI practitioner present.

This outcome links to the Programme for Government 2015/16 priority of “a strong, sustainable economy”.

Impact on Scottish Government priority – Protecting and reforming public services

Outcome 8 – Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people.

YMI projects are working jointly to provide quality music making opportunities and strengthen the youth music sector. Joint working is taking place between schools, with local and national arts and music organisations, with equalities organisations and others.

This outcome links to the Programme for Government 2015/16 priority of “protecting and reforming our public services”.

Lessons learned from 2015/16

The introduction of the new monitoring and evaluation system provides us with valuable information about YMI participants, their profile and the outcomes achieved. In terms of the outcomes achieved, the evidence collated in 2015/16 suggests that there is a strong focus on:

- providing more music making opportunities – which is clearly demonstrated through statistics and qualitative evidence, but with some gaps in demonstrating the quality of opportunities;
- developing young people’s music and music making skills – with some gaps in evidence around the types of skills developed;
- access to music making opportunities for young people who would not normally have the chance to participate – with good evidence about the profile of participants, and good supporting qualitative evidence; and
- developing skills for life, learning and work – with more of a focus on skills for life and learning, which have good supporting evidence.

Generally, feedback on the new system was positive. It is worth considering:

- ongoing monitoring of the outcomes selected by YMI funded projects, to allow for refinement of the YMI logic model or of funding priorities and decisions;
- some minor adjustments to the monitoring form to provide more clarity in some areas;
- more support on how to continue the focus on outcomes, particularly some of the more challenging outcomes to measure;
- how projects might demonstrate their contribution to medium term outcomes, once the new system has bedded in; and
- how to measure programme level outcomes, around the longer term and national outcomes within the logic model over coming years.

1. Introduction

About this report

- 1.1 This report sets out findings from an impact report on the Scottish Government Youth Music Initiative (YMI) programme during 2015/16. The YMI is administered by Creative Scotland, and aims to put music at the heart of young people's lives and learning, contributing to Scotland becoming an international leader in youth arts. It was set up in 2003.
- 1.2 Creative Scotland appointed us, Research Scotland, to evaluate the impact of the YMI over 2015/16.

Research aims

- 1.3 The main aim of this report was to explore the impact of the YMI programme.
- 1.4 This research ran alongside a project to create, test and implement an improved monitoring and evaluation system. This involved developing and testing a logic model and evaluation framework to capture YMI inputs, processes, outputs, outcomes and impacts.
- 1.5 The impact report also built on the retrospective and 2014/15 evaluations of YMI, which focused on exploring the strengths and weaknesses of the YMI programme, as well as its impact.

Context

- 1.6 The YMI has three core aims:
 - to create access to high-quality music making opportunities for young people aged 0 to 25 years, particularly for those who would not normally have the chance to participate;
 - to enable young people to achieve their potential in or through music making; and
 - to support the development of the youth music sector, for the benefit of young people.
- 1.7 There are two distinct strands within the YMI:
 - School based music making – This is activity planned and delivered by local authorities. Local authorities apply to the YMI Formula Fund for this activity.
 - Out of school music making – This is activity planned and delivered by third sector organisations outwith school time. There are two informal sector funding routes which are Access to Music Making and Strengthening Youth Music.

1.8 Overall, 97 % of YMI funding is allocated to grants, 2 % to Creative Scotland overheads and 1 % to development. Over the life of the YMI, the balance of funding has remained 80 % towards local authorities through the Formula Fund, and 17 % towards out of school activities through the Informal Fund. In 2015/16:

- £8 million was provided for school based music making through the YMI Formula Fund;
- £1.66 million was provided for Access to Music Making; and
- £127,000 was provided for Strengthening Youth Music.

1.9 A summary of YMI funded activity in 2015/16 is included as Appendix One.

Method

1.10 The 2015/16 impact report involved a mix of primary and secondary research. The work involved six main stages:

- **Developing a new YMI monitoring system** – During 2015/16, we developed and piloted a new monitoring system for YMI. We worked with Creative Scotland, Scottish Government and YMI funded organisations to develop a logic model for YMI (Appendix Two). We developed a monitoring framework to gather information about YMI activities, participation and outcomes, and piloted this with YMI funded organisations during 2015/16 (available [here](#)). We developed associated guidance and provided individual support with completion, both face-to-face and over the phone. We attended two YMI Learning Days during 2015/16 to gather views on the proposed logic model, and to provide training on evaluation techniques.
- **Profiling intended activity** – We reviewed Creative Scotland’s matrix of successful applications to undertake activity in 2015/16, across the Formula Fund, Access to Music Making and Strengthening Youth Music funds. This provided an overview of the intended scale and nature of YMI funded activity.
- **New end of project forms – school based activity** – Each local authority (and Jordanhill School) receives funding through the YMI Formula Fund – which makes up 80 % of the YMI budget. In May 2016 each local authority YMI lead received a new YMI end of project form and each was asked to provide information on the activity and outcomes achieved during the 2015/16 academic year. 33 responses were received from all 33 school based programmes.
- **New YMI end of project forms – out of school activity**- We issued either an interim or end of project form to third sector organisations which undertook YMI out of school activity during 2015/16, and completed their YMI funded activity during June, July or August 2016. A small number of organisations were asked to complete an interim monitoring form, some of which were to release funding, others to report on 2015/16 activity over

longer term projects. Overall, 29 organisations were asked to fill in a new YMI end of project form (including some who were asked to report on an interim basis during their project). 28 responses were received, of which 26 were from Access to Music Making organisations and two from Strengthening Youth Music organisations. Just one Strengthening Youth Music funded organisation did not submit a form by the required deadline.

- **Standard Creative Scotland end of project forms** – Many of the out of school projects funded in 2015/16 were complete or almost complete by the time a new monitoring system was developed (in May 2016). Most of these projects therefore reported on the standard Creative Scotland monitoring form, which was used previously, rather than using the new system developed for the YMI. We therefore gathered these forms and assessed the information within these, working where possible to ensure comparability with the new system. We received 40 relevant forms for 2015/16, and analysed the information within these. A small number of projects experienced significant issues outwith their control (such as staff sickness) which meant that they submitted a standard Creative Scotland monitoring form (which they had been working towards throughout the year) instead of the new YMI monitoring form.
- **Case studies** – We developed 12 case studies profiling YMI activity across Scotland. We selected the case studies, working closely with the Advisory Group for this research, to provide a mix of the wide ranging YMI activity undertaken in Scotland. The 12 case studies are provided at Appendix Three. 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. We developed a stand-alone case study for each, based on our primary research supplemented with broader existing information and research.

- 1.11 We gathered the qualitative and quantitative information together for analysis and reporting. 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.

Note on transition year

- 1.12 It is important to note that 2015/16 was a year in which organisations transitioned from their existing monitoring arrangements to the new arrangements. YMI funded projects had applied for funding prior to the development of the new logic model, and were nearing completion when they

were asked to complete the new monitoring form. Funded projects were involved in the development of the new system but the new YMI form and guidance were not finalised until May 2016. This means that projects applied for funding using one system but were asked to report using another. This is hard to avoid (without lengthy lead in times) due to the nature of the YMI programme. However, it is important to recognise that this impact report is based on:

- funded projects shaping their existing information into a new style of monitoring; and
- a mix of new style YMI monitoring reports and reports submitted using the standard Creative Scotland template due to the transition happening throughout 2015/16.

1.13 Many YMI funded projects indicated that now they had seen the logic model and monitoring requirements, they would be able to shape their project design and data collection to the new system, strengthening their reports for future years.

Note on terminology

1.14 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.

1.15 We also use 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. A note on defining the term 'additional support needs' is included as Appendix Four.

1.16 Throughout this report we use the term 'school based activity' to refer to local authority YMI activity, funded through the YMI Formula Fund. This includes the 32 local authorities plus Jordanhill School (funded through this route for historic reasons). We use the term 'out of school activity' to refer to activity funded through the Access to Music Making and Strengthening Youth Music funds. This activity is delivered largely by third sector organisations. A small proportion of this activity does take place in schools.

2. YMI Intended Impact

Introduction

- 2.1 This chapter explores the intended impact of the YMI in 2015/16. It sets out the YMI logic model, and the links that funded projects made (retrospectively) with the logic model once it was developed.

The YMI logic model

- 2.2 The YMI logic model sets out the changes that the YMI programme aims to bring about in the short, medium and long term.
- 2.3 The logic model was developed through consultation with Creative Scotland, the Scottish Government, Education Scotland, local authority YMI leads, projects funded through the Access to Music Making and Strengthening Youth Music routes, and the YMI Research Advisory Group.
- 2.4 The logic model focuses on changes in relation to:
- access to music making and tackling inequalities;
 - learning and working;
 - cultural and strong communities; and
 - building skills and practice.
- 2.5 The logic model sets out the aims of the YMI programme as a whole, and aims to encompass the schools based, Access to Music Making and Strengthening Youth Music strands of the work. The logic model is included as Appendix Two.
- 2.6 From May 2015/16 onwards, organisations applying to YMI have been asked to identify the logic model outcomes that their work would contribute towards. YMI projects reporting from May 2015/16 onwards were asked to identify the logic model outcomes that their work had contributed towards (retrospectively). In the future, after this transition period, applicants will identify the YMI logic model outcomes that their work will contribute towards at the outset and funded projects will then report on these same outcomes at the end of the project.

Logic model outcomes

- 2.7 The main focus of the impact report for 2015/16 is on the short term outcomes within the logic model. This is because most of the projects are funded over the short term, and are most likely to be able to achieve short term outcomes within the lifetime of the project. The focus on short term outcomes initially also aims to support projects in the transition to the new monitoring system through focusing on the change which is easiest to measure and which has the closest connection with their work.

2.8 The short term outcomes are:

<p>Tackling inequalities Young people have more opportunities to take part in enjoyable and quality music making opportunities.</p> <p>Young people who would not normally have the chance to participate take part in music making opportunities.</p>
<p>Learning and working Young people develop their music and music making skills.</p> <p>Young people develop their skills for life, learning and work.</p>
<p>Cultural and strong communities Young people increase their awareness of music and culture across Scotland, the UK and the world.</p> <p>Young people influence or lead youth music opportunities and have their voice heard in design and delivery.</p>
<p>Building skills and practice People delivering youth music develop their skills and confidence.</p> <p>Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people.</p>

- 2.9 For Access to Music Making projects, one outcome is so central to the purpose of the fund that it has been made mandatory. This is “young people develop their music and music making skills”.
- 2.10 For Strengthening Youth Music projects, another outcome is central to the fund and has been made mandatory – “people delivering youth music develop their skills and confidence”. There are no mandatory outcomes for the schools based activity.
- 2.11 In future, projects which are funded over a longer period of time, or annually may be asked to outline their contribution to the medium term outcomes. This is because these projects will be most likely to see the connection to medium term outcomes, through working with young people on an ongoing basis.
- 2.12 The long term and national outcomes set out the longer term changes that the YMI programme should bring about. Individual projects would not be expected to make these changes alone, or to measure the impact they have on these areas. These are outcomes which will be measured through YMI programme level monitoring and evaluation.

Local authority intended outcomes

- 2.13 In 2015/16, each local authority applied for YMI funding before the YMI logic model was developed. They were aiming to link with two main purposes of:

- offering every school pupil a year of free music tuition by the time they reach primary six (P6); and
 - engaging young people (of any school age) who otherwise would not participate in quality music making activities.
- 2.14 Projects were also linking with the Formula Fund priorities of partnership working, consulting with young people and delivering training and continuing professional development opportunities.
- 2.15 The YMI lead in each local authority was asked to complete an end of project form, select (retrospectively) the outcomes they were intending to contribute towards and provide any information they had to evidence the delivery of this outcome. It is important to note that most projects had been running for most of the year before the logic model, end of project form and guidance were finalised (at the end of May 2016). However, most YMI leads felt comfortable linking their activity to the YMI logic model and selecting relevant outcomes.
- 2.16 YMI leads were asked to select between one and three outcomes for each of the projects that they had. All 33 school based YMI leads submitted an end of project form.
- 2.17 Analysis of the outcomes selected shows that the primary focus of school based projects was on providing more music making opportunities (70%) and developing young people's music and music making skills (62%). Many projects also focused on enabling access to music making opportunities for young people who would not normally have the chance to participate (36%).

Outcome	Projects selecting that outcome	
	Number	%
Young people have more opportunities to take part in enjoyable and quality music making opportunities	185	70%
Young people develop their music and music making skills	172	62%
Young people who would not normally have the chance to participate take part in music making opportunities	98	36%
People delivering youth music develop their skills and confidence	51	18%
Young people increase their awareness of music and culture across Scotland, the UK and the world	44	16%
Young people develop their skills for life, learning and work	42	15%
Young people influence or lead youth music opportunities and have their voice heard in design and delivery	13	5%
Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people	10	4%

Intended outcomes for YMI activity out of school

2.18 The Informal Fund is a rolling programme, with a series of application phases throughout the year. Projects are funded for varying lengths of time. For example, while one project funded in 2015/16 lasted just one month, three were planned to run for 24 months to 2018. This means that during 2015/16, there were out of school projects which had been funded during 2013/14, 2014/15 and 2015/16.

Access to Music Making intended outcomes

2.19 When Access to Music Making projects applied for YMI funding, they were aiming to achieve the following three outcomes:

- young people engage in learning activities that develop music making skills or music centred skills (like sound engineering, tour management or record production);
- young people build their confidence, self-esteem and positive behaviours; and
- young people progress onto further learning and/or personal development opportunities (not restricted to music).

2.20 Within Access to Music Making:

- 20 projects were funded and delivered within 2015/16;
- 30 projects began delivery in 2015/16, but continued beyond;
- 56 projects were funded in 2014/15 with some delivery falling into 2015/16; and
- 13 projects were funded in 2013/14 with some delivery falling into 2015/16.

2.21 In total, there were approximately 119 Access to Music Making projects running during 2015/16. The precise figure could be slightly more or fewer due to slight variations in the timing of delivery from those planned in the application stages.

2.22 We gathered information about how these projects connected with the logic model outcomes in different ways:

- Most were asked to complete the standard Creative Scotland end of project form, because their project finished before the end of May 2016 (when the new YMI form became available). We analysed these forms to establish which logic model outcomes these projects had contributed to (based on our own analysis of the evidence they submitted around the previous outcomes).
- 21 were asked to complete a new style end of project form, because their project finished during June or July 2016. These organisations provided us with information about the logic model outcomes they had worked towards.
- Six were asked to complete an interim form because their project had involved substantial delivery during 2015/16. This ensured that the impact

during 2015/16 was captured. These organisations provided us with information about the logic model outcomes they had worked towards.

