

Youth Music Initiative (YMI)

Impact Evaluation Report

2018-19

Stephen Broad
Lio Moscardini
Andrew Stewart Rae

Royal Conservatoire of Scotland

CONTENTS

| | |
|--|----|
| FOREWORD | 4 |
| KEY FINDINGS | 5 |
| Participant Numbers | 5 |
| Nature of involvement | 5 |
| Outcome 1: Young people have more opportunities to take part in enjoyable and quality music making opportunities..... | 5 |
| Outcome 2: Young people who would not normally have the chance to participate take part in music making opportunities. | 5 |
| Outcome 3: Young people develop their music and music making skills. | 6 |
| Outcome 4: Young people develop their skills for life, learning and work. | 7 |
| Outcome 5: Young people increase their awareness of music and culture across Scotland, the UK and the world. | 8 |
| Outcome 6: Young people influence or lead youth music opportunities, and have their voice heard in design and delivery. | 9 |
| Outcome 7: People delivering youth music develop their skills and confidence. | 9 |
| Outcome 8: Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people. | 10 |
| 1. Introduction..... | 12 |
| About this report..... | 12 |
| Context | 12 |
| A historical overview | 12 |
| The YMI today | 13 |
| 2. YMI Participants | 14 |
| Introduction..... | 14 |
| Participation | 14 |
| Numbers of participants in each Local Authority..... | 15 |
| Out-of-school participation | 16 |
| Activity delivered..... | 16 |
| Level of involvement | 16 |
| School-based activity..... | 17 |
| Out-of-school activity..... | 17 |
| Summary | 18 |
| 3. Impact of YMI Activities..... | 19 |

| | |
|--|----|
| Outcome 1: Young people have more opportunities to take part in enjoyable and quality music making opportunities..... | 19 |
| Enjoyment | 19 |
| High Quality activity | 22 |
| Outcome 2: Young people who would not normally have the chance to participate take part in music making opportunities. | 24 |
| School-based music making | 24 |
| Out-of-school music making..... | 27 |
| Outcome 3: Young people develop their music and music making skills. | 32 |
| Outcome 4: Young people develop their skills for life, learning and work. | 36 |
| Skills for life | 36 |
| Skills for learning and attainment | 39 |
| Skills for work | 41 |
| Health and wellbeing..... | 43 |
| Outcome 5: Young people increase their awareness of music and culture across Scotland, the UK and the world. | 44 |
| Outcome 6: Young people influence or lead youth music opportunities, and have their voice heard in design and delivery. | 46 |
| Involvement and influence..... | 46 |
| Outcome 7: People delivering youth music develop their skills and confidence. | 48 |
| Formula Fund | 49 |
| Out-of-school projects..... | 52 |
| Training and CPD Fund | 53 |
| Outcome 8: Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people. | 53 |
| Concluding remarks..... | 56 |
| Appendix 1: YMI Activities in 2018/19 | 57 |
| Appendix 2: YMI Logic Model..... | 62 |
| Appendix 3: YMI Case Studies 2018/19 | 63 |
| Appendix 4: National & International Success Stories..... | 72 |

FOREWORD

The Scottish Government Youth Music Initiative (YMI) programme 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. By supporting musical activity in and outwith schools through its three funding streams, and working in partnership with each of Scotland's Local Authorities and numerous other organisations, the YMI supports a very wide range of activities across diverse musical genres and numerous modes of delivery.

This report is principally focussed on the impact that the YMI achieves through its outcomes, which have been established in a 'logic model' that connects the activities of the Initiative through to national outcomes and the priorities of the Scottish Government's Programme for Government. Taking the evidence in the round, there is no doubt that the YMI is achieving its stated outcomes, and contributing to others, such as the mental health and wider well-being of young people.

As a result, the report focusses squarely on the undeniable positive outcomes of the YMI. That success should, however, be seen in the context of a music education sector that can point to demonstrable successes and strengths, but which also faces very considerable challenges. These challenges have been explored and discussed in detail in *What's Going On Now?*, an update of the report *What's Going On?* which was the original instigator of the YMI.

Just as the wider sector faces challenges, so too does the YMI itself. Some of these come through in this report – such as the concerns expressed by Local Authorities about delivering the commitments of the YMI in the context of a diminished budget and increased staff costs. Other challenges are less tangible, but no less real for that. These include the difficulty of communication in busy organisations, or the challenge of developing meaningful partnerships that go beyond the transactional. The fragility of the ecology for music education and young people's music making, and its complexity, are well understood.

In the specific context of evaluating the impact of the YMI, we meet further challenges – such as the capacity of organisations to gather and report data on their activities. We found a considerable differential between the project reporting of Local Authorities and the so-called informal sector, with Local Authorities much better placed to provide detailed analyses of their activities. It is difficult, in the context of competitively-awarded funding, to support organisations in reflecting openly and frankly about any less successful elements of their work and the learning that might flow from those.

Nonetheless, the reach, quality and significance of the experiences that the YMI provides is clearly evident in the reflective reports provided by funded organisations: there is little doubt that this is an initiative that richly repays the investment in it. And as we look towards a future National Cultural Strategy and consider the national outcome for culture, there is a clear role for the YMI to help us achieve our national ambitions.

Stephen Broad
Director of Research and Knowledge Exchange, Royal Conservatoire of Scotland

KEY FINDINGS

The findings in this report are based on over 100 end-of-project (or EOP) reports produced by individual projects or organisations who delivered activities under the auspices of the Youth Music Initiative (YMI) in 2018-19, across the three funding strands that the YMI supports, namely:

- The Formula Fund (school-based activity)
- The Access to Music Making Fund (out-of-school activity)
- The Strengthening Youth Music Fund (out-of-school activity)

Participant Numbers

Around **244,000** young people took part in YMI activity in 2018/19.

This includes at least **199,000** in **school-based activity**, and at least **44,000** in **out-of-school activity**. These figures are comparable to the total number of participants in previous years (2017/18).

Nature of involvement

For school-based activities, 46% of all participants received between 12 to 18 hours of YMI funded music. For out-of-school projects, the highest proportion of participants (40%) were involved in one-off activity, followed by ongoing planned activity (31%). A smaller proportion of participants (14%) were involved in ongoing drop-in activity. These percentages are similar to previous years, with a slight increase in one-off activity for 2018/19.

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

The YMI offers a range of enjoyable opportunities for young people to take part in music making. There is strong evidence that young people enjoy YMI activities, both in and out of school. The majority of Local Authorities YMI leads provided 'End of Project' reports, which included feedback forms with quotes or video evidence showing that young people hugely enjoyed their YMI activities.

Moreover, the breadth and quality of music provision made available through the Formula Fund across Local Authorities has continued to broaden, despite financial constraints. Evidence suggests that almost all of the available projects for 2018/19 were successful in targeting support to enhance the quality and provision of music making opportunities.

"Fantastic, best moment of my life!"

"Educating, fun and interesting."

"It has been an amazing opportunity I will never forget"

"Lots of fun and good for learning."

Young people, *school-based activity*

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

Evidence shows that the YMI has permitted young people of all socio-economic circumstances, location and ability to access high-quality music tuition and experiences, and thereby enhance their confidence, creativity, listening, communicating, and learning skills as a result.

The barriers to a young person's involvement in music opportunities might include social or economic circumstances, geographical access barriers, their having particular additional support needs, and problematic perceptions of who music is 'for'.

Example: Dumfries & Galloway Council

Children in rural locations across the region have been given the opportunity to join string groups in the Stranraer area as well as brass tuition and accordion groups. These children would not normally have access to these opportunities due to their location in the region being far from any existing music making activities for children.

Many Local Authorities proactively target certain groups of young people through their YMI activity. Most commonly, Local Authorities targeted some YMI activity towards young people living in deprived or disadvantaged areas, and young people with additional support needs.

"Through the YMI involvement in our ASN schools we have learned that music has the ability to reach everyone and to gain the interest of pupils. As one of the multiple intelligences, it is a pathway to learning and can assist the young people in our schools to access other curricular areas such as history, maths, counting and sequencing. All of our ASN schools were supported on a regular basis. We provided assistance to these schools on improvements to their music curriculum and provided support for non-specialist staff in the use of music technology and how this can be used to remove barriers to learning."

YMI Lead, North Lanarkshire Council

Organisations/YMI leads often used referrals from social workers, other Local Authority departments, and directly from schools via headteachers. YMI leads know that by targeting certain schools in areas that rank highly on the SIMD index, they can successfully recruit participants from this priority group, and encourage partnerships with their external providers.

Out-of-school projects funded by the YMI often focus on young people with particular needs, or in particular areas that would not otherwise have access to music provision.

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

There is a wide range of evidence provided in the EOP forms to demonstrate the commitment and enthusiasm of young people in developing their **music making skills** through the encouragement and pathways to progression that the YMI provides. Exposure to musicians and their specialist tuition, alongside opportunities to perform has encouraged several young people to take up their instrument for further studies, and the YMI has supported some notable national and international success stories, such as Lewis Capaldi.

"Pupils rehearse every week and improvement has been evident in the quality of musicianship over the course of these rehearsals and subsequent performances at school services noted by music and school staff. Audio and video recordings of some of the rehearsals and performances demonstrate the level of musicianship this young group have achieved in just 5 months."

Music Teacher, Orkney Council

Example: Canongate Youth

Young people attending the weekly Rock School sessions have the opportunity to focus further on their chosen instrument and work towards fully accredited Rock School certification qualifications. Rock School, which was a new addition to the programme this year, has quickly become a well-established and highly valued part of our musical week at Canongate Youth:

“Rockschool provides a safe and homely environment for a Monday night. I feel like Rockschoool gives me the opportunity to express myself while working towards a set goal that will help me in the future. Rockschoool gives me something to look forward to on a Monday night and it feels like an extension of the weekend! “(S, participating young person)

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

There is strong evidence that many YMI projects, in the formal and informal sectors of youth music, helped participants develop skills for life, learning and work across a broad range of activities. YMI programme leads, together with the teachers, tutors and mentors who work with young people, were sensitive to the additional, non-music related issues that young people bring with them as participants, and the opportunities that music-making presents for the development of highly significant life skills which, in turn, have the potential to impact very positively on many areas of their lives, including learning and employment.

The impact on young people’s skills for life, learning and work was evident in many of the YMI programmes available this year. In the case of supporting the development of life skills, the benefits of learning and playing a musical instrument, included:

1. Social skills

The development of young people’s social skills through YMI projects is evident and was often noted in numerous EOP forms by the staff working with the young people, and the young people themselves. In particular, participants’ awareness of each other and the need to give each other space in which to perform or lead, was emphasised.

“One of my clients this year came to me with a fear of human contact (due to previous trauma) and a fear of crowds. She wrote and recorded a song dealing with her personal issues and finished the course hugging and congratulating her fellow performers after a successful live gig in front of the ... audience. This is just one example of how fundamentally transforming the YMI course can be.”

YMI Mentor

Example: South Lanarkshire Council

South Lanarkshire citizens have continued to benefit through schools promoting YMI musical activities and public performances within their communities. Such practice has encouraged and endorsed good relationships and partnerships between schools and their communities, and provides opportunities for communicating and working together.

Children can broaden their development through YMI project partnerships and use the opportunities to form friendships and associations outwith their school communities. Such interaction and practical activity have been proven to significantly enhance levels of self-esteem, confidence and pride within the development of young people’s lives.

2. Skills for learning and attainment -

It is widely acknowledged that active participation in music making activities can have a positive impact on attainment. The feedback received from stakeholders and participants involved in YMI activities strongly

supports this, and points to significant benefits that these projects bring in re-engaging disengaged students through the power (and enjoyment) of music-making.

“It is anecdotally clear that pupils develop not only music and rhythm skills but also skills in concentration and listening that spill over into enhanced literacy, numeracy and creativity skills.”

YMI Lead, City of Edinburgh Council

3. Skills for work

Many YMI programmes were based upon upskilling those interested in a career in music with knowledge from those working in this field. More broadly, there is also evidence that participants in these programmes have learned other skills for employment such as

- Time-keeping
- Team cooperation
- Listening skills
- Concentration
- Communication
- Perseverance
- Creativity

4. Supporting positive mental health and wellbeing

Many YMI leads were aware of the national spotlight on the mental health of young people. Research indicates that taking part in musical activities may have a positive impact on mental health and wellbeing. Almost all YMI projects are designed to be inclusive and engaging for participants. Activities are planned and managed to ensure a good balance between pace and challenge required, to support young people as they develop skills over the course of the project and ensure that they have a sense of positive achievement at the end.

“It’s like a second home, a family, a place to be. It’s just nice, good, inviting. You can get help if you needed, about jobs or getting home if you don’t have bus money. You can get 1-1s to chat about anything that might have been bothering you or that’s been going on for you. It’s good to get those things off your chest, get it out and see if you can get some help with it. It made me feel better. It’s always good to talk.”

Young Participant, Hot Chocolate Trust

Example: Jordanhill School

Jordanhill School has pupils from across all 10 SIMD deciles and those from the most disadvantaged communities perform at the same levels as those from the immediate area of the school. In simple terms there is no attainment gap in Jordanhill School. There has been a huge focus on health and wellbeing, particularly mental health, and music making plays a key role in keeping pupils balanced. Music making activities are considered a key element in shaping the culture of the school.

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

A key outcome of the YMI is the way it allows the rich musical cultures of Scotland to be widely and actively enjoyed and appreciated by young people. There was strong evidence from projects that young people were engaging with a variety of musical cultures and, in many cases, YMI sessions brought together people from a diverse range of back grounds both from Scotland and internationally to share their own experiences of music making introducing each other to new and different musical styles.

“I didn’t know anything about world music & culture and ... I’ve now grown in lots of ways, more confident at music, understanding people from other areas and countries, and know that there are people all over the world who we can connect to through doing similar music.”

Young Participant, Samba Ya Bamba

Key awareness practices and outcomes from this year’s projects included -

- Scots & Gaelic song
- South American Samba
- Japanese Taiko drumming
- Conversations around the history of the music and the music industry
- Exposure to live performances from different cultures

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

In 2018/19, young people directly influenced and led the planning and execution for many of the projects in the year’s YMI programme, identifying new priorities for work, new avenues through which music can be expressed, and contributing widely to the YMI profile. From previous reports and evaluations, it is widely considered that the confidence, experience, and skills young people obtain through this type of involvement impacts positively on their and others’ future opportunities.

From evidence gathered from the EOP forms, young people were involved in influencing or leading through a variety of methods, including

- Taking part in an Advisory Group.
- Helped run the end of project performances.
- Giving feedback on the project through consultative surveys and discussions.

“Many pupil councils and advisory groups have been influential in their own schools and we have used this forum alongside focus groups to develop our approach to certain projects.”

YMI Lead, North Lanarkshire Council

Example: Falkirk Council

Pupils from Falkirk have had the opportunity to compose and conduct music for local festivals and concerts including the ‘New Found Sound’ project as part of the Hippodrome Silent Film Festival; to use their YMI training to advance their further education studies; and to become volunteer/freelance instructors in the YMI project -

‘I like that we get to write our own tunes, e.g. for the New Found Sound festival’

(Fiddle Pupil, YMI Project)

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

Through in-house staff training and staff support/supervision processes, the continuing professional development needs and aspirations of the practitioners/tutors/teachers delivering the YMI programme were regularly addressed and supported. Key indicators for this outcome included:

- People delivering youth music rate their skills and confidence in music delivery and music-making more highly
- Practitioners report positively on the impact of the CLPL in the classroom
- Practitioners report that the CLPL and the resources have helped build their confidence
- Increasing numbers of requests for further training

“I have really learned a lot from working as Creative Assistant in the music classes at Aberdeen Performing Arts. It’s been so interesting working with children of all ages- from babies, right up to teenagers in Project Band. It is rare to find such practical, hands on experience in working with participants in music making. This post has been a massive help to my career and I love being part of the team!”

Creative Assistant, Aberdeen Performing Arts

For 2018/19, Formula Fund projects were asked to report in more detail on the kinds of people involved in delivering their activities; the results are given in the table below, and give a indication of the wider networks of support that underpin YMI activity. There were a total of **6,918 people** reported to be supporting school-based music making within the YMI.¹ More than 2,500 ‘Teachers /support staff’ were involved in supporting YMI delivery, 550 ‘Tutors (individual/workshop leaders)’; just under 400 Professional musicians’ and over 3000 volunteering ‘Parents or Carers’.

| Table 3.7 - Volunteering, training and development opportunities | | | |
|---|-----------------------|------------------|------------------|
| | School based activity | | |
| | (FF) | Total in 2017/18 | Total in 2016/17 |
| Teachers/support staff | 2,592 | 5,143 | 3,222 |
| Tutors (individual/workshop leaders) | 550 | - | - |
| Professional musicians | 384 | - | - |
| Music students | 93 | - | - |
| Youth workers | 13 | - | - |
| Parents or Carers | 3,063 | - | - |
| Administrators/Managers | 70 | - | - |
| Trainers (who train other people who will work) | 31 | - | - |
| Other (please specify) | 122 | - | - |
| Total | 6,918 | | |

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

There is strong evidence that collaborative partnerships between organisations involved in the YMI programme helped reach groups of young people who would otherwise not get access to quality music activities. As a result, many successful partnerships have continued to be consolidated through the YMI, between the formal and informal sectors of youth music in Scotland.

¹ Based on responses from 31 Local Authorities and Jordanhill School.

Example: Artsplay Highland and the Paul Hamlyn Foundation

The YMI's continued support for Artsplay Highland's Music Matters project has meant that other organisations such as the **Paul Hamlyn Foundation** have seen the far-reaching benefits for the children, through sharing of resources.

"They have since given funding to Artsplay Highland to deliver music sessions with P1 children. Head teachers from Highland schools who are involved in Music Matters project have also seen the far reaching benefits and have chosen to use their PEF funding to invite Artsplay to deliver music workshops with their primary aged children. We are now reaching many more children than in previous years and continue to grow so that we can have a positive impact on young children's lives through music."

YMI Project Leader

Many partnerships in the informal sectors of Scottish youth music also came together this year in order to allow YMI projects to target vulnerable and hard to reach young people who would not normally have access to quality music making opportunities.

"We are working with Aberdeenshire Council Social Work and Community Learning & Development in order to target young people who are looked after, at risk of offending and/or struggling to engage with mainstream education. Our Hip Hop Project worked with a group of S3 pupils who are part of the Peterdean Group."

YMI Tutor, Aberdeenshire Council

1. Introduction

About this report

This report sets out findings from an impact evaluation of the Scottish Government Youth Music Initiative (YMI) programme during 2018/19. The YMI was set up in 2003 and is administered by Creative Scotland; it aims to put music at the heart of young people's lives and learning, contributing to Scotland becoming an international leader in youth arts.

Context

The YMI affords young people from a wide range of backgrounds, all across Scotland, opportunities to participate in music, with wider opportunities for additional support and guidance. YMI projects have been delivered in a wide variety of contexts, including in schools, youth groups, community settings, music ensembles, choirs, through individual support, trips and residential. It has also provided space for young people to write, rehearse, and record their own music. These different opportunities create an environment where young people's musical abilities and interests are nurtured and grown.

An informal review of music education internationally indicates that in its national approach, combination of in-school and out-of-school activity, and aim to include every child, the YMI may be unique: it is certainly highly distinctive internationally.

A significant number of young people continue to benefit from YMI projects delivered by skilled, enthusiastic and qualified practitioners. These are delivered in a wide variety of contexts including libraries, prisons, care homes, youth work and community venues and, of course, in schools.

A historical overview

The YMI was established in 2003 by the then-First Minister with the express intention of addressing some of the key themes to emerge from *What's Going On? A National Audit of Youth Music in Scotland*. *What's Going On?*, which had been jointly commissioned by the Scottish Arts Council, Youth Music UK and the Musicians' Union, was a comprehensive study of young people's music in Scotland, examining all contexts and setting except (for structural reasons that existed at the time) classroom music. Among a range of other findings, *What's Going On?* identified two key areas of weakness in provision as it was then:

- 1) Initial access to music making, identified as a central concern for young people's future interest and ambitions in music, was patchy, leading to the exclusion of groups who had no previous experience of music.
- 2) Support for informal and non-formal music making – music outside the school – was poor, and this had a particular detriment to musical styles that were not, at that time, so well represented in schools, such as Scottish traditional music and contemporary commercial music (rock, pop, dance, etc.).

The YMI specifically set out to address these two particular concerns, with a very significant investment of £17.5m escalating over a three-year period and tied to an ambitious target that every child in Scotland

would receive a year's free music tuition by the end of Primary 6. In the first year, 2003-4, £2.5m was invested, with £5m and then £10m in academic years 2004-5 and 2005-6 respectively.

Of this investment, 80% was reserved for the so-called 'P6 Target', with the remaining 20% earmarked to support music making and develop capacity in the informal and nonformal sectors. The 80% portion was, at the direction of the then Scottish Executive, administered by the Scottish Arts Council and distributed to Local Authorities by means of a formula (leading to the expression 'Formula Fund' for this part of the investment). The formula was designed in consultation with the Executive, to take account of both pupil population, but also the rural population of each local authority, reflecting the particular challenges of delivering music in primary schools, which may be widely distributed in rural areas.

At the end of the initial three-year period, the 'P6 Target' was judged to have been met, and the investment, at the 2005-6 level of £10m per annum, was continued. Since then, and in response to evaluations and further reports, the original 'P6 Target' has evolved into a sustained expectation that all young people will have a year's free tuition by the end of primary school; a working definition of a 'year's tuition' has been developed; the funding for the informal and nonformal sectors has been stratified into schemes that address the sector's key strategic concerns, and monitoring, review and enhancement of the initiative has been mainstreamed.

In 2017, the Music Education Partnership Group, in conjunction with a wide range of partners and working through Creative Scotland, commissioned an update to *What's Going On?: What's Going On Now?*. This updated report, while identifying considerable concerns about the fragility of the wider ecology for young people's music making in Scotland, also underlined the significance and overall effectiveness of the YMI investment.

While it is impossible to claim a causal link, it is worth noting that the review of presentations to SQA examinations in music, undertaken as part of *What's Going On Now?*, may indicate the longer-term impact of the initial music making experience that is one of the core aims of the YMI: the popularity of music as a subject for formal study stands in notable contrast to its position in England: music was the 6th most popular Advanced Higher at the time of *What's Going On Now?* (and its relative popularity has risen further in 2019 to 5th place). In England, in 2019, music is 28th in a table of A-levels ranked by student numbers.

The YMI today

The YMI programme continues to support musical pathways for young people by:

- Offering and developing a broad range of quality music activities, opportunities and experiences for all children and young people, through school-based music making;
- Developing a greater awareness of music making, enhancing and promoting creativity and life-long learning;
- Developing pupils' interpersonal skills; enhancing self-esteem and motivation, leading to raised overall levels of educational achievement.

Through the Formula Fund, music making continues to be made available to **every** child before the end of Primary School, all across Scotland. Evidence shows that significant numbers of pupils receive this experience in P5 and continue their tuition through P6 and 7, building on the musical foundations laid in P5. In many instances, young people are given opportunities to engage with more experienced musicians in the community and this partnership work continued to gain momentum in 2018.

2. YMI Participants

Introduction

In this section, we describe the young people participating in the initiative for **2018/19** – their profile, the level and nature of the activities they were involved in. This allows us to understand the context for the responses we explore in later sections of the report. The data is drawn from end of project monitoring forms and interim update forms submitted by Local Authorities (school-based activities funded from the Formula Fund) and individual funded projects (out-of-school activities funded by the Access to Music Making & Strengthening Youth Music funds).

Participation

Around **244,000** young people took part in YMI activity in 2018/19. This includes at least **199,000** in **school-based activity**, and at least **44,000** in **out-of-school activity**. These figures are comparable to the total number of participants in previous years (2017/18). The number of participants from each funding strand is based on monitoring forms from **32** Local Authorities and Jordanhill School, **70** Access to Music Making projects and **6** Strengthening Youth Music projects.

| Strand | Young people | Forms received | 2017/18 comparison | 2016/17 comparison | 2015/16 comparison |
|---------------------------|----------------|----------------|--------------------|--------------------|--------------------|
| School based | 199,372 | 32 | 195,296 | 202,210 | 215,219 |
| Access to Music Making | 44,239 | 70 | 45,357 | 40,604 | 41,235 |
| Strengthening Youth Music | 509 | 6 | 86 | 0 | 9,078 |
| Total | 244,120 | 108 | 240,739 | 242,814 | 265,532 |

Bearing in mind that YMI School-based activity takes place largely in Primary Schools, it is worth noting that there were approximately **400,000**² primary school pupils in Scotland in 2018/19.

Caution should be taken when comparing Access to Music Making activity year on year. Projects run across academic and financial years, often covering more than one year. Figures can vary depending on the year in which projects are asked to report – and whether they are asked to submit update reports or end of project reports.

The number of participants in Access to Music Making activity in 2018/19 is slightly lower than in 2017/18. This is likely to be because fewer projects reported during 2018/19 (**70 completed**) compared to 2017/18 (**79 completed**).

Making projects running over more than one year were asked to submit an update or interim report form in June each year. In the case where a project fails to meet this deadline their full End of Project form will be submitted into the following year's impact report. In 2018-19, 22 projects had outstanding interim or EOP forms, from this year and previous years, and a further 22 had not begun in the financial year 2018-19 and were not required to produce an EOP form in the reporting period: these 'missing' reports may account for

² "Summary Statistics for Schools in Scotland, No.8 | 2018 Edition", released on the 12th of December 2018. <https://www.gov.scot/publications/summary-statistics-schools-scotland-8-2017-edition/>

the reported drop in participants in Access to Music Making activities.

The number of participants in school-based activity in 2018/19 is slightly higher than in 2017/18 – an increase of about 2%. This is broadly comparable to the numbers of participants in 2016/17, but rather lower than the figure in 2015/16, which was the final year before a **10% reduction** in funding available for school-based activity was made. The numbers of participants is, therefore, essentially stable after a reduction of around 9% that coincided with the reduction in funding.

Almost all Local Authorities reported significant constraints on their YMI activities in 2018-19 arising from increased staffing costs in the context of a standstill YMI grant. From April 2017 - 2018, teachers received a significant **13.3% pay rise**³. This is part of a three year pay deal (2018-2021) for Scottish teachers, an agreement formally reached by the Scottish Negotiating Committee for Teachers (SNCT). In response to standstill budgets, and in the case of the YMI a 10% cut, Local Authorities may have been constrained in their delivery of the initiative and the number of participants reached.

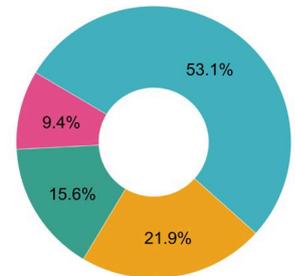
Numbers of participants in each Local Authority

For the school-based activity, most authorities had between 1,000 and 5,000 participants. This is comparable to previous years, 2017/18 and 2016/17.

The average number of participants across all Local Authorities (including Jordanhill School) was 6,229. The total participants ranged from 55 in Jordanhill School to 26,815 in Fife.

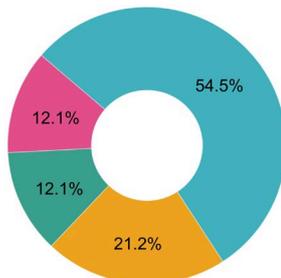
School Participants by Local Authority
2018/19

| | |
|-----------------|----|
| Up to 1,000 | 3 |
| 1,001 to 5,000 | 17 |
| 5,001 to 10,000 | 7 |
| > 10,000 | 5 |



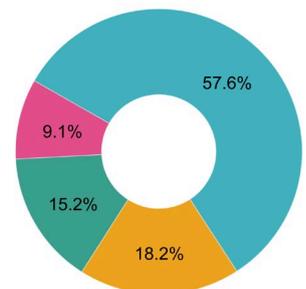
School Participants by Local Authority
2016/17

| | |
|-----------------|----|
| Up to 1,000 | 4 |
| 1,001 to 5,000 | 18 |
| 5,001 to 10,000 | 7 |
| > 10,000 | 4 |



School Participants by Local Authority
2017/18

| | |
|-----------------|----|
| Up to 1,000 | 3 |
| 1,001 to 5,000 | 19 |
| 5,001 to 10,000 | 6 |
| > 10,000 | 5 |

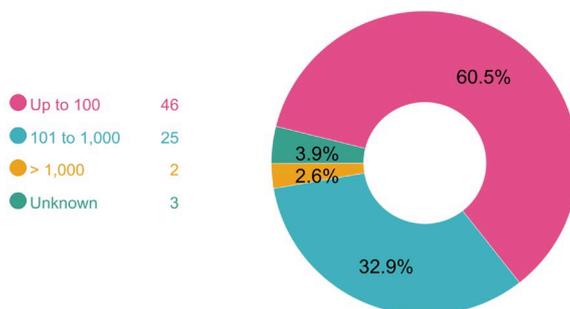


Out-of-school participation

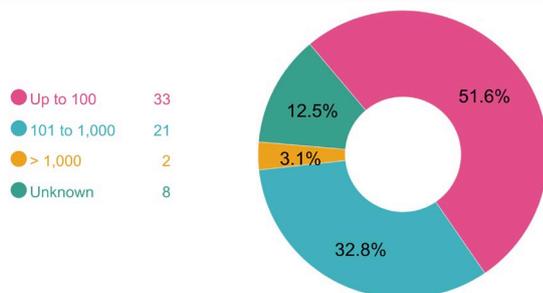
For the Access to Music Making and Strengthening Youth Music strands, the total participants ranged from 9 to over 31,000. The Scottish Book Trust programme participants made up the majority of all YMI out-of-school participants, at **31,676**. All 'Unknown' project numbers represent interim reports which have not been finalised.