- 2.23 In addition, many projects who began delivery in 2015/16 were not asked to complete a form because their project activity had only just begun and they will report instead in 2016/17 using the new form.
- 2.24 A total of 60 forms were received for Access to Music Making projects. Of these, 34 were standard Creative Scotland end of project forms and 26 were new style YMI end of project forms.
- 2.25 Access to Music Making projects completing new YMI forms were asked to identify three YMI outcomes that they were working towards. We also reviewed those submitted in the standard Creative Scotland form to assess what outcomes each of these projects was working towards, based on their broader commentary around the project. Analysis of the outcomes selected shows that all selected the mandatory outcome, of young people developing their music and music making skills. After this, the most common intended outcomes were:
- developing young people’s skills for life, learning and work; and
 - providing music making opportunities for young people who would not normally have the chance to participate.

Outcome	Projects selecting or contributing to that outcome		
	Number (new style)	Number (previous style)	% (all)
<i>Young people develop their music and music making skills (mandatory)</i>	26	34	100%
Young people develop their skills for life, learning and work	11	32	72%
Young people who would not normally have the chance to participate take part in music making opportunities	13	21	57%
Young people have more opportunities to take part in enjoyable and quality music making opportunities	13	11	40%
Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people	3	16	32%
People delivering youth music develop their skills and confidence	3	10	22%
Young people increase their awareness of music and culture across Scotland, the UK and the world	6	-	10%
Young people influence or lead youth music opportunities and have their voice heard in design and delivery	1	-	2%

- 2.26 Those completing the new YMI end of project form were required to provide supporting evidence to demonstrate their achievement of each outcome. These projects were most likely to focus on development of music and music making skills, providing opportunities to take part in music making opportunities, and providing opportunities for those who would not normally have the chance to participate. There was slightly less focus on development of skills for life, learning and work within these projects – many of whom focused on working with very young children.

Strengthening Youth Music intended outcomes

- 2.27 When Strengthening Youth Music projects applied for YMI funding, they were aiming to link with at least one of the three main intended outcomes:

- 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.

- 2.28 Within Strengthening Youth Music five projects were funded in 2015/16:

- Three projects were funded and delivered within 2015/16; and
- Two projects began delivery in 2015/16 but continued beyond.

- 2.29 There were also a number of projects funded in 2014/15 which ran into 2015/16. A total of six end of project forms were received in the previous format and two in the new format. Of these, one (Drake Music) completed an interim form to ensure that impact during 2015/16 was captured (the project had involved delivery during 2015/16 and beyond).

- 2.30 Strengthening Youth Music projects completing forms in the new format were asked to identify three YMI outcomes that they were working towards. We reviewed those submitted in the standard Creative Scotland form to assess what outcomes each of these projects was working towards. Analysis of the outcomes selected shows that all contributed to the mandatory outcome of people delivering youth music developing their skills and confidence. Very few indicated a contribution to other outcomes. Two aimed to support young people who would not normally have access to music making opportunities; one aimed to support young people to develop their music and music making skills; and one aimed to support organisations in the music sector and beyond to work together to strengthen the youth music sector.

Review of intended outcomes against priorities

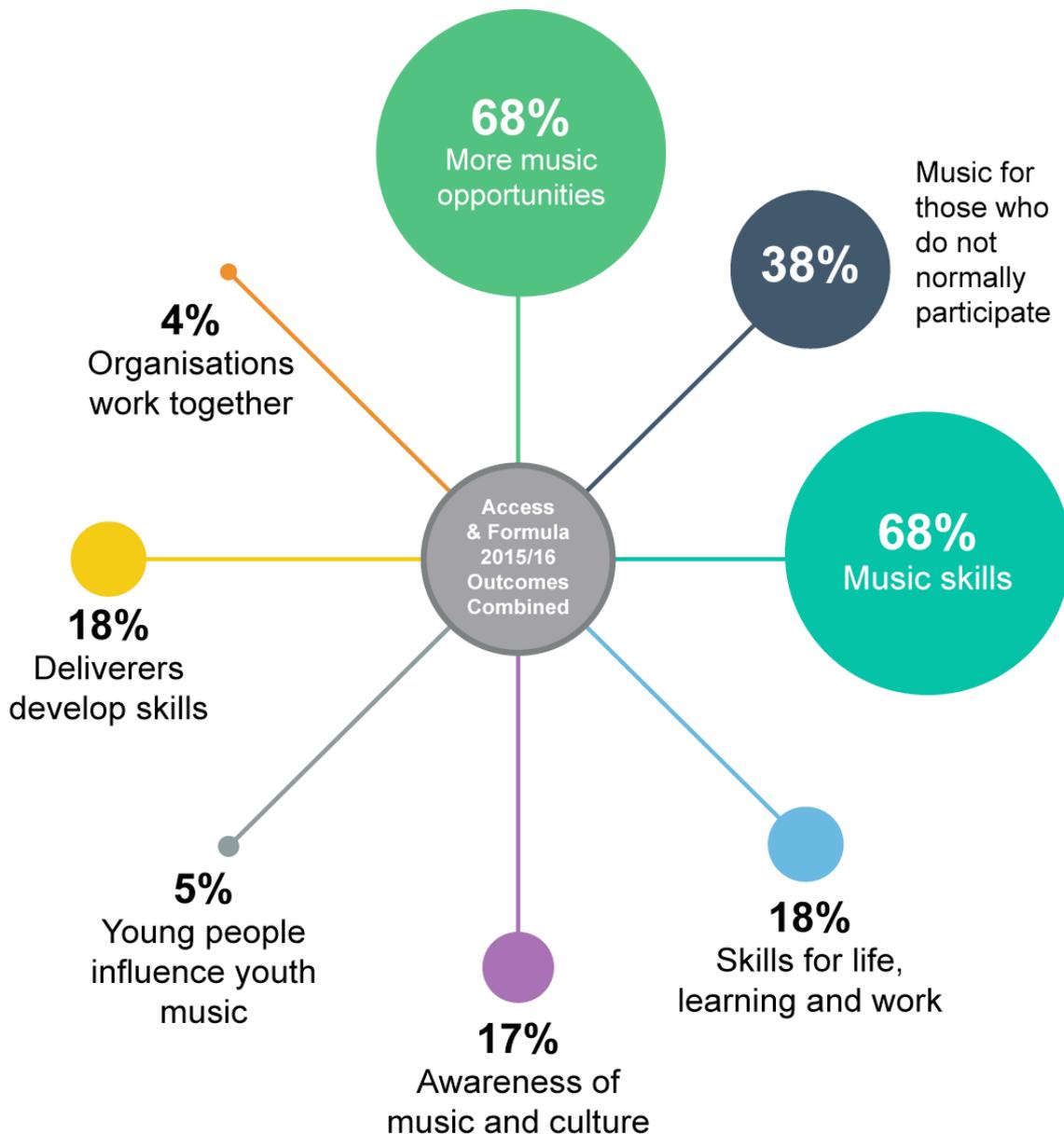
- 2.31 Overall, a review of intended outcomes selected by those completing the new YMI end of project form highlights a clear focus across the YMI programme on two core outcomes:

- developing music skills (68%); and

- providing more music making opportunities (68%).

2.32 A diagram showing the proportion of funded projects (across all funds) that selected each outcome is provided below. This diagram shows only those who completed the new YMI end of project form, which involved selecting the outcomes that their projects contributed towards.

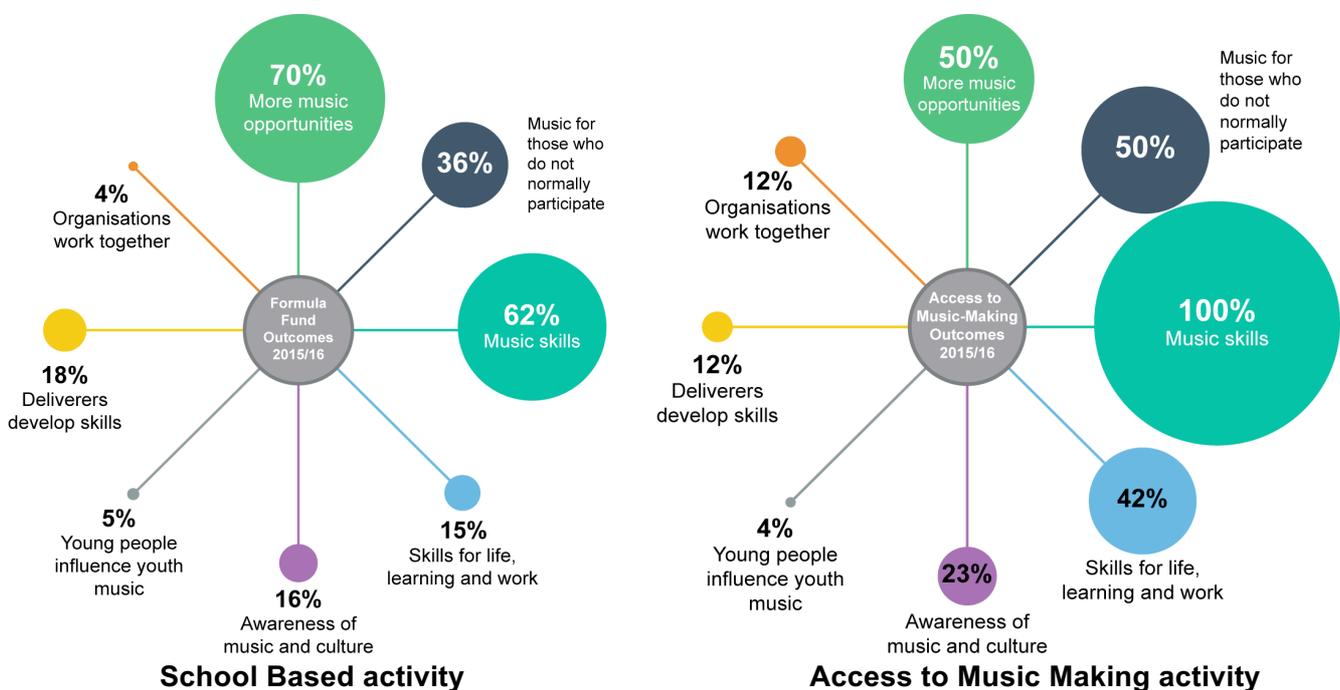
2.33 It is important to note that for 2015/16, the first year of this new monitoring and evaluation system, projects were encouraged to be focused and select outcomes that they were able to evidence from the information they had been gathering throughout the year (before the new system was introduced). Some funded organisations may therefore have focused on the outcomes that were the simplest to measure, based on their existing systems. Local authority YMI leads were able to select fewer than three outcomes, and some chose a small number of outcomes, to provide an introduction to the new system.



2.34 Across all strands, very few projects selected the outcome of young people influencing and leading youth music opportunities.

2.35 There were differences across the funding streams in terms of intended outcomes. The schools based projects focused more strongly on providing more music making opportunities. Projects funded through the Access to Music Making strand focused more strongly on:

- developing music skills (a mandatory outcome for this strand);
- developing skills for life learning and work;
- providing opportunities for those who would not normally have the chance to participate; and
- supporting organisations to work together.



2.36 Just two Strengthening Youth Music projects reported using the new YMI end of project form in 2015/16. These projects are not included in the above analysis due to their small numbers. Projects funded through the Strengthening Youth Music route naturally focused most strongly on supporting those delivering youth music to develop their skills and confidence.

Summary

2.37 Analysis of the outcomes selected by local authority YMI leads shows three main areas of focus:

- providing more music making opportunities (70%);
- developing young people’s music and music making skills (62%); and

- access to music making opportunities for young people who would not normally have the chance to participate (36%).

2.38 Analysis of the outcomes that Access to Music Making projects completing the new end of project form selected shows that the main focus was on:

- developing young people's music and music making skills (100%);
- providing more music making opportunities (50%); and
- access to music making opportunities for young people who would not normally have the chance to participate (50%).

2.39 The main focus of Strengthening Youth Music activity was on people delivering youth music developing their skills and confidence. There were just a small number of Strengthening Youth Music funded projects.

2.40 Across all strands, very few projects selected the outcome of young people influencing and leading youth music opportunities.

3. YMI Participants and Activities

Introduction

- 3.1 This chapter sets out information on the total number of young people participating in 2015/16 and the level and nature of the activities they were involved in. It is based on the end of project monitoring forms submitted by funded projects.

Total participants

- 3.2 At least 265,500 young people took part in YMI activity in 2015/16. This figure is based on monitoring forms from 33 local authorities (including Jordanhill School), 60 Access to Music Making projects and eight Strengthening Youth Music projects.

Strand	Evidence from new EOPs		Evidence from previous style EOPs		Total
	Young people	Forms received	Young people	Forms received	Young people
School Based	215,219	33	n/a	n/a	215,219
Access to Music Making	34,485	26	6,750	34	41,235
Strengthening Youth Music	44	2	9,034	6	9,078
Total	249,748	61	15,784	40	265,532

- 3.3 For the School Based activity, the total participants ranged from 53 in Jordanhill School to 34,000 in Fife. The average number of participants across all local authorities was just over 6,500.

Participants	Number of local authorities (including Jordanhill School)
Up to 1,000 participants	3
1,001 to 5,000 participants	16
5,001 to 10,000 participants	7
More than 10,001 participants	7

- 3.4 For the Access to Music Making strand, the total participants ranged from seven to over 28,000. The Scottish Book Trust Bookbug programme participants made up two thirds (68%) of all Access to Music Making participants, at 28,104.

Participants	Number of projects
Up to 100 participants	20
101 to 1,000 participants	11

More than 1,001 participants	5
Unknown	3

- 3.5 Most of the Strengthening Youth Music participation figures came from one project, Limelight, which offered professional training placements to disabled and ethnic minority musicians. This project involved over 9,000 young participants who attended workshops run by these musicians in school settings.

Activity delivered

- 3.6 The new YMI end of project forms asked funding recipients to confirm whether they delivered the activity they aimed to deliver during 2015/16. This shows that around half of all funded projects were delivered as planned; a quarter involved more activity than was originally planned; and a quarter involved less activity than originally planned.