Most projects engaged up to 100 participants, and across the past 3 years, this statistic has remained consistent.

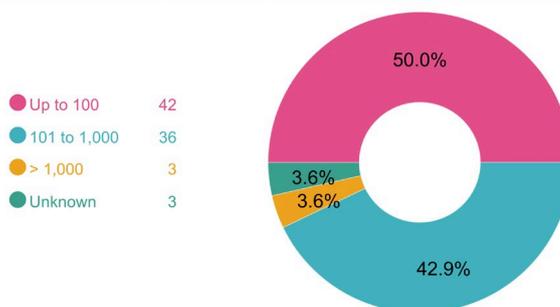
Out-of-school Participants (AMM & SYM) 2018/19



Out-of-school Participants (AMM & SYM) 2016/17



Out-of-school Participants (AMM & SYM) 2017/18



Activity delivered

End of project reporting requires funding recipients to confirm whether they delivered the activity they aimed to deliver during 2018/19. Most delivered their activity as planned or delivered more than planned. Few delivered less activity than planned with only 10% of total projects indicating that they did so, a similar proportion to 2017/18.⁴

| | Local Authorities (FF) | | Out of school projects (AMM + SYM) | | Total | | 17/18 | 16/17 | 15/16 |
|-------------------------|------------------------|-----|------------------------------------|-----|-------|-----|-------|-------|-------|
| | no. | % | no. | % | no. | % | % | % | % |
| Yes | 24 | 75% | 37 | 57% | 61 | 63% | 69% | 68% | 50% |
| No, more than intended | 5 | 16% | 21 | 32% | 26 | 27% | 22% | 21% | 25% |
| No - less than intended | 3 | 9% | 7 | 11% | 10 | 10% | 10% | 11% | 25% |

Level of involvement

⁴ Note: this question does not appear in the interim forms for the AMM & SYM strands, as these projects are yet to report on whether or not they managed to deliver all of their planned activity. Therefore, the total number of projects for these strands in this table is slightly less than previously mentioned. Data for the Formula Fund (FF) relates to 31 Local Authorities and Jordanhill School.

Information on the nature of young peoples' involvement in music through the YMI is gathered in slightly different ways for the school-based activity and those funded through Access to Music Making and Strengthening Youth Music. This is to suit the reporting requirements for each strand of YMI.

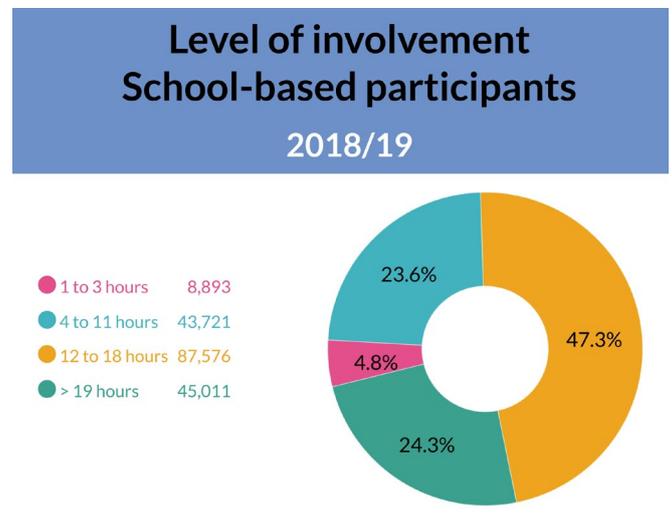
School-based activity

For school-based activity, the reporting requirement centres on the number of hours of involvement, indicating the depth of the experience delivered in the 'year's free tuition'.

School pupils typically received more than 12 hours of YMI funded music activity in their 'free year', with 71.6% of all participants receiving 12 hours or more, and nearly a quarter (24.6% receiving more than 19 hours).⁵

Out-of-school activity

For projects funded through Access to Music Making, the end of project reporting focuses on the nature of involvement rather than the numbers of hours participants were involved for. It explores numbers of participants involved in one-off activity, drop-in, ongoing planned activities and other types of participation.⁶



| Table 2.5 - Type of involvement out-of-school for participants 2018/19 | | | 2017/18 comparison | |
|---|---------------------|-----|---------------------|-----|
| Nature of involvement | no. of participants | % | No. of participants | % |
| One off | 5,945 | 11% | 6,373 | 14% |
| Ongoing drop in | 33,758 | 79% | 31,736 | 68% |
| Ongoing Planned | 4,680 | 7% | 4,579 | 10% |
| Other | 1,983 | 3% | 3,758 | 8% |
| Total | 46,366 | | 46,446 | |

The Scottish Book Trust accounts for a large proportion (31,704 of the 46,366) of out-of-school (AMM) participants. The majority of these were very young children with their parents in ongoing drop-in activity with no need to book in advance and no commitment to participate over time. Including other projects and programmes, over 33,000 participants were involved in ongoing drop-in activities.

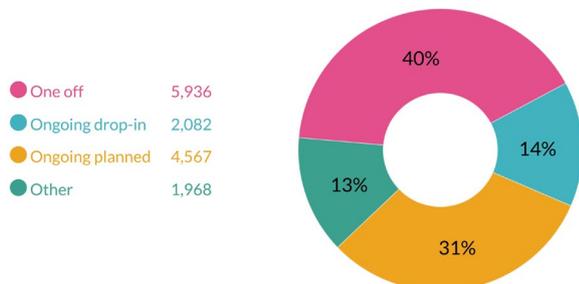
When the Scottish Book Trust participants are left to one side, analysis of the remaining Access to Music Making projects highlights that the highest proportion of participants (40%) were involved in one-off activity, followed by ongoing planned activity (31%). A smaller proportion of participants (14%) were involved in ongoing drop-in activity. These percentages are similar to previous years, with a slight increase in one-off activity for 2018/19.⁷

⁵ Based on returns from 31 Local Authorities and Jordanhill School.

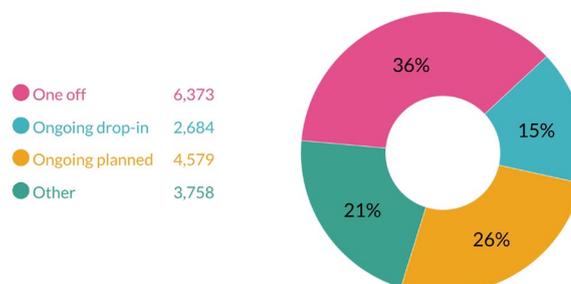
⁶ Note: The total number of participants is more than the 44,211 figure previously stated, as some young people took part in more than one type of involvement.

⁷ Note: These charts exclude Scottish Book Trust 'Bookbug' (Ongoing drop in activity) participants in all years - 31,676 in 2018/19. A small number of Scottish Book Trust participants were involved in ongoing planned involvement (28) and this participation is included in the chart above.

Type of involvement Out-of-school participants 2018/19



Type of involvement Out-of-school participants 2017/18



Around a tenth of participants were involved in ‘other’ activity. This activity largely included other outreach activity, presentations, auditions, concerts and one-to-one mentoring.

AMM and SYM organisations were also asked to provide further information on the individuals who were involved in Ongoing Planned Activity (a total of 4,450 individuals). The end of project reporting required them to set out how many young people completed their planned course of involvement. From the information provided, 91% of those involved in Ongoing Planned Activity completed this. Figures ranged from 31% to 100%. The small number of projects with lower levels of completion highlighted that it could be hard to retain participants in some geographical areas, or that people had moved to a different area and could no longer attend – reflecting similar issues raised in previous reports.

Summary

Around 244,000 young people took part in YMI activity in 2018/19. This includes at least 199,000 for school-based activity (FF), and at least 44,000 for out-of-school activity (AMM & SYM).

Participation in school-based activity was slightly increased on 2017/18 but broadly comparable with the two previous years, following a step reduction of around 9% that coincided with the 10% reduction in funding in 2016/17. Participation in Access to Music Making projects was slightly higher (by 2.5%). All 32 Local Authorities, and Jordanhill school, achieved the target of offering all pupils a year’s free music tuition by the end of primary school.

Access to Music Making and Strengthening Youth Music activity primarily involved a mix of One-off Activity and Ongoing Activity. Most participants involved in Ongoing Planned Activity (91%) completed this.

3. Impact of YMI Activities

This chapter explores the difference that the YMI had made in 2018/19. This includes exploring the impact on young people directly involved in the activities, on the wider community, on funded organisations and on the youth music sector as a whole. It is based on:

1. Analysis of interim and end of project forms; and
2. Case studies exploring the impact and outcomes of YMI within funded initiatives.

The outcomes are explored in relation to the YMI logic model (included as Appendix Two). Taking each outcome in turn, this chapter sets out a summary of the evidence available for each outcome, which are:

- 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

This section focuses on how young people engaged with and **enjoyed** the opportunities that were on offer through the YMI, as well as evidence around the **quality** of these activities. In the case of the Formula Fund, each Local Authority provided a measure of the range of music activities on offer and the quality of the delivery.

Key indicators for this outcome were:

- Number of young people benefitting from the YMI projects
- Evidence of delivery of projects by highly skilled practitioners
- Evaluation of how the young people enjoyed the opportunities that were on offer.
- Feedback from the young people and tutors/teachers/deliverers

Enjoyment

Across school-based projects, there was strong evidence that young people enjoyed the YMI activities. The majority of Local Authorities YMI leads provided 'End of Project' reports that included feedback forms, quotes or video evidence showing that young people hugely enjoyed their YMI activities.

“Fantastic, best moment of my life!”

“Educating, fun and interesting.”

“It has been an amazing opportunity I will never forget”

“Lots of fun and good for learning.”
Young people, school-based activity

Example: Aberdeenshire Council

Project title: Legends of the North East

Teacher quote: ‘By the end of the project, the children had worked collaboratively in small groups and the whole class to write and arrange 5 new songs. They learnt lots of new stories about the history of the area and got to share their knowledge with the class, this knowledge was then used to write their own songs, using such a variety of different skills.’

Children’s quotes: “‘Fun, cool, perfect’; ‘Fun, good for learning, amazing’; ‘We got to learn new things’; ‘We could tell a story and make a song.’”

Link: <https://blogs.glowscotland.org.uk/as/braemar/2019/04/25/youth-music-initiative>

A number of projects used ‘enjoyment’ as an indicator in their self-assessments to ensure that the participants are fully engaged in the activities and that an optimal learning environment is in place.

Example: Angus Council

We know that all young people who took part in all of the projects rated their enjoyment highly based on the evidence we gathered.

MAKE SOME NOISE

On a scale of 1 – 10 please rate the **Make Some Noise** project (1 being rubbish and 10 being excellent)

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|----|
| | | | | | | | | | ✓ |
| | | | | | | | | | ✓ |
| | | | | | | | | | ✓ |
| | | | | | | | | | ✓ |
| | | | | | | | | | ✓ |
| | | | | | | | | ✓ | |

An example of youth participants rating ‘enjoyment’ from an Angus Council YMI project

Young people told us they enjoy many different aspects of the projects here are a few key skills they highlighted:

- Fun aspect
- Freedom to try different things
- Being listened to
- Immersive and includes everyone
- Type of music chosen by young people
- Laid back approach
- Don't get to access this out with these projects
- Inspiring
- Access near their home
- Opportunities provided and supported

There was also clear evidence that young people in their out-of-school YMI projects were enjoying their music activities. Particularly through voice and instrument-based work, in both individual and group settings, young people had the opportunity to experience enjoyable music sessions using instruments, demonstrating their engagement in a variety of ways, including use of body language (such as smiling and making animated movements) and reflected this in their feedback to organisers:

“Overall I found the course to be extremely enjoyable and it met, if not surpassed, all of my expectations. There was so much positive energy and enthusiasm pouring out of everyone who took part.”
Young person, Absolute Classics project

Example: Artsplay Highland

Craighill Gaelic Nursery

“Music Matters gives our nursery children so much experience: they have become more confident, they enjoy participating with different musical instruments, guest visits and especially performing for their parent/

grandparents. Carrie, our music specialist, is wonderful with the children, and they especially love her Gaelic singing.”



Music Matters Evaluation Report 2018

Author: Anne McDonald

High Quality activity

There was evidence that YMI projects, in and out of school, were delivered by appropriately skilled, qualified and enthusiastic practitioners who made sure that all activities were of a high quality. Most councils for in-school projects employ a team of YMI tutors to work across their region and deliver a variety of high-quality lessons to all year groups and seek feedback on the quality of their work in end-of-project evaluations.

Example: Inverclyde Council

Practitioners were asked to give their top three highlights of the project and some of the responses were as follows:

“Watching the faces of the pupils in the Concert Hall when Nicola Benedetti was playing. They were mesmerised. The whole day was a wonderful experience for them.” – pupils had the opportunity to play in the Glasgow Concert Hall as part of a huge orchestra of young people, conducted by James MacMillan and with Nicola Benedetti as a soloist.

Example: East Lothian Council

Project: Charades Theatre Company Treasure island

After providing teachers with CPD on how to support the project, the children spent 6 weeks learning Charades' musical theatre adaptation of Treasure Island. Underpinned by workshops led by Charades artists and supported by a set of online classroom resources accessible in school or at home by all participants, the project culminated in a performance for parents, family members and the local community. What made this particular production even more special was East Lothian Council providing these children with the unique opportunity to experience performing in a professional setting; The Brunton in Musselburgh.

Staff: Feedback from class teachers confirms a high level of satisfaction with the project. 100% of school staff respondents felt that the standard of the workshops offered were of high or very high quality. 100% of school staff also felt that the practitioners engaged the children well, worked at the appropriate pace, and communicated well with the schools.

Example: Angus Council

100% of young people attending project 4 rated the quality of the masterclasses they had taken part in as 'good'. Feis Rois young people also commented on the quality of the tutors by reflecting on previous musical experiences, stating that in the case of their YMI activities, the tutor had given them freedom and had inspired them to sing.

Both tutors and volunteers reported on the quality of the resources and opportunities the projects provided, having a live recording studio to explore individually and as groups without distractions. Performing as part of a professional gig with a live audience and access to a variety of instruments of good quality.

In many cases, the YMI has proven to be an important component of high-quality music making activity within schools, enhancing classroom music provision and increasing classroom teacher skills and confidence. Teachers were often encouraged to participate in the YMI sessions to increase their confidence in delivering music in the classroom and help them identify aspects of the work that can be related to cross curricular activity taking place outwith YMI sessions.

"I have been teaching for around 7 years and never previously experienced YMI. I think it is great to allow more children the chance to experience it."

"We have had no music specialist, so this work is very important for both pupils and staff."

"The staff regularly sing and use instruments with the children. They use the YMI props and are growing in confidence."

Music Teachers, Falkirk Council

There was a very wide range of out-of-school projects, which opened up diverse opportunities for young people to take part in enjoyable music-making experiences outwith a formal educational setting. These opportunities often involved creative music making, deploying methods that deliberately made use of the informal context to engage young people with high-quality experiences that were accessible and, in some cases, easy to recreate at home. The quality of these activities is indicated both by participants' satisfaction with them, and through the quality of the resources used or produced by the projects.

"Overall I found the course to be extremely enjoyable and it met, if not surpassed, all of my expectations. There was so much positive energy and enthusiasm pouring out of everyone who took part."

Young Participant, Absolute Classics

Example: Beatroute Arts

Through both voice and instrument-based work in both an individual and group setting young people had the opportunity to experience performing using instruments as well as their body through vocal work and body percussion.

"Over the course of the project all young people have demonstrated their engagement in a variety of ways including use of their body language (such as smiling and animated movements) ... Their development on the instruments and electronic equipment has been significant, with each young person showing signs of talent in a variety of ways."

Example: Scottish Book Trust – Bookbug

Bookbug's Songs and Rhymes App launched in January 2019 through funding from the Scottish Government Digital Participation Team. In the first 9 weeks of launch, the app has been downloaded almost 14,000 times and 286,235 songs and rhymes have been listened to by 11,924 users. The app features videos and also

audio files so families can sing along in their own language or make up the words themselves. The video and audio content of the app was largely produced with YMI funding. The content of the app mirrors the content of our online song and rhyme library and we're delighted to be able to include such high-quality music in both resources. The app ensures that families are able to continue joining in with songs and rhymes at home and helps support parents with ideas of what to sing with their children.

"We are able to continue the Bookbug experience at home with my daughter's favourite songs and we have found so many new ones too. I really enjoy the fact that they are not all in the same format." (Parent - Bookbug app survey)

Example: Born to be Wide – Off The Record

The project's own evaluation indicated very high levels of satisfaction with the quality of the offer.

73% said it was pitched at the 'perfect' level
97% said they would attend a similar event again.

Example: Lamp House Music

Participants spent a week (Monday to Friday) between Lamp House Music and project partner Edinburgh College where they took part in a series of Music Industry Insight Workshops and Mentored Music Production Sessions run by Creative Industry professionals as well as recording two professionally produced tracks - by the end of the week participating bands left with a bespoke Electronic Press Kit (EPK).

The recording sessions took place at Edinburgh College's CRE:8 Studio on their Milton Road campus and the sessions were supported by 2nd year HND Sound Production students offering them invaluable experience of participating in a professional recording session.

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

The barriers to a young person's involvement in music opportunities might include social, geographical and economic deprivation, problematic perceptions of who music is 'for', or or specific (and perhaps complex) additional support needs.

Evidence indicates that the YMI has ensured that young people of all socio-economic circumstances, location and ability can access high-quality music tuition and experiences, and enhance their confidence, creativity, listening, communicating, and learning skills as a result.

Priority groups for this outcome were:

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

School-based music making

Most Local Authorities proactively targeted certain groups of young people through their YMI activity. Most commonly, Local Authorities targeted some YMI activity towards young people with additional support needs and/or young people living in deprived or disadvantaged areas.



Table 3.1 - School-based targeted activity by local authority and project
2018/19

| | Local authorities that proactively targeted | Projects | Projects in 17/18 | Projects in 16/17 | Projects in 15/16 |
|--|---|----------|-------------------|-------------------|-------------------|
| Looked after children | 3 | 6 | - | - | - |
| Young people in deprived areas | 17 | 47 | 109 | 88 | 96 |
| Ethnic minority young people | 1 | 1 | 12 | 4 | 3 |
| Young people with additional support needs | 25 | 48 | 63 | 57 | 58 |
| Young people at risk of offending | 6 | 9 | - | - | - |
| Young carers or parents | 1 | 1 | - | - | - |
| Children in their early years (0-5yrs) | 12 | 17 | - | - | - |

While participation numbers have remained consistent, the total number of projects has decreased in 2018/19. The result is less project work within this part of the initiative; however, participation numbers have continued to grow, which may indicate consolidation of participation in fewer, larger, projects. More than half of all Local Authorities (52%) indicated that they proactively targeted ‘*Young people resident in areas of social and economic deprivation ranking high in the Scottish Index of Multiple Deprivation (SIMD)*’.

Local Authorities and their YMI leads often used referrals from social workers, other Local Authority departments, and directly from schools via headteachers. YMI leads know that by targeting certain schools in areas that rank highly on the SIMD index, they can successfully recruit participants from this priority group, and encourage partnerships with their partner providers.

Example: South Ayrshire Council

South Ayrshire council’s YMI programme successfully delivered new whole class projects for their four attainment challenge schools; these schools also had high proportions of young people living in SIMD 1-3 areas. The SIMD profile of these schools and the related projects were:

| | |
|------------------|--------------|
| Primary School A | 59% SIMD 1-3 |
| Primary School B | 95% SIMD 1-3 |
| Primary School C | 80% SIMD 1-3 |
| Primary School D | 92% SIMD 1-3 |

Example: West Lothian Council

In West Lothian council, schools situated in SIMD areas were specifically selected for YMI programmes to ensure at least 20% of participants from disadvantaged areas were targeted. ASN Schools were also offered suitable projects to ensure as much inclusivity as possible for all young people in West Lothian. Most

projects take place in school to ensure the maximum amount of young people can participate without the need to travel or rely on others to bring them to a venue.

Around three quarters (76%) of Authorities noted projects with young people who are disabled and/or have additional support needs. This is consistent with the total number of authorities from the 2017/18 report who also highlighted projects to engage young people with additional support needs.

Example: Aberdeen Council

Aberdeen's YMI 'Reaching Higher' project is delivered in partnership with Live Music Now, who work at Orchard Brae, Aberdeen's ASN hub. Their specially created Continued Professional Development session for staff at the school (plus other schools in the area if there is interest) ensures the longevity of the project and also that music stays in the classroom on a daily basis.

Children and young people gained a culturally rich experience otherwise not easily available to them, which was packaged in such a way as to be a participatory as well as a knowledge-building experience and specially tailored for young people with additional needs.

Many pupils with additional support needs in mainstream and ASN schools, and disadvantaged children living in SIMD areas, have the opportunity to get involved in music activities through the YMI programme. Some of these children face barriers that mean that music lessons, either in school or at home, will not be a prospect. Most councils used YMI expenditure to provide a specialist approach which provides specific opportunities for young people in an ASN school who have complex needs and find it difficult to access meaningful musical experiences.

"Through the YMI involvement in our ASN schools we have learned that music has the ability to reach everyone and to gain the interest of pupils. As one of the multiple intelligences, it is a pathway to learning and can assist the young people in our schools to access other curricular areas such as history, maths, counting and sequencing. All of our ASN schools were supported on a regular basis. We provided assistance to these schools on improvements to their music curriculum and provided support for non-specialist staff in the use of music technology and how this can be used to remove barriers to learning."

YMI Lead, North Lanarkshire Council

The Formula Fund exists to support all young people and many councils who specifically reported targeting children who are disabled and/or have additional support needs were partnered with Drake Music Scotland, who are Scotland's leading organisation creating music making opportunities for children and adults with disabilities, and have placed their projects within these Local Authority ASN schools.

Example: Aberdeenshire Council

Project 9: Inclusive Music Making

Delivered by Drake Music Scotland, the Inclusive Music Making Project offered the opportunity for pupils at special needs schools in Aberdeenshire to take part in music making using traditional instruments, through the use of Figurenotes and through the use of innovative music technology which allows even those children with very complex needs to engage with making music and sounds.

Without Drake Music Scotland's project, the children would not have these opportunities. Provision of inclusive music making at this level is highly specialised and can only be delivered by skilled practitioners. Many of the pupils are able to take part in the end of project concert at Haddo House which is a huge thrill for them and the highlight of the year.

Example: Software Training Scotland

Project 9: iCreate

iCreate is a music technology learning activity where participants produce their own recordings. It was delivered to young people with additional support needs in partnership with the ASN schools and ASN departments within schools, and to young people in their early years in partnership with a children’s centre. Using mobile recording technology iCreate taught young people how to record, produce, edit and engineer their own music.

Out-of-school music making

Organisations receiving funding through the Access to Music Making and Strengthening Youth Music strands were asked for more detailed information on the profile of their participants.

Firstly, they were asked for the gender breakdown of participants. The Scottish Book Trust, which makes up a large proportion of AMM participants, estimated that half were girls and half were boys. For the other AMM & SYM projects, the split was also broadly equal.

There was an increase in the number of participants who were identified as ‘Other’, for example transgender, with 310 more participants between the years of 2017/18 to 2018/19 (2% increase).



| | Number | % | Numbers in 17/18 | % in 17/18 | % in 16/17 |
|--------|--------|-----|------------------|------------|------------|
| MALE | 5,239 | 47% | 6,860 | 51% | 47% |
| FEMALE | 5,612 | 50% | 6,667 | 49% | 50% |
| OTHER | 332 | 3% | 22 | 1% | 3% |

*Excludes Scottish Book Trust

The end of project reporting requirements for Out of School projects also asked whether the projects proactively targeted certain groups, and asked for the number of young people involved from each of these groups. Excluding more than 31,000 Scottish Book Trust ‘Bookbug’ participants, who were all in their early years, analysis for out-of-school activity indicates that:

- **73% of all young people participating in out-of-school projects** were participating in activities specifically targeted at early years;
- **9% of all young people participating in out-of-school projects** were participating in activities specifically targeted at those living in deprived areas;
- **6%** were participating in activities specifically targeted at those who were disabled or had additional support needs;
- **3%** were participating in activities specifically targeted at those were from minority ethnic backgrounds;

| Table 3.4 - Out-of-school based targeted activity and profile of participants, including Bookbug | | | | | |
|--|------------------------------------|---------------------|-----|-------------------|------------------------------|
| 2018/19 | Projects | No. of participants | % | Projects in 17/18 | No. of participants in 17/18 |
| Children in their early years (0-5yrs) | 9 | 32,363 * | 73% | 8 | 29,641 * |
| Young people in deprived areas | 61 | 4,119 | 9% | 63 | 12,037 * |
| Ethnic minority young people | 24 | 1,304 | 3% | 29 | 690 |
| Young people with additional support needs | 38 | 2,556 | 6% | 37 | 564 |
| Young carers or parents | 18 | 324 | 1% | 18 | 119 |
| Young people at risk of offending | 17 | 640 | 1% | 12 | 233 |
| Looked after children | 26 | 261 | 1% | 32 | 216 |
| Total | 193 | 41,567 | - | 199 | 43,500 |
| | (Total out-of-school participants) | 44,239 | - | | |

*Includes 31,676 Bookbug participants in the early years, and 14 Bookbug participants who were either Young carers or parents.

It's important to note that the projects funded by the AMM & SYM strands may change each year, so we should not expect the proportions of participants in each target group to remain stable: this proportion will depend on the precise mix of projects funded each year.

Feedback from out-of-school YMI leads indicates that young people do not always disclose these factors when engaging with a project, more generally, reporting of these indicators is tricky. Furthermore, these figures only reflect projects that were specifically targeted at particular target groups and do not include those young people from these target groups who will participate in 'untargeted' provision.

This means that the above figures will not fully capture the range of the participants involved. **With this caveat in mind**, it is worth comparing what we know about YMI out-of-school participants with figures for the whole of Scotland, we can explore the extent to which the YMI may be succeeding in reaching particular target groups.

Where possible, we have drawn on published data to estimate the percentage of young people within each target group on a national level. For example, we used the age range of '4 - 24' years for 'Young carers or parents' since the estimated total number of young people is based on the Scottish Health Survey (SHeS), which uses census data of young people, defined as those between 4 - 24 years of age.⁸ 5 - 18 years age range represents the typical school age, where figures have been sourced from the 'Pupil Census Supplementary Data' for 2018/19⁹; and '0 - 18' years connotes the range in which young people can be referred to the Scottish Children's Reporter Administration.¹⁰ The total population of young people aged between 0 - 25 years old (as defined by the Creative Scotland's YMI programme) in 2018/19 was **1,575,381**.¹¹

Based on this data, the table below summarises the percentages of young people in each target group nationally, permitting an informal comparison with the known percentages of YMI participants in each group.

⁸ Based on the 2012/13 Scottish Health Survey (SHeS) there are an estimated 93,000 young carers and young adult carers in Scotland -

[https://www.gov.scot/publications/young-carers-review-research-data/pages/2/#targetText=Based%20on%20the%202012%2F13,young%20adults%20caring%20in%20Scotland.&targetText=10%2C002%20\(1.47%25\)%20of%20young,15%20identified%20themselves%20as%20carers.](https://www.gov.scot/publications/young-carers-review-research-data/pages/2/#targetText=Based%20on%20the%202012%2F13,young%20adults%20caring%20in%20Scotland.&targetText=10%2C002%20(1.47%25)%20of%20young,15%20identified%20themselves%20as%20carers.)