	Local authorities		Out of school projects		Total	
	Number	%	Number	%	Number	%
Yes	18	56%	12	43%	30	50%
No, more than planned	8	22%	8	29%	15	25%
No, less than planned	7	22%	8	29%	15	25%

School based activity

- 3.7 Information on the level of involvement was gathered in the new YMI end of project forms. It was gathered in slightly different ways for the school based activity and those funded through Access to Music Making and Strengthening Youth Music. For school based activity, the end of project form focused on the number of hours of involvement. This suggests that the highest proportion of young people were involved for 12 to 18 hours.

Hours of participation	No of participants	% of those known
1 to 3 hours	39,886	19%
4 to 11 hours	42,789	21%
12 to 18 hours	76,496	37%
19 hours or more	46,366	23%
Total known	205,537	100%
Not known	10,992	5% of total
Total	216,529	

- 3.8 Most local authorities accurately broke down the level of involvement, matching this to the total number of participants expressed earlier in their form. However, a small number provided a breakdown of level of involvement which added up to more than the total number of participants. It is likely that this involves double counting of participants who were involved in more than

one project. This means the total participants figure for Table 3.5 is slightly higher than at Table 3.1.

- 3.9 Evidence from the end of project forms submitted highlights that the 32 local authorities and Jordanhill School) had all achieved the P6 target of offering all pupils a year's free music tuition by the end of primary six. The application forms for school based activity show that a total of 226 projects (80% of school based activity) 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.

Out of school activity

- 3.10 For projects funded through Access to Music Making and Strengthening Youth Music, the end of project form focused on the nature of involvement rather than the number of hours participants were involved for. Only projects completing the new YMI end of project form provided this information – a total of 28 projects with 34,529 participants.
- 3.11 Initial analysis suggests that out of school activity focused strongly on ongoing drop in activity. This is due to the 28,000 Scottish Book Trust Bookbug participants involved in ongoing drop-in activity. Removing this one project provides an overview of the other out of school activities. This demonstrates a spread of activity across one-off, ongoing drop-in and ongoing planned involvement.

Table 3.6: Nature of involvement for out of school participants		
Nature of involvement	Participants	
	No	%
One-off activity	2,003	31%
Ongoing drop-in	1,466	23%
Ongoing planned involvement	1,929	30%
Other	926	14%
Not known	100	2%
Total	6,424	100%

Note: This table excludes Scottish Book Trust Bookbug participants

- 3.12 The 'other' activity is largely made up by one organisation which profiled 900 individuals within the 'other' activity category but did not provide commentary on this. This volunteer-led organisation supports local bands and music making activity across Scotland, including regular bands and summer camps. Only a small number of other organisations indicated that they had 'other' types of involvement. These all included individuals involved in short term recording and live sessions.
- 3.13 Organisations delivering out of school activity and completing a new YMI end of project form were also asked to provide more information on the individuals who were involved in ongoing planned activity (a total of 1,929 individuals). The end of project form asked how many young people completed their planned course of involvement. Across both Access to Music Making and Strengthening Youth Music, 92 % of those involved in ongoing planned

activity completed this. Figures ranged from 29% to 100%. Some of those with slightly lower levels of completion highlighted that a number of people did not show up throughout the course, however others did not provide a reason for lower completion rates.

4. Impact of YMI activities

Introduction

- 4.1 This chapter explores the difference that the YMI has made in 2015/16. 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 interim and end of project forms;
 - analysis of application forms; and
 - 12 case studies exploring the impact and outcomes of YMI within funded initiatives.
- 4.2 The outcomes are explored in relation to the YMI logic model (included as Appendix One). Each funded project was asked to highlight up to three outcomes that they contributed to (with Access to Music Making projects asked to ensure they selected three). On average, local authority YMI leads indicated that they contributed to two outcomes per project, Access to Music Making projects selected an average of three outcomes per project, and Strengthening Youth Music projects selected two.
- 4.3 Taking each outcome in turn, we set out a summary of the evidence submitted for each outcome:
- **Outcome 1** – Young people have more opportunities to take part in enjoyable and quality music making opportunities.
 - **Outcome 2** – Young people who would not normally have the chance to participate take part in music making opportunities.
 - **Outcome 3** – Young people develop their music and music making skills.
 - **Outcome 4** – Young people develop their skills for life, learning and work.
 - **Outcome 5** – Young people increase their awareness of music and culture across Scotland, the UK and the world.
 - **Outcome 6** – Young people influence or lead youth music opportunities, and have their voice heard in design and delivery.
 - **Outcome 7** – People delivering youth music develop their skills and confidence.
 - **Outcome 8** – Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people.

Outcome 1 - Young people have more opportunities to take part in enjoyable and quality music making opportunities

4.4 192 school based projects and 13 Access to Music Making projects selected this outcome as one of their key outcomes within their end of project form. These organisations provided evidence about how their projects were supporting enjoyable and high-quality music making opportunities for young people.

Outcome 1 - Increasing opportunities

4.5 Evidence from local authority YMI leads highlighted that YMI was increasing opportunities for music making. Many said that demand for YMI activities had been increasing year on year. Some talked about increasing YMI opportunities to meet demand, saying that more YMI activities were provided in 2015/16 than in any previous year. This was done in different ways, for example through:

- offering whole class, all-inclusive projects; and/or
- providing training opportunities for teachers, enabling them to deliver YMI activities at any time, reaching as many young people as possible.

“As more school staff are trained, more children in each school will have the opportunity to be involved.”

Local authority YMI lead

4.6 While YMI activity is not intended to replace or substitute instrumental music or primary music specialist tuition, some of the case studies developed as part of this impact report show that over time, in some areas, YMI has continued to provide music making opportunities while other music making opportunities have decreased.

4.7 Access to Music Making and Strengthening Youth Music projects also provided evidence about how YMI activity increased music making opportunities. Many highlighted the wide range of activities involved, the high demand they experienced and the opportunities to:

- try something new and explore a range of instruments;
- participate more regularly or in greater depth than is usually offered at school;
- take part in more rural and remote areas;
- encourage experimentation;
- support progression into other activities; and
- provide opportunities without barriers to participation.

Outcome 1 - Enjoyment

4.8 All local authority YMI leads gathered feedback (to varying degrees) from pupils, school staff, tutors and parents or carers, to demonstrate that young

people enjoyed YMI activities. End of project forms contained many positive comments from young people about their enjoyment of the activities.

"Singing is my favourite time of the week. Singing expresses my feelings and makes me feel good."

"It's lots of fun, and I got to make lots of friends."

"It makes going to school more fun. It's a great way to start the day."

Young people

School based example: Enjoyable music making opportunities - Scottish Borders, Scottish Opera, St Peter's Primary School

Around 84 pupils spent time in class with their teachers using online resources, including word sheets, a full score and backing tracks, preparing for a workshop with Scottish Opera. The children really enjoyed learning the songs which were in a variety of styles. The workshop day was '*tremendous*' - pupils were fully engaged for the whole day. The Scottish Opera team developed good relationships with the children immediately. Large numbers of parents attended the final performance and were impressed with what the children had learned in a very short space of time. Parents commented on the excitement of the project, the skills of the Scottish Opera team, the commitment of the children, and the clarity and enthusiasm of their singing.

4.9 Feedback from teachers was also gathered in a wide range of ways to indicate how much pupils enjoyed their experiences. End of project forms contained large amounts of very positive feedback from teachers about the benefits of YMI. For example, monitoring data gathered across projects in West Dunbartonshire indicated that 98% of young people enjoyed their YMI experiences. When P6 target programme participants in East Dunbartonshire were surveyed, 88% of pupils rated the project as five out of five for enjoyment.

"They loved it. They enjoyed the singing, the use of everyday objects as musical instruments. They enjoyed the telling of the story through mime, puppetry, music and narration."

"The children were captivated from the start. It was incredibly special to see my class who can be difficult to settle and to focus, so interested, motivated and involved in their learning."

Teachers

4.10 Evidence from out of school projects also demonstrated young people's enjoyment of YMI activity. Projects highlighted evidence from young people, tutors and parents which demonstrated how young people enjoy the activity, including the skills they learn, making friends and performing. Many out of school projects provided videos and photos to demonstrate the young people's enjoyment of the activities.

Out of school example: Enjoyable music making opportunities at Hazelwood MusicALL

This project was funded through Access to Music Making. The MusicALL project at Hazelwood School submitted video evidence to demonstrate young people's enjoyment of activities. One video showed the enjoyment young people get from music games. The music activity is creating a warm and happy atmosphere while encouraging social interaction, decision making and music making. Another video showed a young man participating fully, smiling and happy, compared with his initial involvement where he would not come into the room at all.

4.11 More broadly, evidence from the case studies developed as part of this impact report clearly shows that young people enjoy YMI activity, and it makes them feel happy, energised, excited and motivated. Many young people involved in the case studies mentioned that they look forward to YMI activity and some felt that it made going to school more fun.

"It's the best class ever."

"The first time I heard the songs I got really excited. There's nothing I don't like."

"It's fun and active and all the songs use the same notes so you can practice at home on your own instrument."

Young people

Outcome 1 - High-quality activity

4.12 All local authority YMI leads highlighted that their YMI projects were delivered by high-calibre music specialists. Project deliverers were either employed by the local authority or contracted external providers. Deliverers were selected for their musical skill sets, and experience of working with children and young people from diverse backgrounds with a range of abilities. Local authority YMI leads provided comments from teachers and pupils on the quality of YMI provision. These comments highlighted the skills of the tutors, particularly in terms of engaging and inspiring young people.

"A very unmotivated child told the tutor he liked Fridays because of her music workshop."

"The pupils were inspired by the skills of the tutor and the advice he gives during lessons."

"I was very impressed with [the tutor's] teaching skills, and the fantastic rapport he had with the children. The class worked very well under his tuition."

Teachers

4.13 Local authority end of project reports also contain much feedback from parents on the quality of YMI activities. For example, parents of children participating in Saturday Strings, a project in West Lothian, were asked to rate the quality of the activity. 85% felt that the quality of instrumental lessons was

very good or excellent. 91% said that the quality of orchestral work resulting from tuition was very good or excellent. And 94% rated the quality of musicianship of the young people as very good or excellent. Feedback from other areas was also very positive.

"This is the best example of a youth music programme that we have ever encountered. The standard of tuition is exceptional."

Parent

School based example: Quality music making through YMI in Stirling

The impact of YMI funding on Stirling Council's ability to provide quality music education has been significant. The funding has enabled the council to offer increased opportunities to young people to engage with a much wider range of musical genres. It has enhanced the council's music provision, creating pathways for young people to progress their study of music, without which they might not have been able to.

4.14 Out of school projects provided some information about the quality of activity. For example, some projects highlighted that they used well known and respected artists, to demonstrate the quality of their activity. Some also emphasised that activities were delivered by qualified tutors, with regular reviews by senior staff regarding quality of tuition.

Outcome 2 - More young people from a range of backgrounds take part in quality music making

4.15 YMI has engaged with young people from across a range of backgrounds. Information from the end of project forms highlights the range of young people involved. While the main focus on involving young people from a range of backgrounds falls within the Access to Music Making strand, one fifth of school based activity also targeted young people of a range of ages who may not traditionally take part in music making opportunities.

4.16 For 2015/16, local authority YMI leads were simply asked whether they undertake activity which proactively targets certain groups, if they deliver activity beyond that intended to meet the P6 target, which applies to all young people. The end of project form made clear that local authority YMI leads only needed to complete this question if they delivered activity which was deliberately targeted for certain groups.

	Local authorities that proactively targeted	Number of projects
Young people in	23	96

disadvantaged areas		
Ethnic minority young people	3	3
Young people with additional support needs	26	58
Other target	9	25
Did not target any	5	

- 4.17 Overall, 28 of the 32 local authorities and Jordanhill School proactively targeted certain groups in some way, and five did not (often indicating that all their YMI activity was open to all and delivered in a way that took account of different needs and experiences).
- 4.18 The most commonly targeted groups were young people with additional support needs and young people in disadvantaged areas. Nine of the local authorities targeted other groups. These included children in their early years (seven local authorities), looked after children (three local authorities) and young people with behaviour issues (one local authority) – with some local authorities targeting more than one of these groups.
- 4.19 Organisations receiving funding through the Access to Music Making or Strengthening Youth Music were asked for a bit more information. All were asked for the gender breakdown of participants. For those submitting a new YMI end of project form, the breakdown was broadly split between young men and young women.

	Number	%
Young men	17,054	49%
Young women	17,283	50%
Other	*	-
Unknown/preferred not to say	439	1%

*Redacted as less than 5 in number.

- 4.20 The end of project form also asked whether out of school projects proactively targeted certain groups (including a wider range of groups in the question) and asked for the number of young people involved from each of these groups (whether the project targeted these groups or not).

	Out of school projects that proactively	Number of young people	% of young people*

	targeted		
Children in the early years (0 to 5 years) of their life	9	28,853	84%
Young people living in deprived areas	21	10,628	31%
Young people from minority ethnic backgrounds	8	232	1%
Young people who are disabled or with additional support needs	16	618	2%
Young people at risk of offending/previously offended	3	80	>1%
Young carers or young parents	5	51	>1%
Looked after children	3	30	>1%
Other target	-		
Did not target any	3	-	-
Total participants	28 forms received	34,529	

*Where information was known, based on the 28 new YMI end of project forms received for Access to Music Making and Strengthening Youth Music.

- 4.21 Initial analysis suggests that there was a very strong focus on early years. However, these figures are dominated by more than 28,000 Bookbug participants through the Scottish Book Trust. Analysis of the information excluding Bookbug provides a slightly different picture. For example, it shows that ten % of participants were disabled or had additional support needs.

Table 4.4: Out of school targeted activity and profile of participants excluding Scottish Book Trust activity			
	Out of school projects that proactively	Number of young people	% of young people*

	targeted		
Young people living in deprived areas	20	1,699	26%
Young people from minority ethnic backgrounds	8	232	4%
Young people who are disabled or with additional support needs	15	618	10%
Young people at risk of offending/previously offended	2	80	1%
Young carers or young parents	5	51	1%
Children in the early years (0 to 5 years) of their life	8	766	12%
Looked after children	3	30	0%
Other target	-	-	-
Did not target any	3	-	-
Total participants	27 forms received	6,425	

*Where information was known, based on the 27 new YMI end of project forms received for Access to Music Making and Strengthening Youth Music.

Outcome 2 - Qualitative evidence

4.22 98 school based and 14 out of school projects selected this outcome as one of their key outcomes within their end of project form. Below we explore the qualitative evidence submitted by these projects.

Outcome 2 – School based activity

4.23 Many local authority YMI leads provided detailed information on their work with young people with disabilities or additional support needs. A few said they had reached more young people with additional support needs in 2015/16 than in any previous year. These projects were most often based in Additional Support Needs schools or mainstream schools with special needs units.

4.24 Local authority YMI leads provided feedback from teachers and parents indicating that music activities were highly beneficial for young people with disabilities or additional support needs but that often these young people were not able to access core music provision in schools. Just some examples of projects targeted at young people with disabilities or additional support needs included:

- A guitar tuition project was delivered in in Elgin High School in Moray, because it has a high proportion of pupils with disabilities or additional support needs (41%) which is well above the Moray average of 27%.
- An instrumental music project delivered by Nordoff Robbins in Angus, enabling young people with additional support needs who don't normally access mainstream music provision.

“It is reaching out and providing a pathway to those children who are really at risk of exclusion from their school curriculum due to their complex needs.”

“Experiential music making changed the lives of participants for the better. It offered some of our most vulnerable and complex needs pupils an opportunity to express themselves in a creative and positive way.”

Teachers

“I met other people from other schools with special needs. It was a great experience.”

Young person

- 4.25 Music making activities available for pupils with additional support needs varied widely, including Figurenotes, Skoog and ipads. Using specialist technology to support young people with disabilities and additional support needs to make music was very popular. Music making in general was seen as an effective way of enabling these young people to more freely express themselves and their creativity.

School based example: Dumfries and Galloway inclusive music making

A Drake Music Scotland tutor delivered inclusive music making opportunities to young people in learning centres for children with additional support needs in Dumfries and Galloway. After discussions with teachers, the tutor decided to offer one-to-one sessions to participants. This gave the tutor the chance to build relationships with pupils and met their needs much more effectively.

“The benefit of individual sessions was amazing for the pupils – many of them really relaxed, worked hard, had fun, and really enjoyed the sessions.”

Tutor

- 4.26 A high proportion of school based targeted projects were aimed at young people living in deprived areas, many of whom did not normally engage, or get the opportunity to engage, in music making activities. For example:
- The Rock College project in a deprived area of Angus, without which 100% of pupils and parents felt these opportunities would not have been available.
 - The Voice Rocks project in West Lothian which delivered taster sessions to pupils in schools located in high SIMD areas.
 - Traditional music outreach projects delivered in deprived areas of Stirling, offering young people access to instruments that they had never seen before.
 - In South Ayrshire, The Big Sing!, The Big Bang! and Strum Along! engaged around 350 pupils from the most 20% deprived areas of Scotland.
 - A range of projects delivered in rural parts of Scotland, within isolated communities, including Argyll and Bute, Highland, Western Isles, Orkney and Shetland.

“Instrumental tuition was very limited in school and there is very little opportunity for young people to become involved in music out of school.”

Local authority YMI lead

“The project provided an ensemble activity for every instrumental pupil on the island, including those who can’t travel to the mainland for instrumental tuition.”

YMI practitioner

4.27 Local authority YMI leads also provided feedback from teachers which highlighted that, without YMI opportunities, young people from disadvantaged backgrounds would be unlikely to participate in music at school, citing the costs of instrumental instruction in some areas. Instrumental instruction is a discretionary service provided by all local authorities. 10 local authorities do not charge for instrumental music tuition and another plans to remove fees by 2016/17. While all offer either complete exemptions or significant discounts to pupils from low-income families, a few local authorities commented that through YMI they had reached more young people from disadvantaged areas in 2015/16 than they ever have done before.

4.28 Eight local authorities delivered projects for ‘other’ target groups. These included early years projects and opportunities for pupils who had difficult behaviours or who were disengaged from school. For example, North Lanarkshire worked in partnership with Fèis Rois to deliver its Storytelling and Music in Early Years project. And the rural music project in Stirling provided music making opportunities for young carers, looked after young people and young people not attending school.

“These students do not find many aspects of school life easy. Projects such as these are extremely important for our students who are in particular need of support and encouragement, and need opportunities to succeed.”

Teacher

“A pupil with significant behavioural issues really blossomed through his involvement in the music programme.”

Teacher

School based example: East Lothian, opportunities for young carers

East Lothian ran a YMI project for young people in a kinship care group who met regularly for drumming workshops. All of the participants were dealing with challenges in their lives but the project allowed them to come together to focus on positive activities. Feedback from participants indicated that this was one of the highlights of their week. The group was invited to perform at a Scotland-wide event for workers involved in kinship care.

4.29 Five local authorities did not deliver any targeted projects. However, many indicated that their YMI activity which was open to all was delivered in a way that took account of different needs and experiences. For example, some projects which were open to all were provided for both pupils in mainstream and additional support needs schools or schools with special needs units.

Others were delivered in areas with widespread deprivation in the knowledge that they would reach more disadvantaged young people. Some projects which were open to all prioritised young people from deprived areas - for example, by allowing them to take instruments home when normally they wouldn't be able to.

- 4.30 Feedback from schools and teachers highlighted the quality of project delivery for targeted priority groups. Specialist local and national providers, including Nordoff Robbins and Drake Music Scotland, and many specialist independent practitioners, were cited as the reason why these projects were available at all. Some class teachers talked about opportunities they had to participate in specialist training as part of targeted projects, to help them develop their music delivery skills for young people in priority target groups.

Outcome 2 – Out of school activity

- 4.31 Out of school projects also provided evidence about the participation of young people from a range of backgrounds. In addition to providing the detailed figures on the profile of participants (outlined above), projects provided a range of examples about who they engaged and how they did this.
- 4.32 Many highlighted that they specifically targeted vulnerable or disadvantaged young people who would not normally have access to music making opportunities. Some projects operating in remote, rural or disadvantaged areas indicated that there was previously no, or very limited, music provision in the area, and that the project had provided the only opportunities to participate in music making activity.

Out of school example: Lanarkshire Guitar and Mandolin

This project asked participants in weekly ongoing activity whether they had previously learned to play an instrument or taken part in regular music activity:

- 92% said they had never properly learned to play a musical instrument (although some had tried instruments at school); and
- 94% said they had never taken part in regular music activity.

In addition, 87% of parents thought that in normal circumstances their child would not have the opportunity to take part in music making activity.

This project enabled access through:

- targeting some advertising and workshops in areas high on the Scottish Index of Multiple Deprivation;
- providing 'come and try' workshops in schools for children with additional support needs;
- providing instruments free of charge – which 100% of parents said influenced their decision to support their child to participate; and
- making participation as affordable as possible – with 81% of parents saying their child would not have been able to take part in the weekly activity at the normal fee for weekly tuition.

Out of school example: Enterprise Music Scotland

This project involved hosting a conference to encourage practitioners to consider new ways of reaching young people who have limited access to creative experiences. The conference included a thought-provoking opening address, asking delegates to consider the role of music as a force for social change, and sessions exploring how to reach young people who would not normally have the chance to participate in music making opportunities.

Outcome 2 – Evidence from case studies

- 4.33 The case studies also demonstrate the opportunities for children and young people from a range of backgrounds to take part in music making activity through YMI. Many of the young people involved in the YMI case studies had never played a musical instrument before. YMI projects are inspiring young people to learn other instruments in their own time, or through connecting on to other services. In some cases, children were also given the chance to hear and hold musical instruments that they might not otherwise have been exposed to, such as the ukulele and fiddle.

“Most have never played an instrument before or played much percussion before.”
YMI practitioner

- 4.34 The case studies highlighted that a key aspect of YMI activity is that it is open to everyone and not based on talent or experience.

“It is not a hand-picked choir. Everyone is involved.”
YMI practitioner

- 4.35 The case studies also show that, in some instances, YMI activity offers some pupils the opportunity to excel in music where they may not in other subject areas. For harder-to-reach pupils, and those with additional support needs, music can be empowering and these young people may experience success in learning where they haven't before.

“We have worked with some quite troubled kids who have really come out of their shells.”
YMI practitioner

Out of school example: Involving people with additional support needs

The musicALL project for pupils with complex support needs developed as the music teacher recognised that there were few opportunities for these young people to be involved in music – both at school and after they left school. The project works with pupils with complex needs as well as pupils from Riverside Primary which is in the top 15 % most deprived neighbourhoods according to the Scottish Index of Multiple Deprivation (SIMD) and Glendale Primary which is located in an area with a high ethnic minority population.

“Their music intelligence was just locked in. Without musicALL it would never have been realised.”

Project lead, musicALL

School based example: Fife Ukulele in the Classroom

One participating school was selected to be part of the Scottish Attainment Challenge, a targeted initiative focused on supporting pupils in areas of Scotland with the highest concentrations of deprivation. Access to music activities in this school was limited with few young people playing a musical instrument. Ukulele in the Classroom offered to young people who were not otherwise involved in music something different.

Outcome 3 - Young people develop their music and music-making skills

4.36 172 school based and 26 out of school projects selected this outcome as one of their key outcomes within their end of project form. This was a mandatory outcome for Access to Music Making projects and all selected this.

Outcome 3 – School based activity – Views of young people

4.37 Local authority YMI leads presented large amounts of feedback from young people participating in YMI projects who felt that their music skills had developed as a result of these opportunities.

4.38 Some young people were asked to rate their music skills before and at the end of a project. When pupils participating in a Kodaly project from a school in East Renfrewshire were asked what they had learned, 75% felt that their music skills had developed. These skills included using Kodaly hand signs, identifying and performing rhythms, and reading music from the staff. Additionally, a teacher in Angus whose pupils participated in a Kodaly project found that:

- 72% of pupils felt that they had improved their general music making skills;
- 68% of pupils felt that they had improved their beat skills;
- 84% of pupils felt that they had improved their rhythm skills;
- 68% felt that they had improved their pitch skills; and
- 100% of pupils felt that their song skills had improved.

“I know more about music and am learning new things all the time.”

"I'm learning how to play the keyboard. Using the coloured squares helps me learn".

"I am a much better player than I was initially which is largely accountable to either playing in the group or being advised by the tutors."

Young people

School based examples: pupils seeing their skills develop

In Stirling, some pupils participating in a traditional outreach project were asked if they felt their music skills were improving. Most said 'yes' because they could take their instruments home and practice more and because of their tutor's expertise.

In South Ayrshire, some pupils participating in a YMI project said that they knew their music skills were developing because they could read music now where before they couldn't, they could play without looking at the instrument, they could sight read better, play more chords, and learn music more easily.

4.39 Some local authority YMI leads had gathered feedback from parents about the music and music making skills that their children had developed. Often parents seemed surprised that their children showed an aptitude for music, because they'd had little involvement in music before.

"I'm delighted as a parent. It's unlocked this musical talent. Her teacher couldn't believe how fast she was picking it up and it was because of the strings project."

"I have seen a big improvement in the skills of the children since the last performance. I think this programme is great for the kids."

"We are so pleased with her progress in the nine months she has been attending. We were so proud to see her perform her solo."

Parents

Outcome 3 – School based activity – Views of deliverers

4.40 Many local authority YMI leads provided comments from YMI tutors and deliverers on the development of the music and music making skills of children and young people. Many pupils began YMI projects with little or no knowledge of music. Some of the specific music skills developed included:

- listening skills;
- understanding beat, timing, rhythm and pitch;
- learning an instrument;
- learning how to use electronic equipment, music technology and recording;
- memorising notes and scales;
- reading music;
- singing and storytelling;
- songwriting, composing and improvising; and
- playing with others, following a conductor and performing.

School based example: Clackmannanshire Music Technology project

A five-week project in six primary schools in Clackmannanshire supported young people to compose and record music using computers and smartboards. It also taught them how to create their own musical instruments. As a result of the project, pupils developed skills in and knowledge about music composition, performance, music technology, electricity and conductivity, art, design and computer coding.

4.41 More generally, young people developed in terms of using their imagination, expressing ideas and developing creatively.

“Pupils are making noticeable progress and gaining an instinctive feel for rhythm.”

“We are particularly pleased to see the emergence of a new advanced band who are nearing an ability level and collection of their own original arrangements suitable for public performance and semi-professional opportunities in the next year.”

Tutors

4.42 Practitioners and teachers commented on YMI project performances and said how these were a good indicator of how young people’s music and music making skills had developed. As a result of YMI, pupils had performed at a wide range of concerts, events and festivals. For example, in Nah-Eileanan Siar, Orkney and Shetland, where traditional music festivals are particularly popular, YMI participants had performed in front of large audiences.

4.43 Local authority YMI leads also highlighted the quality of YMI music making output. Feedback indicated that teacher and parents were impressed by the high standards of music making and performing undertaken by pupils.

“The finished songs were of a very high standard.”

Teacher

School based example: developing music making skills in Falkirk

One pupil joined this project initially to learn to play the chanter. He attended weekly YMI lessons and very quickly developed a flair for the instrument. With the chanter rudiments completed he was given a set of bagpipes funded by the YMI. He has continued to advance in his musicianship and with help from his school (and parents) regularly plays at events and concerts. For example recently he performed a bagpipe solo to over 900 people at a debating event attended by his school.

4.44 Non specialist teachers also commented on the musical skills development of their pupils. Some class teachers said that their pupils had gained more confidence in their musical skills. Some young people had little or no experience of music before these projects began.

“It has helped cover the Curriculum for Excellence outcomes for early music in terms of being able to hold a beat, copy a beat, copy a rhythm which has helped them to produce a piece of music together.”

“One of our pupils with complex learning difficulties was able to perform a piece at our Christmas show using an iPad to create a musical piece.”

Teachers

Outcome 3 – School based activity – accreditation and competition

4.45 Some local authority YMI leads provided evidence of young people achieving music-related accreditation as a result of participating in YMI. For example, a project in West Lothian called Saturday Strings recorded that 12 young people in 2015/16 gained ABRSM (the exam board for the Royal Schools of Music) grades between one and five on the violin and cello. Participants in the Cool School project in Perth and Kinross undertook Dynamic Youth Awards. Other local authorities, including Moray, Orkney, Argyll and Bute, and Aberdeenshire highlighted that former YMI participants had, after their YMI involvement, progressed through grade exams and SQA qualifications, demonstrating their musical achievement.