⁹ Scot Gov provide data from their annual pupil census, which is useful in highlighting total population numbers for each YMI target group -

<https://www2.gov.scot/Topics/Statistics/Browse/School-Education/dspupcensus>

¹⁰ The statistics show that in 2018/19, 12,869 children and young people in Scotland were referred to the Children's Reporter

<https://www.scra.gov.uk/2019/07/scras-official-statistics-2018-19/>

¹¹ Population figures in 2018 for each age range can be found in the '2018' tab within the SIMD spreadsheet - <https://www.nrscotland.gov.uk/statistics-and-data/statistics/statistics-by-theme/population/population-estimates/2011-based-special-area-population-estimates/population-estimates-by-simd-2016>

Table 3.5 - National figures & percentages for young people based on target groups

| Target groups | No. of young people in Scotland | Age range | Total population, based on appropriate age ranges | % |
|--|---------------------------------|--------------|---|-----|
| Looked after children | 14,738 | 0 - 18 years | 1,086,721 | 1% |
| Young people in deprived areas | 185,789 | 0 - 25 years | 1,575,381 | 12% |
| Ethnic minority young people | 145,387 | 5 - 18 years | 809,859 | 18% |
| Young people with additional support needs | 192,243 | 5 - 18 years | 809,859 | 24% |
| Young people at risk of offending | 12,869 | 0 - 18 years | 1,086,721 | 1% |
| Young carers or parents | 93,000 | 4 - 24 years | 1,281,618 | 7% |
| Children in their early years (0-5yrs) | 335,574 | 0 - 25 years | 1,575,381 | 21% |

Comparison of the proportions of young people participating in targeted YMI out-of-school activity with the proportions of young people in each target group nationally indicates that:

- YMI is highly effective in targeting children in their early years. 21% of young people current fall into this age bracket nationally and they account for 73% of children participating in YMI out-of-school activity. In total, around one in ten of all Scotland's young people between the ages of 0-5 years benefits from YMI activity through Bookbug.
- YMI is effective in targeting its efforts at young people living in deprived areas. 12% of young people live in such areas nationally, and they account for 9% of targeted YMI out-of-school activity. When in-school activity and 'un-targeted' provision is added to the picture, it is likely that the proportion of YMI participants living in deprived areas is at least equal to and probably greater than the proportion of young people living in those areas nationally.
- YMI is probably effective in reaching looked after children and those at risk of offending, with the proportions of young people being specifically targeted within YMI out-of-school activity being comparable with the proportion in the population at large.
- YMI may be able to do more to target young people from ethnic minorities, and young carers or parents

It is especially difficult to assess whether the YMI is effective in targeting young people with additional support needs because this group includes young people with a very wide spectrum of needs, many of which may be more effectively met at school, rather than through out-of-school activity.

Again, all of the above analysis needs to be treated with caution as it is concerned only with targeted out-of-school activity: it does not include 'un-targeted' participation, and there are considerable problems with reporting in this area.

"One of our participants benefits from learning music through the project as it gives him learning opportunities that he might not otherwise have. Coming from an area considered as deprived, children are restricted in learning musical instruments of their own choice and without opportunities provided to them by organisations such as Milton Arts Project many would never have the opportunity to learn music and have lessons on a one to one basis."

YMI Lead, Milton Arts Project

“The Prince’s Trust in Scotland was funded by Creative Scotland to deliver music-making activity for disadvantaged young people in Glasgow, Edinburgh and Dundee. Using music as a hook, three short courses were designed to help disengaged young people develop their personal, social and life skills.

The project allowed young people to take part in individual and group exercises that helped them to develop their musical understanding and technical skills, delivered in partnerships with an experienced musical provider.”

YMI Lead, The Prince’s Trust

Example: Firefly Arts Ltd

Project 9: Inclusive Music Making

The Redemption Road aimed to engage specifically with vulnerable and marginalised young people, aged 13 to 25 years, who do not participate in mainstream music or arts activity. To ensure participation from these hard-to-reach young people, the project prioritised referrals from youth and family services such as Boghall Drop- In, Armadale Youth Space, West Lothian Domestic Abuse and Sexual Assault Team, Fauldhouse Girls Group, West Lothian Autism Network, West Lothian Young Carers and Knightsbridge Adventure Project.

Key aims for engagement activity were to sustain attendance, build confidence and social skills and all project artists had broad experience of working with young people who are hard to reach, have emotional, educational or behavioural issues. Of the 66 young people who took part in 2 or more project events, 53 (80%) completed their project, and 44 (60%) went on to share and perform their work to the wider community.

A lot of YMI projects worked in partnership with local support organisations, schools and charities to target young people from the priority groups; others used partnerships with the larger organisations (Sistema, Drake, NYOS, etc.) so that they could reach and target particular groups of young people.

Example: Drake Music Scotland

The Headteacher from Ashton School noted that her pupils often do not get opportunities that their peers might have noting that their families find it difficult to facilitate this:

‘ Our partnership with Drake helps to overcome some of these barriers and provide them with experiences that their mainstream peers have.’

A teacher from Hampden School also noted:

‘We would like the children to have more opportunities to explore music with people who have the knowhow and talent. We would welcome this type of project again.’

Example: musicALL

The musicALL project was aimed primarily at Children and Young people with sensory impairment and highly complex disabilities and health needs. The project took place in Hazelwood School (a school for Children and Young People with Sensory Impairment and Additional Complex Needs) which meant that all the necessary facilities and specialisms were in place to ensure full and safe access to the project for the young people. The workshops were delivered in the young people’s classroom with teaching and support staff present.

Many projects also worked with young people and families in local areas with a lack of appropriate music opportunities. Because many of the YMI activities offered are free to access, these projects are also

successfully removing financial barriers, enabling children and young people to participate who would otherwise not be able to.

Example: Born To Be Wide

Local youth groups in areas within the top 20% SIMD were contacted, with travel reimbursement offered to a number of groups to facilitate their attendance. Travel expenses were made available to young people who could not otherwise afford to attend, live in geographically isolated areas and to those with additional barriers to participation. Free tickets were made available to young people who faced financial barriers to attend. 14% of the ticket orders for the daytime events were registered to areas ranking in the top 20% of the SIMD.

Rurality

The YMI programme offers a diverse range of opportunities for young people to participate in music and music making activities that they wouldn't otherwise get a chance to because of certain Local Authorities' remote geographic locations and the limited opportunities available locally.

“We live in a small remote village in the Highlands and [our son] has never had this kind of special opportunity before. [Our son] is essentially non-verbal with many auditory processing dysfunctions and overloads. (Diagnosis severe autism). He also loves computers, and painting with colour, so you can imagine what an ideal and gorgeous blend of experience your set up has provided. He absolutely loves coming to these sessions.”

Parent of child participant, Sense Scotland

Example: Aberdeenshire Council

Project: YMI Roadshow

The YMI Roadshow took place during Aberdeenshire Council's Across the Grain Festival in October 2018, giving children in rural Aberdeenshire the opportunity to experience the excitement of live music played by professional young musicians, some with a link to Aberdeenshire. Performances are participatory giving pupils the chance to learn songs and enjoy taking part along with the musicians.

Certain YMI projects have a focus on targeting these remote and rural areas where there are evident geographical barriers to access. Resources are often used to expand and sustain the YMI's geographic reach and influence.

Example: Dumfries & Galloway Council

Children in rural locations across the region have been given the opportunity to join string groups in the Stranraer area as well as brass tuition and accordion groups. These children would not normally have access to these opportunities due to their location in the region being far from any existing music making activities for children.

Ethnic Minorities

There was evidence of projects also targeting ethnic minority groups through outreach and in-reach collaborations with partner organisations working with refugee and newly arrived to the UK young people, for example, in order to focus on increasing participation among young people from harder to reach groups.

Example: Glad Foundation

Annette Street Primary School is based in inner city Glasgow on the south side and has a unique social demographic. 98% of our pupils are either bilingual or new to English. More than 80% of our pupils are from the Roma communities of Romania and Slovakia. Their parents have travelled to Scotland, many having been excluded from education and employment in their own countries, in the hopes of a better future for their children.

School's Depute Head -

“Many of our families are therefore illiterate and were distrustful of the educational establishment due to their own experiences, but over the last decade we have built a relationship of trust with them and they understand the importance of education and children attend much more regularly. We also have children from Iraq and Pakistan with the rest of the school population being Scottish born children from Pakistani heritage.”

Teachers report that children from ethnic minorities concentration spans and confidence with the English language increased over time, as they grow comfortable with focusing on the music and keeping still while singing.

“I've seen children gain much more confidence, particularly noticeable amongst children for whom English is their 2nd language”

School teacher, Glasgow City Council

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

There is a wide range of evidence, provided from the EOP reports, which demonstrates the commitment and enthusiasm of the young people in developing their **music making skills** through the encouragement and pathways to progression that the YMI provides. Exposure to musicians and their specialist tuition, alongside opportunities to perform, has encouraged many young people to take up their instrument for further studies.

Key indicators for this outcome:

- Pupils develop skills and confidence in their chosen instrument.
- Children rating their music skills more highly at the end of the project than at the beginning.
- Tutors and class teachers noting a development of the child's skills.
- Pupils develop awareness of rhythm and pitch from the beginning of their development through use of interactive software (particularly supported by ASN projects/activities).

By participating in a range of activities and music-making opportunities, as a result of YMI funding, young people have developed their music and music-making skills. Some of the key skills, across both in-school and out-of-school projects, which participants have taken away from these activities included:

- **Beat** - recognising and feeling a beat and show this by moving/tapping/clapping/etc, in time with songs, understanding that the beat is a steady pulse which keeps a piece of music going at a certain speed.
- **Rhythm and rhyming** - distinguishing rhythms and rhymes; clapping along with the sounds of the words in a song or rhyme; working out the rhythm of a song; rhyming with words; understand the

difference between rhythm and beat.

- **Pitch and singing** - understanding basic pitch (how high or low a sound is); using diatonic scales (the pitches do, re, mi, fa, so, la and ti) and their hand signs in the Kodaly method; singing these pitches and working out the order of the pitches in a song; matching pitches to the rhythm of a song and reading simple rhythm and pitch notation.
- **Reading music** - understanding music notation, sight reading skills.
- **Instruments** - developing technical and musical skills required to play and looking after an instrument of their choice.
- **Performance** - working successfully in a team environment to play as group/ensemble/band, including awareness of intonation as an individual and as part of a group/ensemble/band.

“Our children’s ability to listen carefully has improved. Some of the children have also developed the ability to breakdown words into syllables more easily which may be as a result of their Kodaly inputs.”

Teacher, Angus Council

Example: Aberdeen Council

One of Aberdeen Councils projects delivered a wide range of vocal and instrumental projects to Aberdeen’s primary schools:

‘Our St Machar Band Project was delivered to a mix of S2 and S3 pupils who received 2 timetabled periods a week. Pupils were a mix of beginners to pupils already receiving brass and woodwind tuition. Skills included groupwork, improvisation and reading music.

There was an improvisation section in the middle where pupils volunteered to solo, choosing a set of notes to improvise with. Playing in the band increased pupils’ confidence, and they performed at Christmas and Summer concerts, and most also attended extra voluntary rehearsals held on Wednesday afternoons. When asked, most planned to continue to take Music next year.’

(YMI Tutor)

Example: Canongate Youth

Young people attending the weekly Rock School sessions have the opportunity to focus further on their chosen instrument and work towards fully accredited Rock School certification qualifications. Rock School, which was a new addition to the programme this year, has quickly become a well-established and highly valued part of our musical week at Canongate Youth:

“Rockschool provides a safe and homely environment for a Monday night. I feel like Rockschoool gives me the opportunity to express myself while working towards a set goal that will help me in the future. Rockschoool gives me something to look forward to on a Monday night and it feels like an extension of the weekend! “(S, participating young person)

YMI projects have been delivered through providing a wide variety of contexts for growth, including singing groups, individual support, trips, residentials, and space for young people to write, rehearse, and record. The range of opportunities ensures that young people’s musical abilities and interests are nurtured and grown. Several young people’s participation in YMI as volunteers and helpers demonstrated the opportunities that the YMI provides for progression pathways and wider personal growth.

Example: Inverclyde Council

Many young people rate their music skills more highly at the end of particular YMI projects than at the beginning. Pupils were surveyed at the end of their YMI activities in Inverclyde, asking them a variety of questions about their enjoyment, the skills they had learned and their overall thoughts.

- 95% of pupils felt more confident in playing music by the end of the project

- 98% of participants felt confident performing in front of an audience and 81% felt they could follow a conductor when performing music.

Performance opportunities

Many YMI participants also had opportunities to perform solo, or as a group, to develop their performance skills.

Many projects included a performance element, where pupils learned how to work together and use the listening and co-operation skills necessary to produce a well-presented performance.

“Our discussion groups with the young people found that they felt that performing on an instrument in public not only made them feel confident when playing their instrument but gave them confidence when they had to do anything else in public. They also really enjoyed the opportunity to come together with other schools in the cluster at the final year showcase and to get the opportunity to perform with others.”

YMI Lead, North Ayrshire Council

Example: Angus Council

100% of pupils attending Arbroath Pipe band stated they have improved on the following skills;

- Repeating Rhythm
- Keeping a beat
- Knowing note values
- Playing a selection of notes

‘Pupils helped others to read and write music as well as showing movements and how to perfect them. This happened naturally and it was something that the young people enjoyed doing.’

(Tutor, Project 9)

Observation and feedback from young people suggests that these performance opportunities have given young participants an invaluable opportunity to develop their performance skills and confidence on stage. YMI projects also gave some young people additional opportunities to perform outwith a curricular or competition setting, which were often highlighted in EOP forms as the main performance opportunities otherwise available to them.

Reflecting the key indicators for this outcome, some projects asked participants to undertake a short survey rating the improvement in their musical ability and confidence with a baseline survey at the start of the project being compared with a further survey at the end of the project.