"This year as well as achieving an Advanced Music Higher with tin whistle as her first instrument she has been accepted by (the local college) to study for an HNC in Applied Music with whistle and voice as her instruments."

“One pupil has sat an ABRSM exam at Grade 5 level and passed with merit.”

Tutors

4.46 Teachers, tutors, pupils and parents talked about the opportunities that young people have had to participate in local and national music competitions as a result of YMI. For example, some participants from the Enhanced Instrumental Provision project in East Ayrshire entered a national competition as part of the Scottish Concert Band Festival. The junior band won a Gold Award and the senior band received a Silver Plus Award.

“The awards are the result of an immense amount of very hard work by staff and pupils.”

Music professional

4.47 In Shetland, many YMI participants took part in the Shetland Schools' Music Festival, receiving bronze, silver or gold certificates from the adjudicator, indicating how much they had developed musically.

“They did not appear frightened performing on such a big stage. It is super that there is so much good music happening in Shetland.”

Music professional

Outcome 3 – Out of school activity

4.48 Evidence from out of school projects highlighted development of skills around:

- rhythm – moving rhythmically, clapping, keeping a beat, coping with more complex and faster rhythms, and understanding changes in rhythm and timing;
- vocal skills – pitch matching accurately, harmonising, breathing skills, and developing opera, hip hop and rap skills;

- instrumental skills – including coping with incorporating accidentals (flats and sharps);
- music theory and understanding skills – including note recognition on the stave, understanding note values and time signatures, and instrument maintenance and tuning;
- composition – including songwriting, arrangements and lyrics;
- performance skills – understanding group dynamics, improvising, stage presence and technical skills; and
- recording skills – record production, audio engineering skills, knowledge of the music industry.

Out of school example: Festival Day Park Nursery

At Festival Day Park Nursery, the children learned that they could move their bodies rhythmically in time with the music. They were also able to notice when the music changed and connect sounds with stories. This helped one child from Slovakia who did not use verbal communication in the nursery but began to make the appropriate sounds for the story during music sessions.

Out of school example: The Big Project

The Big Project ran a Wee Sing and a Big Sing project. Within the Wee Sing, the percentage of children pitch matching accurately increased from 37% to 89% and the percentage keeping a steady beat increased from 41% to 67%. Within the Big Sing, there were similar increases, from 47% to 86% for matching pitch. Almost all Big Sing participants (95%) felt they had improved their singing skills, 90% felt they had improved their performance skills and 85% felt they had improved their musical understanding.

Out of school example: musicALL

Much of the evidence submitted was through observational evidence and videos. For example, at musicALL a series of videos show a five year old boy going from listening, to fully joining in, to taking the lead, to using drumsticks instead of hands and to playing two drums instead of one. Many projects highlighted a trend of participants moving from being withdrawn to active participation, choosing their own songs and music, developing knowledge of songs and confidence in rhythmic skills, and vocalising and anticipating songs and stories.

Outcome 3 – Evidence from case studies

4.49 The case studies also provide qualitative evidence of young people developing their music making skills. The case studies highlighted young people and children developing their basic music making skills around pitch and rhythm. This includes very young children clapping to a beat and singing to a tune. Parents saw this musical interest coming through at home. One parent said that her son has been using his cutlery as drum sticks and using every available surface to tap out rhythms. Others told us that their children had asked for music lessons or would like an instrument for Christmas.

“I can audition for solos now. I have learned more techniques and songs.”

“You could give us a song now and we’ll be able to play it.”

“I know more about music and am learning new things all the time.”

Young people

School based example: Traditional Music in Stirling

In Stirling, the traditional music project has provided a good foundation, teaching young people basic music skills. Pupils spend time learning the tin whistle, developing skills which they can then apply to other instruments.

“The tin whistle is the foundation for everything else.”

Project tutor

Outcome 4 - Young people develop their skills for life, learning and work

4.50 38 school based and 11 out of school projects selected this outcome as one of their key outcomes within their end of project form.

Outcome 4 - Skills for life

4.51 The end of project forms for both school based and out of school projects highlighted developments in terms of:

- **Confidence and self-esteem** – A lot of feedback gathered indicated that young people gained increased confidence, self-esteem and resilience from participating in YMI projects. This applied to early years learners (in out of school projects) through to secondary school pupils. A number of projects emphasised the importance of building confidence among young children to positively impact on future choices and directions. Just some examples of increasing confidence and self-esteem include:
 - 90% of young people taking part in the school based Rock Festival projects in Angus had improved their confidence as a result.
 - 90% of young people involved in the Wee Sing activity run by The Big Project felt their confidence and wellbeing had improved.
 - 90% of participants in the Software Training Scotland project reported an increase in their confidence and self-esteem.
 - Participants in the National Youth Orchestra Scotland project grew in confidence through personal music making achievements, group successes such as conquering difficult repertoire together, and making new friends and enjoying activities together.

“The feedback I got has encouraged me to try and play bigger gigs and to try and write my own music. I’m more confident now.”

Young person

“I am dead proud of my daughter and what she has achieved. She’s shy but she’s come out of her shell.”

Parent

- **Leadership skills** – Some local authority YMI leads provided detailed information on YMI projects that supported young people to develop leadership skills. These projects included the Aberdeenshire Saxophone Orchestra which encouraged primary pupils to deliver music workshops to their peers and the East Ayrshire Summer School project which saw senior pupils return year after year to act as role models for younger pupils and grow their leadership skills. Out of school projects also highlighted that young people had been involved in projects as steering group members, helping practically with the project, assisting younger participants, becoming positive role models, being involved in panel discussions, taking on chairing responsibilities and other leadership roles.
- **Connection to communities** – Many local authority YMI leads provided evidence that young people connected with and contributed to their communities through YMI activity. Most projects involved public performances in local communities, for families and friends. Some pupils regularly performed in their community, for example in homes for older people or local churches, sometimes collaborating with other local community groups.

School based example: Jordanhill School, contributing to the community

YMI participants share their music making skills with the community. They routinely perform in local churches and care homes. They host a community Christmas party where pupils perform musical pieces for over 1,100 guests from the local elderly community.

- **Developing personal skills** - Some projects which targeted young people with behavioural issues, or who were disengaged from school, reported positive impacts on the soft skills of participants. This included skills around communication, confidence and managing feelings. For example, a digital music making project in the Scottish Borders was reported to have had benefits for participants who were disengaged from the curriculum and not receiving any music education. At the end of the project, these participants said that their confidence, willingness to try new things, concentration and group working skills had improved. This project also allowed the school to build positive relations with the parents or carers of pupils who had not engaged with the school before.
- **Early years skills** – Many of the out of school projects which completed new style end of project forms focused on work with young children. These projects highlighted the impact of their work in building skills around participating in a group, vocalising, bonding, taking risks, having opinions, providing peers with praise and encouragement, pride, waiting patiently, sharing and listening attentively. Some projects provided specific evidence about early years participants with additional support needs who progressed in terms of communication and listening skills.

"They developed self-confidence and skills in following instructions, timekeeping, team working and taking responsibility. It has helped them to re-engage with learning and the school environment."

“...I can really see a difference in them, after just a term. That’s the magic of the project.”

Teachers

4.52 The case studies also demonstrate some of the wider skills that can be developed through YMI activity, including teamwork, listening, concentration, self-esteem, confidence, perseverance, memory and understanding patterns. Young people talked a lot about the confidence they gained through YMI within the case studies. And family members noted the skills young people developed through planning and delivering some YMI activities.

“I’m more confident. This was my first ever volunteering role, but now I’ve done other things.”

“I feel like a rock star!”

Young people

“It is changing lives. It adds purpose to their lives. They know they have a role to play.”

Family member

Out of school example: Makin a brew

Early years staff reported that the ‘Makin a brew’ programme had helped the children with concentration, focus and literacy. One child who is a Polish speaker has been singing the songs really well and is one of the most confident of the group. And by learning to engage in activity through songs and games, children’s attention span has also increased. Many parents and staff noticed that children had become more confident through the sessions. For some these were subtle changes, such as taking part in the games and sitting in the circle. For others there was a noticeable, positive change in behaviour. One child, who was initially very shy, was witnessed by staff organising her own group session with peers – gathering them in a circle and leading them to sing the songs she had learned from the YMI group.

Outcome 4 - Skills for learning and attainment

4.53 Most of the evidence around developing skills for learning came from school based projects which provided a lot of evidence demonstrating that young people were developing skills for wider and further learning as a result of participating in YMI activities.

4.54 Many local authorities highlighted the links between YMI projects and the four capacities of the Curriculum for Excellence, and described the impact of YMI learning on wider educational attainment. Local authority YMI leads highlighted specific projects which promoted wider educational attainment. For example:

- Feedback from young people participating in a strings project in East Ayrshire revealed that they felt that the project helped with other

learning skills such as maths, literacy, listening and concentration skills.

- The World Music project in South Ayrshire was designed to be interdisciplinary, helping pupils to develop skills in the expressive arts, literacy and English, health and wellbeing, maths, social studies and technologies.
- The Head Teacher of Jordanhill School stated that the Instrumental Tuition project increased post P6 pupil participation and retention rates (to around 85%) of pupils who play an instrument and perform in ensembles.

"Learning and participating in music activities contributes to wider academic success of pupils as it helps provide a balance of studies and promotes transferable learning skills such as routine, regular practice and committing to a task."

Teacher

"All of our projects help to reinforce the four capacities of the Curriculum for Excellence, promoting Successful Learners, Responsible Citizens, Confident Individuals and Effective Contributors."

Local authority YMI lead

"It ticks every box in relation to the Curriculum for Excellence."

YMI Tutor

School based example: Dundee ASPIRE project

An interim evaluation of the Dundee ASPIRE project suggested that YMI funded activities positively impacted pupil attendance and exclusion rates. Pupil attendance and exclusion rates were measured over the lifetime of the project and an overall trend towards increased attendance and reduced exclusions was identified.

"It would be fair to assert that the ASPIRE project is making a positive contribution to increased pupil attendance rates and decreased exclusion rates."

Local authority YMI lead

School based example: West Lothian projects

West Lothian used a standard evaluation form for schools across all YMI projects which included a rating scale. One of the areas which teachers were asked to rate was educational attainment. Teachers were asked if they felt that YMI activities resulted in pupils being likely to use their learning in other areas, for example school, college, work, home etc. Teachers felt educational attainment was directly impacted by YMI opportunities. For example, 100% of teachers agreed or strongly agreed that educational attainment was positively impacted by:

- the Music in Action project;
- NYCoS Go for Bronze;
- the Bathgate Music Festival project; and
- the Sound, Electronics and Music project.

4.55 Teachers and tutors commented frequently on the impact of YMI on learning-related skills. For example, most YMI projects involve group learning, which encourages young people to work collaboratively and learn more effectively. Teachers and tutors observed many instances of peer-to-peer learning as pupils mentored each other through music making activities. Some project feedback gathered suggested that involvement in YMI opportunities resulted in some pupils enjoying learning at school more.

"There are strong links with the rest of the curriculum as children learn about the music, language and geography of countries in Africa and beyond."

Local authority YMI lead

"Pupils enjoyed the workshops very much and the classes had a positive effect on curriculum courses."

Teacher

4.56 Some local authority YMI leads talked about creating stronger links between YMI and wider educational attainment at a strategic level. For example, South Lanarkshire's Education Resource Plan includes a measure to raise standards of educational achievement and attainment by increasing participation and achievement in instrumental music tuition through YMI. Feedback from schools suggested that YMI projects in many local authority areas, including South Lanarkshire, resulted in positive cross-curricular impacts.

"It has helped to develop the four capacities of the Curriculum for Excellence – pupils are successful learners as they were able to listen to instructions and carry this forward, confident individuals as the teaching helped them to gain musical knowledge...It has also helped them to be effective contributors as they have used what they have learned to teach other children and pass on what they have learned."

Local authority YMI lead

"The peer learning has just been amazing."

"They have made great progress in all aspects of learning."

"It is anticipated that the children will continue to progress in many of the learning skills identified – listening skills, following instructions, social interactions and confidence."

Teachers

4.57 Some of the case studies also highlight strong links between YMI activity and other subjects like maths, computer science, geography and art.

School based example: South Lanarkshire

Class teachers noted that learning to play music supported young people with their maths and literacy skills and helped them to recognise patterns. They reported that young people who sometimes showed challenging behaviour in class were well behaved and focused during YMI sessions. There was also a noticeable change in

behaviour from some pupils who were routinely late to school but started attending on time so that they did not miss any of the YMI session.

“It’s really good, especially for the kids that aren’t motivated normally - they become so fixated on it, you can really see their focus and determination.”

Teacher

4.58 Finally, one local authority YMI lead commented that not all children participating in an early years’ project spoke English. The tutor said that singing activities helped these children to learn the English language more quickly. Out of school projects also highlighted outcomes in this area. In addition, the Scottish Book Trust indicated that attendance at Bookbug helped children with skills such as counting (for example, one of the songs involves counting backwards from five) and language (Gaelic and English).

Out of school example: Festival Day Park Nursery

At Festival Day Park Nursery, children learned to sing songs in English, Gaelic, French and Urdu. Children learned basic commands in Gaelic such as ‘sit down’, ‘stand up’, ‘turn around’ and ‘goodbye’, and they learned to sing several Gaelic songs with confidence. Two of the children were particularly enthusiastic about Gaelic and have gone on to a Gaelic Medium Primary School as a direct result of the project.

Outcome 4 - Skills for work

4.59 A small number of school based and out of school projects indicated that young people developed their skills for work through their activity. This was particularly evident for young people who wished to pursue a music career.

4.60 Some school based activities led to work related opportunities for pupils. For example, one participant of the Scottish Chamber Orchestra Masterworks project in the Scottish Borders approached the organisation about work experience after the project had finished. And the parent of another participant said that their child’s involvement in Stirling’s Tolbooth Traditional Music Workshops had influenced their career decisions.

"It is initiatives like these that often provide young people with the possibility of a future career in music."

Parent

School based example: Music and Sound Pathways project, Aberdeenshire

This project was aimed at looked after and vulnerable children. Its main purpose was to introduce young people to careers within the music industry as well as opportunities within their own local area that they could be exploring. A visit to a local recording studio was incorporated into the project, where young people were given the chance to tour the studio and work with a sound engineer.