Example: North Ayrshire Council

Project feedback from survey issued by YMI instructor:

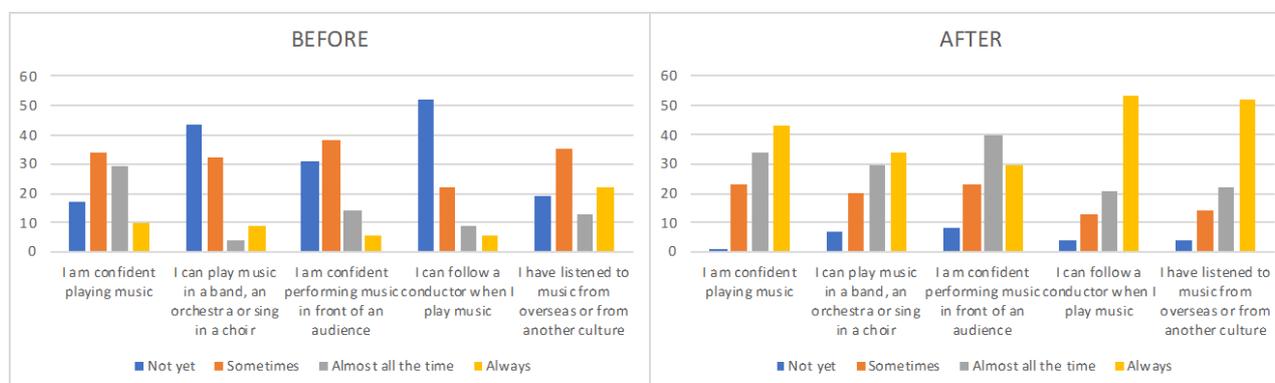
- 100% of pupils surveyed enjoyed performing.
- 94% of pupils surveyed said they felt their confidence had increased.
- 83% of pupil said they were more confident public speaking and in class.

“Pupils rehearse every week and improvement has been evident in the quality of musicianship over the course of these rehearsals and subsequent performances at school services noted by music and school staff. Audio and video recordings of some of the rehearsals and performances demonstrate the level of musicianship this young group have achieved in just 5 months.”

Music Teacher, Orkney Council

Example: City of Edinburgh Council

‘Routes to Hoots’ - 2019 Evaluation



All YMI Tutors were surveyed using the following two questions;

Question 1 - Did you observe an improvement in children's music skills?

Question 2 - Which aspects of the programme do you think worked particularly well in improving children's music skills?

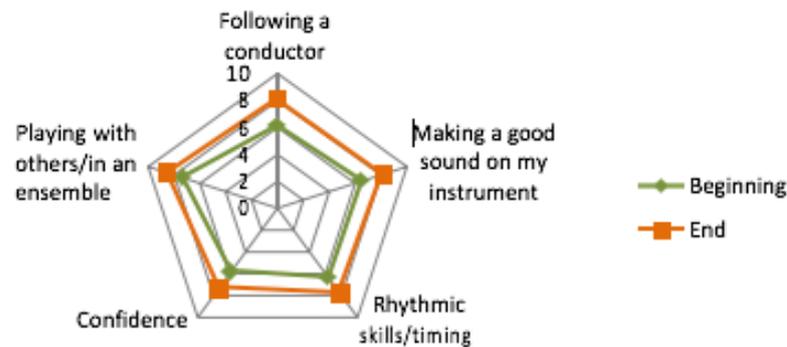
Tutors identified the Kodaly materials, in particular the songs and games, as a key strength of the programme. They observed notable improvements in these skills as a result;

- Singing; group and solo.
- Finding a pitch (and overall listening skills).
- Keeping a steady beat.
- Rhythms skills (associated identification of syllables).

Example: NYOS

NYOS asked Training Ensemble participants to assess their development in the following areas: following a conductor; making a good sound on [their] instrument; playing in time/rhythm skills; confidence; playing

with others/in an ensemble, and we were pleased that players felt these crucial skills had improved over the duration of the course.



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

There is good evidence that many YMI projects, in the formal and informal sectors of youth music, helped participants develop skills for life, learning and work across a broad range of activities. Evidence for this outcome included:

- Feedback from participants, who report an increase in their skill levels, confidence, self-esteem, etc.
- Evaluation of young people's skill levels and progress through observation by teachers/tutors/mentors.

Most YMI programme leads, tutors and mentors were aware of the additional, non-music related issues that young people bring with them as participants and the opportunities that music making presents for the development of highly significant life skills which, in turn, have the potential to impact very positively on many areas of their lives, including learning and employment.

"The benefits I see YMI has on children are enormous. Everyone can have a go at learning a string instrument if they so wish, regardless of ability or needs. Pupils who normally find it difficult or are too shy to take part in other activities, thrive under YMI. I have noticed significant differences in certain pupils who were shy or felt awkward initially but are now relaxed and are showing some character after a year's tuition"

YMI Tutor, Comhairle nan Eilean Siar Council

Skills for life

The impact on young people's skills for life, learning and work were evident in many of the YMI programmes available this year. In the case of supporting the development of life skills, the reported benefits of learning and playing a musical instrument included:

- **Social skills** - including making friendships, communicating, working as a team and supporting peers;
- **Practical skills** - including organisations, timekeeping, memory and meeting deadlines;
- **Expressive skills** - exploring emotions, understanding feelings, personal relationships, feeling valued and listened to, creative expressions and imagination;
- **Self-development** - including motivation, focus, curiosity, resilience, commitment, flexibility, confidence and self-belief;
- **Responsibility** - including independence, leadership, citizenship, decision making and positive behaviours; and
- **Planning skills** - including problem solving, evaluating and reflecting

“My son absolutely loves the YMI classes - he has problems with his speech and memory at times and we hoped this might be a good class for him... he is always singing... it really is helping him and as I say, he just loves coming!”

Parent, Aberdeen Performing Arts

Example: Falkirk Council

Project: YMI Tune-in programme

Evidence from questionnaires:

100% of responses felt strongly that the YMI Tune-in programme benefited pupils. Comments highlighted that pupils received high quality music provision through YMI. Not only did the YMI sessions enhance pupil access to music education, but also supported the development of skills in other areas including social skills, literacy, health and wellbeing and numeracy:

‘Pupils develop confidence in trying familiar and less familiar activities. Pupils develop turn taking skills and learn about routines within activities’ (Teacher)

‘They benefit for social and communication reasons. They learn to wait, turn take, focus interest and listen to the patterns in rhymes and words which in turn aids communication’ (Mentor)

The development of young people’s social skills through YMI projects is evident and was often noted in numerous EOP forms by the staff working with the young people, and the young people themselves. In particular, participants’ awareness of each other, and the need to give each other space in which to perform or lead, has been emphasised.

Example: The BIG Project

“Participants in this programme developed positive behaviours including self-control, respectful behaviour and empathy through the values instilled and rewarded during our group singing sessions. They built confidence and self-esteem through the experience of success, by being presented with an attainable level of challenge and supported to meet those challenges, for example, by developing skills in music theory, vocal technique, improvisation, composition, and performance.”

(YMI Tutor)

Notably, respondents also report improvements in communication extending beyond music making abilities, helping the young participants involved gain an important skill for life while participating in new activities that also increase the confidence and motivation of the individuals involved.

Example: Glasgow Music Studios

Glasgow Music Studios delivered a six-month Jam Project in music-making for young people with additional support needs. The project included: volunteering groups, mentoring sessions, industry taster days, jam workshop sessions, song writing, recording sessions and a showcase performance.

They conducted a quantitative questionnaire at the beginning and end of the project:

84% of respondents said their confidence levels had increased as a result of the Jam project 2018/19.

100% of participants said they would continue to play or make music after completing the Jam Project 2018/19.

“These sessions have encouraged children to sit and listen carefully to instructions. It has challenged children who are used to be successful in other areas and promoted confidence in other children who might not be successful in other areas of learning. It gives the children awareness of beat and tone. Gets the children to play an instrument that they wouldn't have the opportunity to play if it wasn't for these sessions. Tutors have been great and engaged with the children”

YMI Lead, City of Edinburgh Council

Many YMI activities incorporate a variety of teaching methods, exercises and social activities to boost confidence and self-esteem by creating a supportive environment which promotes teamwork and positive attitudes.

YMI projects therefore often offer an important space and opportunity for the young people to come together and network. The development of social and creative hubs, inspired by YMI projects, can often contribute to the young people's social development as well as their musical development.

Example: Stirling Council

The most frequent skills that were mentioned by children and young people who completed / returned evaluations for Stirling council's YMI projects were:

- Collaboration
 - Team working
 - Understanding
 - Performance
 - Communication
 - Confidence
-

“One of my clients this year came to me with a fear of human contact (due to previous trauma) and a fear of crowds. She wrote and recorded a song dealing with her personal issues and finished the course hugging and congratulating her fellow performers after a successful live gig in front of the ... audience. This is just one example of how fundamentally transforming the YMI course can be.”

YMI Mentor

In some cases, young participants discovered significant life opportunities through YMI projects, such as an introduction to different cultures or the discovery of a potential career in music. For others, the discipline and focus required for successful music making was a positive outcome in itself.

Example: South Ayrshire Council

In South Ayrshire council, class teachers were asked to observe the same 6 young people who completed EOP questionnaires. Teachers were asked to track young people's ability to -

- Stay focused and engaged;
- Work as part of a team; and
- Perseverance to overcome obstacles.

Responses from class teachers showed that over the course of the project, the pupil's capacity to:

- remain focused and engaged - increased by 14% and that by the end of the project, no child was not engaged;
 - work as part of a team - increase by 30%, with 90% of participants observed in this category by the end of the project; and
 - display perseverance - by the end of the project was 97%. This was an increase of 24% from the beginning of the project. 10% of young people seldom displayed perseverance at the beginning of the project, by the mid-point and again at the end, no young person was observed in this way.
-

Skills for learning and attainment

It is widely believed that active participation in music making activities has a positive impact on attainment. Where young people have become disengaged in their learning at school, feedback amassed from stakeholders and participants involved in YMI activities underlines the significant benefits that these projects play in re-engaging disengaged students through the power (and enjoyment) of music-making.

Many EOP reports from YMI projects cited contributions to raising the attainment of young people, by helping them to develop or improve:

- Aural perception and language skills;
- Literacy skills;
- Aural and visual memory;
- Executive functioning and self-regulation; and
- Spatial reasoning – particularly where they are learning to play a musical instrument.

“It is anecdotally clear that pupils develop not only music and rhythm skills but also skills in concentration and listening that spill over into enhanced literacy, numeracy and creativity skills.”

YMI Lead, City of Edinburgh Council

In most cases, EOP evaluations of Formula Fund projects included feedback from teachers, who had been asked whether their pupils taking part in a particular YMI projects was a worthwhile experience and if they felt there was a gain in their pupils' learning and attainment. Teachers reported a wide range of benefits relating to attainment.

Example: Angus Council

In Angus Council, pupils engaged in learning activities that developed many of their skills for life, whilst increasing their attainment levels at school. The tutors reported a big difference in the engagement of the majority of pupils:

“Links with syllables in words are much stronger/improved through clapping rhythms/beat in words & phrases. Mental maths has improved.”

(Teacher, YMI Project)

“An introduction to science, technology, engineering and mathematics through the instrument making challenge.”

(Tutor, YMI Project)

“The children are more creative... they transferred their creativity into other areas of the curriculum e.g. literacy.”

(Teacher, YMI Project)

Example: Moray Council

Teachers in Moray Council noticed improvements in attainment at school, particularly in literacy and numeracy. Examples included -

- Maths - note values, division and addition.
 - Reading - song words
 - Writing – music theory exercises and spelling
 - Language - Italian terms in music
-

“77% of our surveyed teachers strongly agreed/agreed that involvement in YMI has cross-curricular benefits including communication literacy, listening skills, social skills, and cooperation and teamwork. Some teachers highlighted the relationship of music to Maths, keeping time, rhythm and counting.”

YMI Lead, City of Edinburgh Council

Example: Falkirk Council

Feedback from teachers/tutors in Falkirk council in regard to YMI projects stated,

“The focus and attention of the children has improved greatly. We also use the songs we learn throughout a day to support individual children.”

(Teacher, YMI Project)

“It has also impacted on literacy with the exploration of some other languages through the games.”

(Tutor, YMI Project)

“We've seen a big impact in children's literacy outcomes. Children's communication and vocabulary skills have improved from exposure to different songs. Children's overall wellbeing has increased, they all appear really happy and content after music.”

(Teacher, YMI Project)

Feedback from numerous out-of-school projects also suggested that YMI activity has contributed to raising attainment in schools. Practitioners and mentors in the Access to Music Making programme often explained that pupils developed their literacy and numeracy skills while expressing their musical creativity.

Example: The Princes Trust

Young people within The Prince's Trust YMI programme completed a “Mood Board” activity, which allowed them to consider short and long-term goals. Not only did it help young people to keep focused on the course but provided an incentive to work hard in other areas, including their own attainment at school.

The young people were able to take the physical mood boards home with the aim of them being a physical reminder of their aspirations for their future.

Independent evaluations from EOP forms also reported that children taking part in YMI activities demonstrate improvements in their engagement with education, and in some cases become role models for other young people.

“Through regular dialogue with the young learners, their parents/carers and associated teaching staff it can be ascertained that young people involved in musical learning are often exemplified as role models within their schools and communities. Such findings underpin the fundamental principles of CfE in practice, and evidence the positive effect of creative learning through musical means.”

YMI Lead, South Lanarkshire Council

Skills for work

Many YMI programmes were based upon upskilling those interested in a career in music with knowledge from those working in this field. There is good evidence that participants in these projects have learned wider skills for employment such as

- Time-keeping
- Team cooperation
- Listening skills
- Concentration
- Communication

- Perseverance
- Creativity

Feedback in some EOP forms drew attention to young people learning how to express their ideas and persuade their peers to see their point of view in order to work constructively together; others worked as young volunteers, assisting YMI tutors in their work with younger children. For still others, the skills for work as a musician were most important, with participants' career horizons being broadened by contact with a diverse range of tutors and opportunities.

Example: Aberdeenshire Council

Project: YMI Showcase

This YMI project utilised professional musicians to work alongside young people during the programme. Children saw first-hand how musicians work as performers, leaders and composers, as well as experiencing the practicalities of working in the music industry such as the transport of expensive and large instruments or finding suitable spaces to work in.

Musicians talked to young people about their experiences and the many ways in which they work. In year 16, a professional photographer visited the project and showed young people how live music performance photographs are created and demonstrated the necessity to stand out as a professional working in within the Arts by creating artistic, creative and unusual images.

Example: Scottish Borders Council

In some cases, projects involved young students at secondary schools helping to deliver YMI projects to primary school children -

This year we had two S3 Work Experience pupils come to work with the team over two the course of weeks. This was a small start but proved very rewarding for the young people and the team. We found their input helpful and informative about music making opportunities they had experienced through formal and informal settings. We ended the week with a review meeting to discuss all what they had learned and ensure they took the opportunity to speak with the tutors about carer options and life as a professional musician. (YMI Lead)

Example: Aberdeenshire Council

Project: Hip Hop project

Feedback from teachers/tutors in this project -

'One of the girls would like to be a DJ in the future so the rap workshop encouraged her to look at other styles of music.'

'Another girl used to write music in the past but hadn't done so for a while. The rap workshop inspired her to start writing songs again.'

'These workshops gave young people who may not be that confident in a traditional academic environment a platform for them to showcase their own skills, talents and creativity, helping them to become confident in their own abilities.'

In some projects, YMI teachers and tutors provided written reports which detailed information about the progress of work skills and accreditations for each pupil involved.

Example: Doghouse Studios Ltd

Project: Behind the Noise

SQA Accreditations - Doghouse Studios 'Behind the Noise' project reported that 61 students achieved SQA – SCQF Level 5 Creative Project and Performance Awards for their work throughout the project. All awards certificated in conjunction with Glasgow Kelvin College.

“It helped me understand the practical reality of doing the job..”

“..it gave me insight into other areas of teaching , that I could try something different..”

“It was really good, it inspired me to work with Primary School children.... It made me more confident..”

“I enjoyed spending time with the kids...learning new things”

Health and wellbeing

Many YMI leads were aware of the national spotlight on the mental health of young people. Research shows that taking part in musical activities can have a positive impact on mental health and wellbeing and evidence that the YMI is helping improve young people’s health and wellbeing was often cited in project feedback from those involved in delivering the projects or activities, and the young participants themselves.

Example: Born to be Wide

Health & Well-being

Health and well-being was introduced as a new session in these Off The Record events and delivered by experts within this area, Dr Libby McGugan and artist, Mishca Macpherson.

78% of attendees in Edinburgh and 75% of attendees in Dundee stated in the survey that they attended the sessions and found them useful.

Dr McGugan was laterally booked to deliver a Scottish Music Industry Association workshop in resilience and well-being for music practitioners as a result of meeting SMIA general manager, Robert Kilpatrick, at Off The Record.

“It’s like a second home, a family, a place to be. It’s just nice, good, inviting. You can get help if you needed, about jobs or getting home if you don’t have bus money. You can get 1-1s to chat about anything that might have been bothering you or that’s been going on for you. It’s good to get those things off your chest, get it out and see if you can get some help with it. It made me feel better. It’s always good to talk.”

Young Participant, Hot Chocolate Trust

The YMI also helped to provide children from the Highlands and Islands with the opportunity to meet-up and work together with other pupils from other rural communities through a variety of bands and ensembles, led by professional tutors and organised in quality facilities, leading to both musical and personal benefits.

“All the children have really enjoyed the experience and it’s given them the opportunity to take part in activity that wouldn’t be otherwise available in Orkney. They remarked that it has improved their listening skills and confidence of playing in a band.”

Music teacher, Orkney Council

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

There was evidence from numerous YMI projects that young people were engaging with a variety of musical cultures and that YMI sessions brought together people from a diverse range of backgrounds. In these ways and others, there are strong indications that, through participation in the YMI, young people increase their awareness of music and culture across Scotland, the UK and the world.

Key indicators for this outcome were :

- Young people rate their awareness at a higher level at the end of a project than at the beginning.
- Teachers and parents rate the awareness of young people at a higher level at the end of the project than at the beginning.
- Participants gain a desire to take part in more musical and culturally stimulating opportunities in the future.
- Evaluations - on how the young people enjoyed the opportunity and how their awareness of wider musical style was broadened by the project.

Example: Samba Ya Bamba

Through a survey conducted as part of their EOP form, participants of the Samba Ya Bamba project in Glasgow City reported that since joining the programme their awareness of music & culture across Scotland, the UK and the world had increased dramatically.

Drawing influence from a range of world music styles to create music for, the repertoire also provides the opportunity for discussion about different music & cultures to broaden the knowledge of participants involved.

“I didn’t know anything about world music & culture and had a closed mind to people from different backgrounds, like religion, to me. I’ve now grown in lots of ways, more confident at music, understanding people from other areas and countries, and know that there are people all over the world who we can connect to through doing similar music.’

Young participant, Samba Ya Bamba

YMI tutors, teacher and mentors measured their pupils awareness by asking questions at the beginning of a project, which gave them an idea of what level the pupils were at, and then repeated the process at the end of the project – from which an indication could be made on the impact the project had had on them, regarding awareness of music and other cultures within the musical community. Key areas where awareness was raised in this year’s projects included

- Scots & Gaelic Songs (Feis Rois)
- South American Samba (Samba Ya Bamba)
- Japanese Taiko style
- Listening to a variety of instruments
- Different types of rhythms
- Folk and Rock styles
- Conversations around the history of the industry
- Exposure to live performances
- How sounds from different instruments marry together to make an overall sound (Pipe Bands)

Example: Inverclyde Council

In the Galoshans Street Band project, the practitioners introduced different cultures and instruments from different areas, explaining the instrument and where it came from.

Pupils were encouraged to go and listen to music from different countries and one of their end of project survey questions was “I have listened to music from overseas or from another country” – and 76% of pupils responded that they had done this.

Example: Love Music

Love Music structured learning plans around discussions on language, history and origin, stylistic roots, etc. and their delivery included Bluegrass, Gaelic folk, UK pop, US soul, traditional Bengali, hip hop, and Senegalese music.

They invited artists to present discovery workshops around particular works and styles, to co-teach, share their knowledge and experiences, to inspire and inform, and to promote open and informal discussion. Artists engaged in this work included renowned Gaelic singer Joy Dunlop; classical Indian singer Prakriti Dutta and London-based hip-hop and spoken word artist Dizraeli.

Example: Comhairle nan Eilean Siar Council

YMI funding in Comhairle nan Eilean Siar Council has had an enormous impact in the number of pupils who can play bagpipes. Many parents commented that when they were at school, there just wasn't the opportunity to learn an instrument and that they felt the YMI has a fundamental value in providing that opportunity for their children today.

“I visited schools that are not based in traditional Gaelic speaking areas and many of the children have no understanding or previous experience of Gaelic language and culture. Through the songs, they increase their understanding of not only Scotland's indigenous languages and cultural heritage but also how this relates to global minority cultures. One of the pupil participants noted, ‘I learned that there is a lot of history behind our language’, while another enjoyed ‘learning about Kings and Queens.’”

YMI music specialist, Renfrewshire Council

“Awareness of Scottish music has definitely improved, and they can be heard to sing the songs in and around school.”

Teacher, Angus Council

Example: Argyll & Bute Council**Project: Traditional Fiddle in Cowal**

This project was delivered in partnership with ‘Fiddle Folk’, an organisation who are keen to ensure that young people in this rural, non-Gaelic speaking area participate in, and contribute towards traditional music and culture, notably the Feis, in order to ensure that traditional music continues to thrive in rural areas of Scotland, like Cowal.

Although the project will no longer be delivered by Fiddle Folk, the council will continue to develop the relationship with the organisation, and by increasing participation through whole class tuition, will ensure that they continue to invest in young people and traditional music in this area.

A small number of out-of-school programmes this year used industry practitioners to help raise an awareness of the creative industries and the importance and potential of music-making, including what is currently happening in Scotland. These sessions were often based around exploring the possibilities, applications and innovations that exist in music-making activities on a local, regional and national level.

“We helped to raise positive awareness of quality music-making in multi-media applications and helped to overcome the stigma attached to games audio and that it is possible to have a successful and valuable career in the Scottish creative industries.”

YMI Lead, Organised Noise

Example: The Green Door Studio

Young people from different ethnic and socio-economic backgrounds were given the opportunity to create together as part of the Supergroups Collaborative Recording Sessions, thus helping to break down cultural as well as socio-economic barriers.

“All who have taken part have shown high degrees of cooperation with new friendships made, with many of the participants taking time to assist those with less experience. There has also been a lot of cross-cultural exchange with people sharing their own unique experiences, both in and without music making, whether it be Ghanaian, Romanian or Glaswegian.”

(Tutor, YMI Project)

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

In 2018/19, young people directly influenced and informed the planning of many YMI projects, identifying new opportunities and contributing strongly to the range of provision offered through the YMI. From previous reports and evaluations, it is widely believed that the confidence, experience, and skills they obtain due to this type of involvement impacts positively on their and others’ future youth music opportunities, meaning that this outcome is not an end in itself, but closely related to the other stated outcomes of the YMI.

Key indicators for this outcome were:

- The number of young people who are involved in planning the activity
- The number of young people consulted as part of project design
- The number of young people who are involved in delivering the activity.
- Young people feel involved in planning and delivering YMI activities
- Young people have a positive experience of being involved in planning or delivering YMI activities
- Young people go on to influence and be involved in more youth music opportunities, beyond YMI.

“Pupil voice has always been a vital element within the project design and success of South Lanarkshire’s YMI activities. During this Year of Young People, the same principle absolutely applied.

We have continued to gather evaluative and reflective thoughts from a cross-section of young people during 2018/19 (questionnaires, verbal feedback and surveys). Thereafter we have analysed and reflected upon this feedback, considered the observations and then tailored our YMI projects accordingly taking the views of young people into mind.”

YMI Lead, South Lanarkshire Council

Involvement and influence

Young people were also encouraged to help influence their music activities directly, helping to determine the activities that made up the core programme. From evidence gathered from EOP reports, participants did this through a variety of methods, including -

- Taking part in Advisory Groups.
- Helping to run the end of project performances.
- Giving feedback on the project through consultative surveys and discussions.

Pupil voice is seen as an increasing and key element development of YMI projects. Many YMI leads and tutors said they listen to the young people within each programme of activities and offer opportunities based on their development needs.

“Many pupil councils and advisory groups have been influential in their own schools and we have used this forum alongside focus groups to develop our approach to certain projects.”

YMI Lead, North Lanarkshire Council

Class votes on pupil ideas were also used to determine the outcome of certain activities and help shape the music young people were making in school. Regular consultation with young people regarding a particular project’s direction, as well as opportunities to lead and practically support the work of YMI activities, was fundamental to the work of many YMI programmes.

Example: Argyll & Bute Council

Evidence from Argyll & Bute’s EOP form showed that there were many opportunities this year for class pupils to deliberate and lead on many activities in the group, bringing everyone together so they could work in a safe environment, whilst working together as a team.

Confidence was built on and skills developed during the pupil’s YMI music sessions.

Example: Orkney Council

In Orkney, young people had the opportunity to shape and inform their own curriculum within a music ensemble and to work with a music professional to realise their own ideas. This resulted in a very high level of engagement and ownership in the activity, so enhancing its quality and maintaining an enthusiastic and fun atmosphere.

Both in-school and out-of-school programmes encouraged young people to participate in and co-produce activities; in some instances, this was central to the planning and delivery of YMI funded projects in 2018/19.

Example: Canongate Youth

Canongate Youth gathered regular participant feedback in relation to what they enjoy most and what additional elements they would like to see introduced. This dialogue was an ongoing element within all the musical activities this particular YMI project delivered, with young people deciding upon and prioritising what they wanted to learn and develop musically. This can relate to the choice of songs, styles, techniques they are learning as well as if and when they choose to perform in front of an audience.

“At school they tell you what you have to do whereas here, at Rock School, we get a choice whether we want to do the exam, what exam we want to do and there is a variety of music to choose from.”

(Participant, Canongate Youth)

Finally, there was evidence that young people developed their skills and confidence throughout the YMI project and adapted their skills to take the lead on other musical projects, both within and outwith the YMI, with some senior students continuing their participation as volunteers or freelance instructors while pursuing further or higher education. This is a strong indicator of the ‘ecological’ impact of the YMI, and a reinforcement of the philosophical underpinning of the YMI Logic Model (see appendix a).

Example: Falkirk Council

Pupils from Falkirk have had the opportunity to compose and conduct music for local festivals and concerts including the ‘New Found Sound’ project as part of the Hippodrome Silent Film Festival; to use their YMI training to advance their further education studies; and to become volunteer/freelance instructors in the YMI project -

‘I like that we get to write our own tunes, e.g. for the New Found Sound festival’

(Fiddle Pupil, YMI Project)

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

In 2018/19, just under **1,200** jobs were supported by YMI. This is a decrease in the number of jobs supported in 2017/18, but is comparable with the total number supported in 2016/17. We can observe, however, a relative shift from full-time roles (permanent and temporary) towards part-time roles (permanent and temporary): this may be a response to general financial constraint.¹²

| | School based activity | Out of school activity | Total | Total in 2017/18 | Total in 2016/17 |
|---------------------|-----------------------|------------------------|-------------|------------------|------------------|
| | (FF) | (AMM & SYM) | | | |
| Permanent full-time | 49 | 18 | 67 | 77 | 92 |
| Permanent part-time | 134 | 39 | 173 | 198 | 135 |
| Temporary full-time | 21 | 9 | 30 | 58 | 48 |
| Temporary part-time | 449 | 477 | 926 | 1,249 | 1,012 |
| Total | 653 | 543 | 1196 | 1,582 | 1,287 |

Through in-house staff training and staff support/supervision processes, the continuing professional development needs and aspirations of the practitioners/tutors/teachers delivering the YMI programme were regularly addressed and supported. Key indicators for this outcome included:

- People delivering youth music rate their skills and confidence in music delivery and music-making more highly
- Practitioners report positively on the impact of the CLPL in the classroom
- Practitioners report that the CLPL and the resources have helped build their confidence
- Increasing numbers of requests for further training

Evidence was gathered from all those involved in delivering YMI activity using a variety of methods, such as evaluation forms, emails, conversations, and observations.

More than **5000** people were involved in CPD training supported by the YMI, over 350 people were involved as volunteers and over 300 were involve as trainees. Figures varied from year-to-year, with the exception of ‘Trainees’ which is almost identical for out-of-school activity, to the previous year’s total.

¹² Based on returns from 31 Local Authorities and Jordanhill School.

Fluctuations in the numbers for 2018/19 may be due to a change in the End of Project reporting, which has allowed the Formula Fund YMI to represent supported positions in greater detail for 2018/19. Out-of-school projects (AMM & SYM) were only asked to report specifically on 'Trainees', 'Volunteers' and those who received 'Continuing Professional Development' for their projects.