Young people were challenged in terms of time keeping, team work and completing tasks including lyric writing in groups. These are all transferable skills in the world

of work. Additionally, advice was available on work related skills including job interviews.

4.61 Some out of school projects were clearly focused on developing skills for work. For example, the Born to be Wide project focused on developing young people in the music industry. It found that:

- 84% of participants definitely felt more inspired to continue with music, while 15% said they felt a bit more inspired; and
- 73% of participants definitely felt more confident about entering the music industry, and 26% felt a bit more confident.

4.62 Many of the projects focusing on skills for work did not report in the new YMI end of project form for 2015/16, meaning that it is likely more information on this theme will be available for 2016/17. However, the case study on the Wee Studio in Na h-Eileanan Siar demonstrates that participants are progressing into volunteering roles, trainee opportunities and employment in live performance, technical work and teaching.

Outcome 5 - Young people increase their awareness of music and culture across Scotland, the UK and the world

4.63 A total of 42 school based and six out of school projects selected this outcome as one of their key outcomes within their end of project form.

4.64 Pupils were engaged in a wide range of YMI activities which focused on Scottish traditional music and culture. These projects involved:

- celebrating local culture and dialect through singing and spoken word;
- exploring Scottish traditional music and instruments including the tin whistle and fiddle; and
- participating in local and national traditional Scottish events and festivals around the country.

“The Scots Song project is such an enjoyable way to teach our children Scots language and to help them to understand their heritage.”

Teacher

“Participants awareness of Scottish music and linguistic culture was increased through the Scottish Music, Gaelic Singing and Pipes and Drums projects.”

Local authority YMI lead

“Youth pipe bands in Lewis and Uist are active now, and some young people go on to study traditional music at the Conservatoire.”

Local authority YMI lead

4.65 Other projects focused on musical styles, traditions and instruments from other parts of the world such as Africa, Brazil, Cuba and the US, to broaden

the musical and cultural knowledge of pupils. These projects had cross-curricular links with a range of languages.

“I realised that nearly every musical instrument has an African root.”

“It was good because the music was different from the usual type of music we listen to in the car and on the radio.”

Young people

“This was an inspiring and enjoyable experience for all concerned on all levels, not least that of exposing the children to another culture and its unique energy and creativity.”

Teacher

4.66 One local authority YMI lead talked about the impact of YMI music making opportunities on wider Interdisciplinary Learning (IDL) within schools. Schools were encouraged to make links between YMI projects and other areas of the curriculum which explore different cultures.

“This approach has led to an increase in Interdisciplinary Learning planning around music in the classroom.”

Local authority YMI lead

School based example: African drumming, Shetland

YMI participants of the African Drumming project in Shetland were encouraged to immerse themselves in the culture of African countries. They learned about African culture, music, song and dance, language and geography, and food. The project culminated in a celebration of the cultures of countries including Ghana, Zimbabwe, Guinea and Senegal. Other countries which were influenced by African drumming were also explored such as Cuba, Brazil and South Africa. Several participants took part in the Shetland Schools’ Music Festival.

“It helps to build bridges in the global classroom and to promote cultural diversity.”

Tutor

School based example: Multicultural project, Edinburgh

The Creative Traditions project in Edinburgh aimed to address issues of multicultural integration within schools. It targeted primary schools in areas of multiple deprivation and was designed to use the common language of music to help integrate pupils from minority ethnic communities. This project drew on traditional music from Scotland and Africa.

4.67 Out of school projects also focused on raising awareness of musical culture. These projects found that, as a result, young people were:

- able to name Scottish traditional instruments;
- able to identify different types of traditional tunes;
- aware of different languages and dialects of Scotland;

- able to use basic Gaelic phrases;
- aware of music from other countries;
- aware of relationships between Scottish music and other musical cultures; and
- aware of other music types such as jazz, orchestras and rapping.

4.68 A small number of projects talked about the wider impact of this awareness. For example, NYOS (National Youth Orchestras of Scotland) found that a third of those who took part in its projects supported by YMI then progressed to a main NYOS project.

4.69 The case studies also demonstrate examples of young people increasing their awareness of music and culture. For example, in the ‘Makin a Brew’ project a number of Polish and Ghanaian families attend the sessions. This has facilitated a cultural exchange and allowed the YMI facilitators to introduce Polish and Ghanaian songs into the group sessions. And in South Lanarkshire, the repertoire of music covers a range of genres, including traditional Scottish music and world music. Young people were introduced to different cultures through the music and during the showcase performance young people explained the history of each piece to the audience before it was played.

Outcome 6 - Young people influence or lead youth music opportunities, and have their voice heard in design and delivery

4.70 13 school based projects and one out of school project selected this outcome as one of their key outcomes within their end of project form.

4.71 Some YMI projects were designed to enable young people to develop their leadership skills. For school based projects:

- the Summer Camp project in East Ayrshire encouraged senior pupils to return to the project to act as role models for younger participants;
- the Aberdeenshire Saxophone Orchestra enabled young people to lead workshops for other young people, under the guidance of a professional mentor; and
- the Sounds Like Music project in Edinburgh encouraged young people to develop their leadership skills in a volunteering capacity by helping to deliver YMI activities.

“It was a nice showcase of the pupils’ achievements and let me improve my organisation and leadership skills.”

Young person

“Pupils return year after year and grow in their leadership skills.”

Teacher

4.72 Some YMI opportunities were delivered in a learner-led way. For example:

- A Sound Engineering project in Aberdeenshire enabled young people to decide on the design and delivery of each session, through asking them what they wanted to gain from their learning; and
- Introduction to the Music Industry in Renfrewshire also allowed young people creative control over their learning with participants fully responsible for the production, design, rehearsal and marketing aspects of their work which culminated in a three-night live showcase, equipping them with valuable work-based skills.

“Many of the projects required children to lead, work as a team or take turns. Both tutors and teachers noted the children develop these skills during the year.”

Local authority YMI lead

4.73 Just one out of school project selected this outcome. This project (Tigerstyle) highlighted the ongoing involvement of participants throughout the project. It also ran a traineeship for two older young people which involved project development and leadership. Participants influenced choices such as the location of the sessions, promotion for events and time dedicated to rehearsals.

4.74 Some of the case studies also demonstrate that young people are involved and enjoy having their voices heard in design and delivery. There are examples of young people developing their own performances, lyrics, songs and choreography. There were also examples from the case studies of young people supporting their peers in learning.

“I enjoy being involved. It makes it a better experience.”

“I feel involved. No one is left out and everyone has a say. Our opinions are listened to.”

“I encourage others to play.”

Young people

School based example: Hear My Music

The inclusive, collaborative approach of the Hear My Music project enabled the young people with complex additional support needs to influence the design and delivery of the project. The whole project was built around the individual skills and needs of each ASN pupil. The idea for the final performance was developed from one pupil’s ability to make up stories. The project ensured that the young people involved had the opportunity to be listened to.

Outcome 7 - People delivering youth music develop their skills and confidence

4.75 For 2015/16, YMI funded projects reported in two different ways about the number of jobs supported by the YMI, and the volunteering, training and development opportunities provided. All 32 local authorities, Jordanhill School, 26 Access to Music Making projects and two Strengthening Youth Music projects completed the new end of project form. This showed that across

these projects, over 1,000 jobs were supported by the YMI. Most were temporary, part-time jobs.

	School based activity	Out of school activity	Total
Permanent full time	85	4	89
Permanent part-time	133	3	136
Temporary full time	12	7	19
Temporary part-time	609	230	839
Total	839	244	1,083

- 4.76 40 out of school projects reported on 2015/16 activity using the standard Creative Scotland form. The figures for job numbers are slightly less clear for these forms but the information suggests that these projects supported at least 275 more jobs.
- 4.77 Projects running in 2015/16 were also asked about the number of volunteers and trainees involved in YMI delivery. This showed that just over 300 volunteers were involved in YMI delivery and 120 trainees (largely in Access to Music Making activity where involvement of trainees is a requirement for larger projects of £5,000 or more).
- 4.78 Finally, projects were asked how many individuals benefited from training and continuing professional development activity as part of YMI. This showed that over 3,700 individuals were involved in continuing professional development.

	School based activity	Out of school activity	Total
Volunteers	50	251	301
Trainees	20	100	120
Continuing professional development	2,400	1,311	3,711

Outcome 7 - Qualitative evidence

- 4.79 51 school based and five out of school projects selected this outcome as one of their key outcomes within their end of project form.

Outcome 7 – School based activity

- 4.80 Many school based projects gave teachers and other YMI deliverers the opportunity to develop their skills through continuing professional development activities. However, most talked about the opportunities they provided, rather than how skills developed.

“As a teacher it is a great opportunity for me to develop my skills and confidence in the delivery of music.”

Teacher

School based example: Developing early years delivery skills, Dundee

An early years specialist worked with early years practitioners to deliver a YMI project to nursery children involving singing and rhyme. As part of this project, the specialist provided additional support and feedback to the early years practitioners to help improve their project delivery skills. This involved practitioners observing specialist delivery and being supported to lead sessions themselves. Twilight sessions for early years practitioners were also offered to continue to help them develop and refresh their skills.

4.81 Some had gathered evidence from class teachers which highlighted that being involved in YMI delivery had broadened their music skills and awareness of different types of music.

“I listen to a lot more classical music now. It’s really opened up what music I listen to.”

Teacher

4.82 There was more evidence around confidence development. Feedback gathered for some projects suggested that those delivering YMI opportunities developed improved confidence in delivering music making activities to young people. For example:

- CPD sessions for teachers in West Dunbartonshire were evaluated, indicating that 100% of teachers who responded felt their confidence in delivering music making activities had increased.
- 100% of teachers in Angus involved in the Musical Futures project said that their confidence had improved.
- Other local authority areas including North Lanarkshire demonstrated similar survey results.
- Teachers and early years practitioners in Dundee said that their confidence in delivering YMI activities had increased through CPD opportunities, and as a result, more music making was happening more often in schools and nurseries.
- YMI tutors in Glasgow said that CPD opportunities for teachers allowed them to assess their own strengths and weaknesses in music delivery and develop these. Tutors indicated that ongoing support resulted in the growth in confidence of class teachers, as their delivery skills developed.

“I certainly have gained more confidence from doing this course. Really looking forward to using this with the children and see them enjoy it and gain confidence in themselves.”

Nursery worker

“The CPD sessions were informative and very helpful, and make me feel more confident at delivering a drumming lesson.”

Teacher

4.83 CPD opportunities for class teachers were used by some projects as a way to continue the skills development of pupils outside of YMI tuition.

“Class teacher CPD is very focused on class teachers being able to develop their delivery of music sessions so that pupils progress at a realistic level in the absence of a music specialist.”

Local authority YMI lead

4.84 The case studies also show that through YMI, even teachers who have no prior musical experience are able to deliver extra music to their pupils without the YMI practitioner present. In a small number of cases, YMI helped teachers to develop wider teaching practice building on techniques used in YMI sessions, or helped them to manage their working day.

“The ukulele has kept me sane, it’s an escape. I would have left teaching without it as teaching is so stressful.”

“I’m not overly confident but she [YMI practitioner] makes it so straightforward that I can do it.”

Teachers

School based example: Teacher Skills Development, Fife

Teachers delivering the Ukulele project in Fife receive support and have developed their confidence in their ability to deliver music. Project resources allow teachers to continue learning in their own time. Probationary teachers can volunteer for project activities in the classroom which is useful for their CVs. Some teachers have continued to develop their own music skills by joining the Fife Ukulele Orchestra, which further enhances their classroom delivery. For example, one teacher described their progress from knowing nothing about music to now being able to read, transpose and teach music, and learn other instruments.

Outcome 7 – Out of school activity

4.85 For out of school activity (including projects funded through Strengthening Youth Music) again most projects talked about their activities to develop confidence and skills rather than the impact of these. However, some gave indications of change:

- NYOS highlighted that course directors observed noticeable improved standards in the skills and approach of those involved in delivery.
- Drake Music Scotland found that delivers developed their skills around planning, praising students and using inclusive methods based on participant and tutor experiences.
- Scottish Book Trust found that after training sessions, delivers felt more confident to lead music and song sessions for children and their families. It also found that 62% of practitioners felt that Bookbug sessions had a large positive impact on the knowledge of their workforce about the benefits of songs and rhymes in early years.

“She (trainee tutor) helped us deliver better training and development sessions for those with hearing impairment and helped our team gain a better understanding.”

“I love how a day like today can bring together so many different aspects to get you thinking, and to get ideas going, about what you can be doing.”

Teacher

- 4.86 Evidence from the case studies in out of school settings shows that some of those delivering youth music have become more reflective and thoughtful in their delivery. In one area – Shetland – it was clear from the case study that the YMI programme is providing local musicians with an opportunity to make a living locally, making best use of local talent.

“It has made me more reflective in my work. It made me question why I was doing what I was doing.”

Trainee, Access to Music Making

Outcome 8 - Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people

- 4.87 10 school based and four out of school projects selected this outcome as one of their key outcomes within their end of project form.

Outcome 8 – School based activity

- 4.88 Some local authority YMI leads highlighted examples of partnership working between delivery organisations in order to provide quality music making opportunities for young people and strengthen the youth music sector. Partnership working happened either within a local authority area or between local authorities and national providers.

- 4.89 For example:

- The Sing Across Fife project organised a collaborative schools performance, in which local primary schools worked together to perform a joint song at the end of the project. GLOW was used to facilitate a live link up and interaction between the schools. 12 schools performed at the event in the Lochgelly Centre Theatre and 62 schools participated through GLOW.
- The Aberdeenshire YMI team organises an annual project showcase bringing together YMI participants and projects enabling them to interact and share knowledge and experiences. The aim of this is to strengthen the youth music sector and open up networking opportunities for young people.
- In East Lothian a pool of skilled, flexible and experienced practitioners has been developed to lead some youth music activities. Working in partnership with the local authority and schools has enabled the delivery of innovative YMI projects in the area.

- 4.90 Other local authority YMI leads described joint working between councils and national providers. For example:

- Argyll and Bute highlighted a number of successful project partnerships which delivered YMI opportunities for young people. These included

collaborative projects with Drake Music Scotland, Argyll Piping Trust, Netherton Piping Association and the Young Musicians of Mull.

- The Angus local authority lead said that without joint working between the council and project delivery partner, participants of the Pipe Band Drumming project would not have had as many performance opportunities. As a result of this project, at least one parent of a participant contacted a local pipe band to find out how their child could become involved.
- The local authority lead for North Lanarkshire said that by developing positive working relationships between YMI practitioners, high-quality music provision has been strengthened. For example, joint working with Fèis Rois in relation to early years projects has created a wider awareness of Scottish culture and heritage within this sector.

Outcome 8 – Out of school activity

4.91 Out of school projects also provided examples of joint working, often to assist with work around equality and access; to share experiences of learning and training; and to help with understanding pathways and opportunities.

Out of school example: Scottish Book Trust

Scottish Book Trust built partnerships with two national organisations. Live Music Now brought expertise of young Scottish musicians in developing Bookbug CDs and materials. The Scottish Childminding Association helped to broaden the reach of early years music to a non-musical organisation with considerable scope in the childcare sector.

Out of school example: Enterprise Music Scotland – Music Education Matters Conference

Enterprise Music brought together delegates at an event who may not normally have an opportunity to meet. This included delegates from schools, local authorities, further and higher education, students, community groups, musicians, composers, orchestras, arts organisations, additional support needs specialists, NHS staff and music therapists to share ideas, network and share best practice.

School based example: Connections, South Ayrshire

In South Ayrshire, pupils are more aware of opportunities to continue their involvement in music. South Ayrshire Council and primary schools work together to create progression opportunities for Big Sing! participants. Young people can choose to join South Ayrshire Schools Concert Choirs and are often motivated to do this as a result of being involved in the project. There are also a number of local authority orchestras that young people can join. Some participants have gone on to enter the Ayrshire Music Festival. This strengthens local authority level music activities and contributes to more sustainable music delivery.

Wider outcomes

4.92 When completing the end of project form, local authority YMI leads and leads for Access to Music Making and Strengthening Youth Music were asked to

identify any wider outcomes they felt their activity had contributed towards which were not covered earlier in their evidence submission.

4.93 Most projects also indicated that they had contributed to wider outcomes:

- 21/33 school based projects;
- 24/26 Access to Music Making projects; and
- 2/2 Strengthening Youth Music projects.

4.94 Of these, 19 mentioned other short term outcomes within the logic model. Most often these projects had already selected three outcomes, and were using this space to talk about other short term outcomes they contributed to.

4.95 A total of 16 projects mentioned medium term outcomes within the logic model, most commonly the outcome around young people progressing their musical talent and enjoyment through ongoing participation, learning or training and employment in the field of music.

4.96 And 12 mentioned wider outcomes not included within the logic model. This included seven Access to Music Making projects and five school based projects. Four of the school based projects talked about Curriculum for Excellence and the links with literacy, numeracy and health and wellbeing. The Access to Music Making projects talked about outcomes around:

- increasing the profile of their organisation (which one local authority also mentioned);
- developing resources which will provide wider opportunities for young people; and
- developing an interest in a new field of work in the organisation, as a result of the YMI project.

4.97 The case studies, and the evidence submitted as part of end of project forms, also indicate a small number of wider impacts not included in the logic model, including:

- **Health and wellbeing** – A small number of projects highlighted the physical benefits of music making for young people with disabilities. These projects emphasised that regular playing and practice builds strength and improves coordination and motor skills.
- **Integration** – One case study aimed to encourage integration of pupils from a faith and non-faith school. In other instances, joint performances were used to build stronger connections between schools and wider community. In Fife, performances at local community venues have built links with youth groups, older people's groups and other community groups. In South Ayrshire, there have been performances at hospitals, in public spaces and day centres.
- **Family awareness of music** - Some parents reported that their children were singing the songs with them at home and teaching the songs to

members of their wider family. In a small number of projects, parents had begun taking part in music making activity themselves as a result. For example, in one project, parents said they felt more confident in themselves and would be comfortable doing more musical activity with their children. Parents valued being given the time and space to explore their feelings in a creative space, while also making social connections. In a survey of professionals involved in Bookbug, 94% said that Bookbug increases confidence in book and song sharing among parents and carers.

“I think everyone in our family knows the songs now.”

Parent

“I’m so happy to build relationships with other mothers. I feel I can be really free with them.”

Parent

Summary

- 4.98 At least 265,500 young people took part in YMI supported activity in 2015/16. Of these, 215,000 were involved in school based activity and 50,000 in out of school activity. Just over 28,000 out of school participants were young children involved in Bookbug sessions across the country through the Scottish Book Trust.
- 4.99 There is good evidence that young people enjoy YMI activity. More work is needed to clearly demonstrate the new focus on outcomes around quality of activity, and the nature of music and music making skills developed through the activity.
- 4.100 28 of the 32 local authorities and Jordanhill School (33 in total) proactively targeted groups in some way and five did not. Most commonly local authorities targeted young people with additional support needs and/or young people living in disadvantaged areas. Out of school activity also targeted these groups strongly as well as having a clear focus on early years participants.
- 4.101 There is good evidence that young people participating in the YMI are developing their skills for life and learning (in music and more broadly across the curriculum). There is some evidence that YMI is supporting attainment in other areas and some local authority YMI leads are working to strengthen this connection in future years.
- 4.102 There is good evidence that YMI activity is helping to increase awareness of music and culture, particularly Scottish music and culture, and its connections with other countries.
- 4.103 The YMI supported over 1,000 jobs in 2015/16. 300 volunteers helped with YMI delivery and there were 120 traineeships. More than 3,700 people received training or continuing professional development opportunities

through the YMI in 2015/16.

5. Learning from 2015/16

Introduction

5.1 This chapter explores the lessons learned from the process of introducing a new monitoring and evaluation system and producing an impact-focused report in 2015/16.

Learning from the process of introducing a new monitoring system

5.2 The process of introducing a new monitoring system involved:

- development of a logic model for YMI;
- development of a new end of project form and associated guidance;
- a programme of 'face-to-face' support meetings with local authority YMI leads;
- a programme of telephone conversations with Access to Music Making and Strengthening Youth Music projects;
- training at a YMI Learning Day for local authority YMI leads;
- ongoing telephone support, as required, for projects completing the new form; and
- exploration of the format for submission of the new form.

What worked

5.3 We believe that the successful aspects of this process included:

- **The process of providing individualised support** – This allowed our discussions to be flexible, tailored and relaxed, enabling people to ask questions and reflect as they go.
- **The offer of face-to-face sessions with local authority YMI leads** – We believe these were extremely useful, although time intensive, as they provided space to begin thinking about how each section would be completed and to work through any issues. Doing these sessions first also helped us to see how the conversations went and prepared us for the telephone discussions with Access to Music Making and Strengthening Youth Music leads. From the returns, we can see that where local authority YMI leads engaged more with the programme of support, the quality of end of project monitoring was generally higher.
- **The telephone conversations with out of school project leads** - The leads for out of school projects generally had fewer questions, and these sessions worked well over the phone. However, it was important to be flexible and allow for face-to-face support where needed, which two organisations took up.

- **Taking a pragmatic approach** – For 2015/16, the focus was on building confidence with reporting systems. We know that the information provided for this year will not be perfect and will need further refining for future years. But we believe that people (particularly local authority YMI leads) are now significantly more comfortable with the new system and happy to try to provide the relevant information.
- **Investing time in the transition** - We think that by investing time in these sessions early on, most people are now happy to complete the form with minimal support. We have received only a small number of telephone calls with questions about the process, largely very detailed or technical points.

What didn't work

- 5.4 We believe that the least successful aspect of this process was the development of an online system for submitting the end of project form.
- 5.5 We originally envisaged that this survey would be submitted online. This makes the process of gathering and analysing end of project forms easier (as the data is collated into one place). There was also interest in online submissions from a number of funding recipients.
- 5.6 However, at the last Advisory Group meeting, concerns about using Survey Monkey were highlighted. On exploration, a small number of local authorities indicated that they would not be allowed to use Survey Monkey (or would have significant concerns about using it) due to the data being stored outwith the European Union. These concerns stood even in recognition that Survey Monkey provides additional documentation to ensure that European Union law is met in terms of data storage.
- 5.7 We absolutely understand these concerns. Although some local authorities indicated that they were comfortable with the use of Survey Monkey, we believe that Survey Monkey should not be used given the concerns that exist among some respondents.
- 5.8 As a result, Research Scotland and Creative Scotland began a very initial exploration of alternative options, including Smart Survey (data hosted in the UK) and Snap Survey (choose where data is hosted – UK, your organisation). However, all involved were keen not to rush into a new online system, which may have its own drawbacks, without detailed exploration. There was concern that this would delay the issue of the end of project form and guidance.
- 5.9 As a result, the Creative Scotland YMI team decided to ask that the form for 2015/16 be completed as a Microsoft Word document and emailed back (with any accompanying evidence) to Creative Scotland. This is the same procedure as used in previous years.
- 5.10 Other challenges and lessons learned included:

- **Developing a system to keep track of expected end of project forms**
– Initially we devised a system based on the tracked end dates within Creative Scotland’s log of projects by year. However, end dates for projects could change, making it quite difficult for Creative Scotland and Research Scotland to understand exactly when each project was due to finish, and if they were to complete a standard Creative Scotland end of project form, a new YMI form by August 2016, or a new YMI form for a date in the future. This was particularly complex during the transition year and will simplify for 2016/17 onwards with projects being told at the outset when and how they have to report.
- **Financial information** - Often submitting the financial information by the deadline of 12 August was the main challenge. Being flexible about this date in terms of financial information greatly helped in terms of encouraging responses. This information is not required for the impact report.

Learning from the process of producing an impact focused report

5.11 2015/16 was the first year of producing an impact-focused report based on impact focused monitoring forms.

What worked

5.12 The main successes in producing the impact focused report were:

- **The case studies** – The case studies provide rich and detailed information from a range of perspectives which we found extremely helpful in complementing the monitoring forms.
- **Reading and understanding the forms** – We spent time reading each form in detail, including any commentary around the figures each organisation submitted. This has been very important, enabling us to understand how each project answered each question, and make any adjustments necessary to ensure consistency between projects.
- **Quality of the forms** – The majority of forms received contained good quality evidence demonstrating the impact of YMI activities. The information provided enabled us to better understand each project, and illustrated the enthusiasm and commitment of deliverers. In some instances, evidence was patchy and additional sources were either not provided or not summarised well within the form. However, most funding recipients acknowledged that as the new system of monitoring and evaluation becomes embedded, quality of evidence will also improve.

What didn't work

5.13 The main challenges in producing an impact focused report were:

- **The volume of information** – We received information on 264 school based projects and 100 out of school projects by (up to and just after) 19

August. We produced a draft report by 12 September. This timescale was possible but was very challenging due to the volume of information submitted. It may be useful to work with projects to refine the information they submit in their forms, asking people to think carefully about drawing out key points within the form itself and reducing the amount of supporting evidence provided without commentary in the form. It may also be useful to consider introducing an earlier deadline for out of school projects for 2016/17, as it is a rolling programme, to allow for so many school based projects coming in during mid August.

- **Sense checking the information** – We had to use a number of systems to check the logic of form completion for quantitative information – for example, ensuring that figures quoted in different parts of the form added up and were logical. If there was more time between submission and reporting, we could go back and check some figures with projects. However, there is currently no time in this process for this. This meant that on a small number of occasions we had to exclude a small number of projects who had answered one or two questions in a way that did not make logical sense. Clearer guidance on some of these areas would also help to reduce this issue in future years.
- **Focusing on outcomes** – Those completing the form generally worked very hard to focus on outcomes. Most managed, at least to some degree. However, sometimes people did talk about what they had done rather than the difference it had made. This was particularly obvious when describing young people’s music skills development and the skills of deliverers. Often people found it difficult to talk about one outcome discretely, which we absolutely understand is challenging as one outcome leads to the other. The information is largely there within the form but can come up in different places, meaning there is a job to sort it into the correct place and glean the most outcome focused messages from the response. This is the first year of the new system and these are common challenges experienced when transitioning to an outcomes-focused approach. We would expect the focus on outcomes to become stronger from 2016/17, as people set up monitoring systems which match the reporting requirements and become more confident with the system.

Learning from the messages emerging from the new system

- 5.14 The introduction of the new monitoring and evaluation system provides us with valuable information about YMI participants, their profile and the outcomes achieved.
- 5.15 In terms of YMI participants and profile, the evidence collated in 2015/16 suggests that:
- Over 265,500 young people were involved in YMI supported activity. Over 215,000 were involved in school based activity and over 50,000 in

out of school activity. This compares with an estimate of 226,000 in 2014/15 (150,000 school based and 76,000 out of school).

- There is a good balance of young men and women involved in out of school activity, with a broadly even split.
- There is a strong focus on young people with additional support needs and young people living in disadvantaged areas within both school based and out of school projects. The out of school projects also demonstrate a clear focus on early years. There is less focus on projects targeting ethnic minorities.

5.16 In terms of the outcomes achieved, the evidence collated in 2015/16 suggests that there is a strong focus on:

- providing more music making opportunities – which is clearly demonstrated through statistics and qualitative evidence but with some gaps in demonstrating the quality of opportunities;
- developing young people’s music and music making skills – with some gaps in evidence around the types of skills developed;
- access to music making opportunities for young people who would not normally have the chance to participate – with good evidence about the profile of participants and good supporting qualitative evidence; and
- developing skills for life, learning and work – with more of a focus on skills for life and learning which have good supporting evidence.

Future suggested changes

5.17 Generally, feedback on the new system was positive.

5.18 It appears that funded projects are identifying with most of the outcomes within the YMI logic model. However, it may be worth keeping under review the outcomes which are selected less often. In some cases, this may be due to projects being quite careful about which outcomes to select in 2015/16, with the system being new. However, if some outcomes are not commonly selected in 2016/17, it may be worth exploring whether there is a need to prioritise certain areas within the programme, or explore certain outcomes in different ways.

5.19 Out of school projects largely felt that the form was clear, logical, simple, intuitive, shorter and more streamlined than previous forms. Most were pleased with the outcomes-focused approach which they felt better demonstrated their key achievements. Many commented positively on the support they received from Creative Scotland and Research Scotland throughout the process. Out of school projects highlighted that the main challenge was that they had applied based on a different set of outcomes than they were reporting on, but they recognised that this was due to the transition and this would become easier with time. Other challenges included:

- gathering exact figures, particularly for projects with a large number of activities in diverse locations;
- using the tick boxes within the forms, which worked differently on different computers;
- identifying with the language in the form for projects focused on early years work, and for Strengthening Youth Music projects which often didn't have direct young participants;
- some confusion (from two projects) around the question about the nature of activity participants were involved in;
- some confusion (from two projects) around the sub questions and prompts for the outcomes related questions;
- some challenges (from one project) with double counting participants between and within questions;
- some confusion (from one project) around how to describe the 'posts' supported by YMI; and
- a desire (from one project) to be able to say more about their activity in relation to the outcomes.

5.20 Local authority YMI leads were also largely happy with the new system. Most felt that it was simpler than previous systems, with clear guidelines, logical questions and a focus on the core outcomes that matter to YMI programmes. Some felt that it was easier and more effective to report in an outcomes-focused manner, and that it enabled them to better share achievements and successes. The main challenges were:

- completing the form for the 12 August deadline;
- retrospectively fitting outcomes to projects – which projects recognised was due to this being a transitional year;
- beginning to think in an outcomes-focused way – as this hadn't always been a priority in the past;
- thinking about how to build on the evidence from the previous year's form rather than repeat it;
- some confusion around potential repetition at Questions 7 and 8 which ask about the focus of projects; and
- the need for feedback so that local authority YMI leads can understand how to develop their submission in future years.

5.21 Just one local authority YMI lead, who had not engaged in the support programme, expressed more fundamental concerns. Another suggested including space for senior staff sign off, particularly of the financial information. And another suggested it would be useful to be able to choose more than three outcomes per project.

5.22 Based on the way in which forms were completed, we also suggest:

- clearer guidance on the link between total participation figure and level of involvement;
- more support with how to collate evidence to present key messages – less reliance on supporting evidence;

- more support with how to focus on outcomes, not activities – how to measure in an outcomes-focused way;
- considering how to develop more consistency in measuring music skills – one of the most difficult areas to collate and report on;
- thinking about how to describe quality and skills around music making;
- continuing to offer support to those who didn't take it up last time – as a minority expressed confusion;
- offering some feedback on end of project forms – perhaps in a tailored and bespoke manner to those who are keen for this feedback, to maximise efficiency;
- considering how projects might demonstrate their contribution to medium term outcomes once the new system has bedded in – for example through working with some project leads to pilot an approach to gathering evidence about medium term outcomes for projects which have been operating over a longer period;
- considering how to measure programme level outcomes around the longer term and national outcomes within the logic model over coming years;
- producing practical guidance on evidence for each outcome – perhaps in the form of short one page reports on impact around each outcome, including guidance about what worked well in relation to evidence around each outcome and what to avoid;
- setting up a bank of examples of how projects provided evidence so that people can see and understand how to use both soft and hard evidence to demonstrate their outcomes; and
- considering how projects are asked to select and report on outcomes to ensure that the full range of intended outcomes is understood with a depth of evidence provided for a small selection of these.

Appendix One

YMI Activities in 2015/16

Introduction

This appendix explores the administration of the YMI and the nature of YMI funded activities in 2015/16. It sets out the number and type of organisations funded through YMI and the type of activities funded.

YMI Funding Routes

School based music making

In 2015/16, just over £8 million was made available for school based music making through the YMI Formula Fund. The core purpose of the schools based music making activity was to meet the Scottish Government P6 target that 'every school pupil in Scotland should be offered a year of free music tuition by the time they reach primary six'.

The guidelines around the P6 target in 2015/16 explained that pupils must receive a minimum of 12 hours tuition to meet the target and highlighted that, where possible, activities should be sustained throughout the academic year.

A secondary purpose of the Formula Fund was introduced from 2013/14 onwards in response to calls from local authorities for increased guidance on the purpose of the YMI funds if the P6 target was already being met. It applied to any projects delivered which did not contribute to the P6 target and was to 'engage young people (of any school age) who otherwise would not participate in quality music making activities.' This secondary purpose was developed in consultation with a steering group involving local authority YMI leads. The guidance in 2015/16 included a clear definition of young people who are more likely not to be taking part. The guidance stated that this could include, for example, young people who:

- are in the early years of their life (0 to 5);
- are looked after by the local authority;
- live in areas where music opportunities may be limited;
- live in areas of social and economic deprivation;
- are from minority ethnic communities; or
- have additional support needs.

Applicants were asked to consider the YMI Formula Fund priorities of working in partnership, consulting with young people, and delivering training and continuing professional development opportunities.

YMI funding for local authorities aimed to enhance provision and provide additional music making opportunities. It did not substitute existing provision or core curriculum activities delivered by Instrumental Instructors or Primary Music Specialists.

Access to Music Making

In 2015/16 £1.66 million was provided through both open and targeted applications to the Access to Music Making Fund. Organisations could apply for between £1,000 and £40,000, and Creative Scotland invited applications from organisations for up to £100,000 for targeted interventions that strategically address the aims of the programme.

The purpose of this fund was to create high-quality music making opportunities for young people from birth to 25, out of school time. However, activities within school time were considered if they were for children in early years, young people with additional support needs, young people who were disengaged from mainstream education or young people based in secure or behavioural units.

The intended outcomes of this fund at the outset of 2015/16 were that:

- young people engage in learning activities that develop music making skills or music centred skills (like sound engineering, tour management or record production);
- young people build their confidence, self-esteem and positive behaviours; and
- young people progress onto further learning and/or personal development opportunities (not restricted to music).

Applicants were asked to demonstrate that they aimed to achieve all three intended outcomes of the fund. Applicants who applied for over £5,000 also had to demonstrate how they would involve and support trainees in the delivery of the project and support the development of lead music tutors or staff working on the project through continuing professional development. Applicants who had previously received funding through the YMI had to demonstrate that the project would create new opportunities and develop new skills.

Applications were not accepted from schools or local authority instrumental music services. Creative Scotland prioritised applications which aimed to engage young people who did not currently take part in music making and were:

- disabled and/or have additional support needs;
- looked after children;
- young carers or young parents;
- in the early years of their life (0 to 5 years);
- from minority ethnic communities;
- making music independently;
- at risk of offending or have previously offended; or
- resident in areas of social and economic deprivation.

Strengthening Youth Music

The purpose of this fund was to improve the youth music sector infrastructure and the services that organisations offer. It supported strategic action, research or training that would strengthen the youth music sector in Scotland, for the benefit of young people. Individuals, organisations and networks could apply.

The intended outcomes of this fund at the outset of 2015/16 were:

- 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.

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

In 2015/16, £127,000 was provided for Strengthening Youth Music. Organisations could apply for between £1,000 and £20,000. In addition, Creative Scotland could invite targeted interventions to strategically address the aims of the programme. Of this, £57,000 was made available for applications for training and continuing professional development. This was devolved to the Scottish Music Centre.

Applications

In 2015/16:

- 33 organisations received funding through the Formula Fund;
- 58 projects were funded through Access to Music Making;
- Creative Scotland made five funding awards through Strengthening Youth Music; and
- Creative Scotland awarded the Scottish Music Centre a Strengthening Youth Music award to administer a fund for training and continuing professional development which resulted in 36 awards ranging from £95 to £5,000.

2014/15 Applications	No of apps	Requested	Successful apps		Granted	
			No	%	£	%
Formula Fund	33	£8,012,820	33	100%	£8,012,820	100%
Access to Music Making	106	£2,758,021	58	55%	£1,658,541	60%
Strengthening Youth Music	10	£230,299	5	50%	£126,674	55%

In 2015/16, all organisations entitled to the Formula Fund applied for and received funding at the level requested. However, half of Strengthening Youth Music applicants did not receive funding and just under half of Access to Music Making applicants did not receive funding.

A note of the Formula Fund awards to each local authority is provided below:

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

The Formula Fund activity involved a total of 284 projects across the 33 programmes, an average of nine projects per programme. The number of projects in each programme ranged from one to 18. A total of 226 projects (80%) contributed to the P6 target. Every programme had at least one project which delivered 12 hours of music tuition (the P6 target level).

Access to Music Making

With 58 awards relating to Access to Music Making in 2015/16, the activities funded were many and varied. Over 2015/16, seven organisations received awards of over £40,000 through the targeted route within this fund. Over £677,000 was distributed through the targeted route, which was approximately 41 % of all Access to Music Making funding.

Organisation	Funding
National Youth Orchestras of Scotland	£100,000
National Piping Centre	£100,000
Scottish Book Trust	£100,000
Scottish Brass Band Association	£100,000
Sistema	£97,416
Scottish Music Centre	£90,000
National Youth Choir of Scotland	£89,796
Total	£677,212

Scottish Music Centre also received a further award of £40,000 for another project. Most applicants were third sector organisations. However, three local authorities (not instrumental music services) applied for Access to Music Making funds, all of which were successful.

Most activity took place at local or regional level. However, seven of the projects operated at national level.

Of the Access to Music Making activity funded in 2015/16:

- 20 projects were funded and delivered within 2015/16;
- 30 projects began delivery in 2015/16, but continued beyond (through to as late as 2018); and
- Eight projects funded in 2015/16 didn't start until July 2016 or later (these have not been included within this impact report for 2015/16).

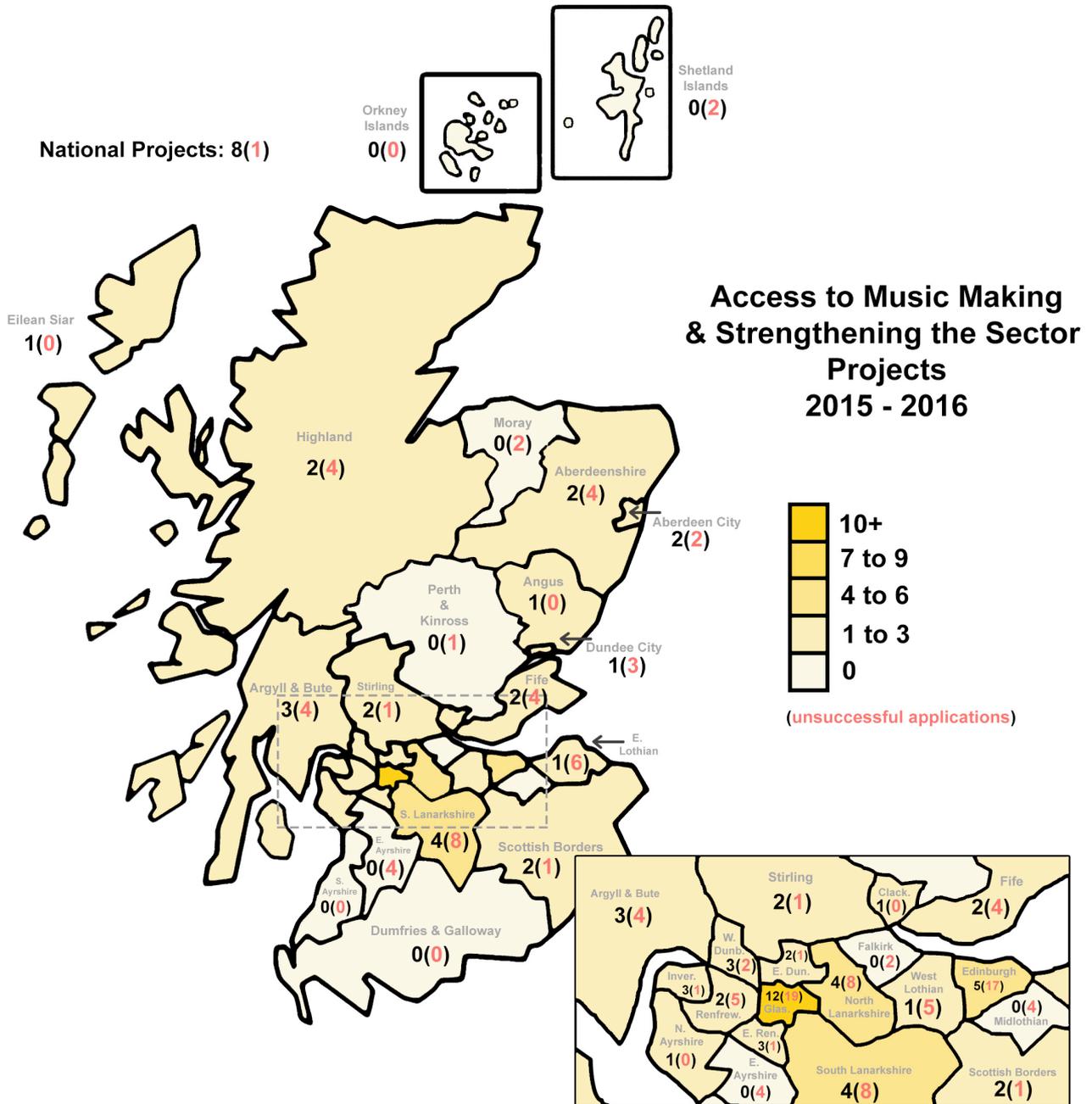
Strengthening Youth Music

The five awards within the Strengthening Youth Music strand were:

- Drake Music Scotland – A project to strengthen the skills and experiences in delivery of music projects for young people with disabilities and additional support needs in Glasgow.
- Edinburgh Youth Music Forum – A project to build links between research and practice around youth music.
- Station House Media Unit – The development of an Aberdeen Youth Music Forum for youth music practitioners and young people.
- Enterprise Music Scotland 2016 – A one-day event that showcases pioneering approaches to music education.

- Scottish Music Centre – To administer the continuing professional development and training aspect, and provide further awards through this route.

The map below profiles the areas covered by the funded Access to Music Making and Strengthening Youth Music projects in 2015/16.



Appendix Two - YMI Logic Model

Activities	Short-term outcomes	Medium-term outcomes	Long-term and national outcomes	Links	Overarching theme
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 these objectives link with wider priorities?	
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 opportunities	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	Programme for Government 2015-16 theme 'a stronger and fairer Scotland'	Tackling Inequalities
	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 link successful learners)	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	Programme for Government 2015-16 theme of 'closing the attainment gap' and 'a strong, sustainable economy'	Learning and Working
	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	Programme for Government 2015-16 theme 'strengthening our communities'	Cultural and Strong Communities
	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		
The youth music sector is supported through resources, networking and learning opportunities	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 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	Christie Commission* priority of co-ordination and collaboration in service provision	Building Skills and Practice

Appendix Three - Case Studies

Included as a separate document

Appendix Four

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.