Example: Aberdeenshire Council

Teachers in Aberdeenshire received Professional Development opportunities for music practices funded through the YMI during year 16. Each teacher decided how and in what way the training should be approached. All teachers that received CPD continued with their chosen project and discipline throughout the year with a view to a final performance at the end of the year.

This is likely due to a change in the End of Project report forms, which has allowed the YMI to represent its supported positions in greater detail, for **2018/19**. Out-of-school projects (AMM & SYM) were only asked to report specifically on 'Trainees', 'Volunteers' and those who received 'Continuing Professional Development' for their projects.

| | School based activity | Out of school activity | Total | Total in 2017/18 | Total in 2016/17 |
|-------------------------------------|-----------------------|------------------------|--------------|------------------|------------------|
| | (FF) | (AMM & SYM) | | | |
| Volunteers | 66 | 296 | 362 | 501 | 252 |
| Trainees | - | 335 | 335 | 336 | 313 |
| Continuing professional development | 3,361 | 1,691 | 5052 | 5,826 | 4,528 |
| Total | 3,427 | 2,322 | 5,749 | | |

Formula Fund

For 2018/19, Formula Fund projects were asked to report on the positions below. There was a total of **6,918** reported in School based positions for the YMI. More than 2,500 'Teachers /support staff' were involved in supporting YMI delivery, 550 'Tutors (individual/workshop leaders)'; just under 400 Professional musicians' and over 3000 'Parents or Carers'.¹³

For 'Other' projects typically noted classroom assistants and support workers. There may be scope to add these categories into the following years End of Project forms.

¹³ Based on returns from 31 Local Authorities and Jordanhill School.

| Table 3.7 - Volunteering, training and development opportunities | | | |
|---|-----------------------|------------------|------------------|
| | School based activity | | |
| | (FF) | Total in 2017/18 | Total in 2016/17 |
| Teachers/support staff | 2,592 | 5,143 | 3,222 |
| Tutors (individual/workshop leaders) | 550 | - | - |
| Professional musicians | 384 | - | - |
| Music students | 93 | - | - |
| Youth workers | 13 | - | - |
| Parents or Carers | 3,063 | - | - |
| Administrators/Managers | 70 | - | - |
| Trainers (who train other people who will work) | 31 | - | - |
| Other (please specify) | 122 | - | - |
| Total | 6,918 | | |

The YMI helped deliver many CLPL training projects in 2018/19 (through the Strengthening Youth Music strand) with the aim of developing the skills of both the pupils and the class teachers. This took the form of training opportunities for project based tutors/teachers/mentors which helped develop their skills and confidence in the delivery of their musical activities.

“All our YMI tutors went to the national YMI day and one even attended the Scottish Association for Music Education event in Stirling.”

Class teachers who took part in the End of Project interviews rated their music skill level more highly by the end of the programme. Many highlighted the ongoing support from their YMI tutor had provided them with the confidence to deliver music to their class. Teachers indicated that the CLPL training programmes provided as part of the Strengthening Youth Music fund played a vital part in developing their music skills.

Example: Dumfries & Galloway Council

Project: Charanga

Over the last 5 years, Creative Scotland Youth Music Initiative funding has helped develop teachers' confidence in the delivery of music in the classroom. This has been achieved through a programme of planned twilight CPD sessions available to all teachers across the authority along with funding half the cost of the licence for schools who wished to take up this online music programme.

‘I have support, resources and back up’

‘Resources available, differentiation for all ages, idiot’s guide – so easy!!’

‘Generally, not a confident person, excellent resource/site, great trainer’

YMI tutors and Head Teachers also indicated there was an improvement in confidence amongst class teachers. They noted that teachers who had attended training sessions throughout the year had shown a marked improvement in delivering the programme and that the majority of them were far more confident. Staff who have participated in CLPL opportunities have gone on to lead and continue the teaching using the skills and knowledge gained through their involvement.

“Many classroom teachers have worked with their pupils outwith YMI project delivery time to further develop some of the musical skills learned, and consolidate the musical concepts taught. Such examples evidence practitioner empowerment, along with an encouraging and appropriate legacy to the inherent benefits of YMI practice within a CPD and educational community setting.”

YMI Lead, South Lanarkshire Council

Example: Glasgow City Council

YMI tutors and Head Teachers in Glasgow City Council indicated there was an improvement in both music skills and confidence amongst class teachers. They noted that teachers who had attended the training sessions throughout the year had shown a marked improvement in delivering the programme and that the majority of them were far more confident.

What class teachers had to say:

“I have more confidence in using music in all areas of my teaching and a better idea of the different concepts of music appropriate to different stages”

“I have gained more confidence in leading music lessons, as well as getting ideas and examples of activities and songs from the sessions”

What the YMI tutors had to say:

“I have seen more teachers having a go during lessons and willing to discuss how they followed up the lesson”

“I feel that the sessions at 'central' were really successful, we had a very positive response”

“Many of the primary 1 teachers have incorporated singing into their daily routines. There is raised awareness of the important links between literacy, reading and songs at this vital early stage”

“[Class teacher and I] have had a great working relationship over the last few years, and her support and encouragement has been so valuable to my continual development as a community music practitioner.”

YMI Tutor, Falkirk Council

Example: Falkirk Council

Teachers have been encouraged to participate in YMI sessions to increase their confidence and skills in delivering music provision. The improved communication between tutors and teachers has made an impact on teacher’s active participation in YMI sessions, and many have commented on how they have continued and practiced the activities from the YMI projects outwith the YMI sessions:

‘Yes, it has given staff the confidence to try new ideas in all areas of the curriculum’.
(Class teacher)

‘This has also had an impact on the children's learning as the teachers have modelled learning new things,

dealing with nerves/challenges/mistakes!

(Class teacher)

'Staff have the expertise and resources to deliver appropriate content in an engaging way, in a curricular area that many class teachers do not have specialist knowledge of.'

(Class teacher)

Tutors involved in school-based activities were able to work with music and education specialists to develop and enhance their ability to deliver high-quality musical education, and vice versa:

"The extensive opportunity for all participating staff to develop, deliver and further their own musical understanding and skills through YMI projects has been hugely beneficial. YMI practitioners have been encouraged to contribute to the creative process that devised the project delivery from the embryonic stages to its current status - resulting in effective staff collaborations between tutors, teachers and practitioners that continue to flourish on an annual basis."

YMI Lead, South Lanarkshire Council

Out-of-school projects

All Access to Music Making projects receiving more than £5,000 were required to include an element of CPD and offer a traineeship, and reports from these projects indicated that trainees' skills and confidence had increased due to YMI training programmes. EOP forms from project leads provided further evidence of this, as well as how CLPL training worked from their perspective.

Example: Beatroute Arts

Beatroute Arts provided an embedded training programme with Drake Music Scotland, which allowed their lead tutor and trainees this year to have opportunities to expand their learning and specialist skills, resulting in increased confidence when working in this sector. Strengthening Youth Music projects were particular proactive in this outcome.

"I have really learned a lot from working as Creative Assistant in the music classes at Aberdeen Performing Arts. It's been so interesting working with children of all ages- from babies, right up to teenagers in Project Band. It is rare to find such practical, hands on experience in working with participants in music making. This post has been a massive help to my career and I love being part of the team!"

Creative Assistant, Aberdeen Performing Arts

Example: NYOS

The NYOS Ambassadors programme contributed to this outcome by offering paid work and experience for young musicians on the cusp of a professional career as detailed above. Feedback showed that mentoring from world class musicians and the opportunity to take their first steps towards a professional career within the supportive environment of NYOS was hugely beneficial to the trainees' confidence as well as their skills.

There is evidence that both YMI practitioners and classroom teachers alike have embraced the YMI activities provided this year, utilising music-making activity as an opportunity for effective personal and professional development. This has proven to be invaluable in the future development and sustainability of YMI projects and creative musical learning.

Training and CPD Fund

In addition to the integrated training and continuing professional development that is delivered within Formula Fund activities, and as a requirement of larger Access to Music Making projects, the YMI supported a dedicated fund to which individuals can apply for support for specific training events or activities. The administration of this fund, which totals around £45,000, is devolved to the Scottish Music Centre, who assess and grant the individual awards to practitioners who support young people directly.

In 18-19, a total of 37 such awards were made, ranging in size from £200 to just over £8000. The majority of these awards were small grants to individuals, with nearly three quarters of the awards (73%) being made to support individuals' development and confidence in specific musical or music-teaching skills, such as attending training courses for the Kodaly or Colourstrings methods, which together accounted for nearly two-thirds of such awards. The largest single award (£8000) supported a mentoring programme for musicians working with young people.

The awards typically involved part-funding, with just less than two-thirds of awardees supplementing the award with their own funds, and around a quarter of awardees leveraging money from other partners. In total, the investment of around £45,000 levered a further £16,000, roughly half of which comprised of additional cash contributions with the remainder being a contributions in kind.

The applicants and awardees came from across Scotland with some geographical concentrations which suggest that awareness of the fund may be patchy across the country: while more than half of all awardees came from Glasgow or Edinburgh, more than a quarter came from three rural local authorities, with Eilean Siar, Argyll and Bute, and Scottish Borders accounting for more than a quarter of all awards between them. There were no applications at all from 21 of Scotland's 32 local authorities.

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

There is strong evidence that collaborative partnerships between organisations involved in the YMI programme helped reach groups of young people who would otherwise not get access to quality music activities. As a result, many successful partnerships have continued to be consolidated through the YMI, between the formal and informal sectors of youth music in Scotland.

Key indicators for this outcome included:

- The number of partner organisations or local authority teams worked with to deliver the YMI in each region.
- Description/profile of types of partners, their sectors and roles for each YMI project.
- Feedback from YMI led and partner organisations about the value of joint working on delivering YMI activities.

Example: South Lanarkshire Council

South Lanarkshire citizens have continued to benefit through schools promoting YMI musical activities and public performances within their communities. Such practice has encouraged and endorsed good

relationships and partnerships between schools and their communities, and provides opportunities for communicating and working together.

Children can broaden their development through YMI project partnerships and use the opportunities to form friendships and associations outwith their school communities. Such interaction and practical activity have been proven to significantly enhance levels of self-esteem, confidence and pride within the development of young people’s lives.

Example: Reel Youth Media

“In June this year we ran a series of pathway workshops with young LGBTQ participants and supported the provision of a live music stage as part of this years’ Edinburgh Pride event. We worked closely with LGBT Youth Scotland and supported young people to design and run the live music event including providing basic training in live sound, stage management and event organising. As well as the numerous live music performances, the stage also played host to poets and spoken word artists.”

As part of its ongoing support for funded organisations, the YMI aims to explore how our organisations on a wider scope, both within the formal and informal sectors of youth music, can support each other in the future, through the continued professional development of specialist practitioners in the sector and sharing of essential resources.

Example: Artsplay Highland and the Paul Hamlyn Foundation

The YMI’s continued support for Artsplay Highland’s Music Matters project has meant that other organisations such as the **Paul Hamlyn Foundation** have seen the far-reaching benefits for the children, through sharing of resources.

“They have since given funding to Artsplay Highland to deliver music sessions with P1 children. Head teachers from Highland schools who are involved in Music Matters project have also seen the far reaching benefits and have chosen to use their PEF funding to invite Artsplay to deliver music workshops with their primary aged children. We are now reaching many more children than in previous years and continue to grow so that we can have a positive impact on young children’s lives through music.”

YMI Project Leader

Many partnerships in the informal sectors of Scottish youth music also came together this year in order to allow YMI projects to target vulnerable and hard to reach young people who would not normally have access to quality music making opportunities.

“We are working with Aberdeenshire Council Social Work and Community Learning & Development in order to target young people who are looked after, at risk of offending and/or struggling to engage with mainstream education. Our Hip Hop Project worked with a group of S3 pupils who are part of the Peterdean Group.”

YMI Tutor, Aberdeenshire Council

Example: Drake Music Scotland & Nordoff Robbins

Both Drake Music Scotland and Nordoff Robbins provided specialist input in Angus Council for complex needs young people. The YMI lead quoted that ‘without their partnership, their knowledge & skills we would be unable to deliver high quality music to our young people.’

“Our partnership with Drake Music Scotland allows us to work in partnership to provide opportunities for young people with additional support needs to participate in music making. The technology used by Drake in schools allows us to provide opportunities for all pupils irrespective of their physical limitations.”

YMI Tutor, East Ayrshire Council

YMI lead officers were pro-actively engaged with a wide range of partners across each region and from national organisations. This was through attendance at YMI days, music events, correspondence, site visits and regional Youth Music Forum meetings. Other projects, such as those funded through the Strengthening Youth Music strand of the YMI, offered different initiatives to build the capacity of the sector and explore new ways of working.

Example: Festivals in Dumfries & Galloway

Kirkcudbright Jazz Festival and The Big Lit Festival offered opportunities for the Dumfries and Galloway Youth Jazz Orchestra to perform as part of their programmes of events. Young people gained confidence and experience as a result of taking part and have been exposed to a further range of opportunities.

“Our affiliation with outside providers such as Beats of Brazil, ABC Creative Music, Charan Pradhan and Reeltime Music, ensured that we were able to provide our young people with unique, quality, musical experiences that have hopefully enriched their lives and had an impact on their life-long learning.”

YMI Tutor, North Lanarkshire Council

Example: Enterprise Music Scotland

“Through Music Education Matters 2018, we wanted to provide an opportunity for delegates to develop new skills and embrace new ways of working and thinking. By creating a programme which encompassed many areas of music learning, this event attracted a wide range of delegates from music education in Scotland and beyond, facilitating shared thinking across the sector. The event also provided opportunities for delegates to benefit from in terms of their own learning and development of improved skills and confidence. As well as providing an opportunity for delegates to develop their practical skills, we wanted to challenge delegates to look out-with their area(s) of the sector and to create a dialogue on how we can all, individually and collectively, positively impact their own and on young people’s musical experiences. We wanted to show best-practice and inspire confidence in delegates to take forward and develop ideas and connections forged from the event.”

Concluding remarks

This evaluation for the Youth Music Initiative clearly establishes the impact of the work and activities supported by the three strands of the initiative: its reach into the lives of very large numbers of young people right across Scotland, and the significance of the effect it has on those young people as individuals. Taken in sum, there are clear indicators of the contribution the Youth Music Initiative makes towards a number of outcomes in the National Performance Framework. This is a well-targeted, strategic investment.

Nonetheless, challenges exist – some of which have been raised directly by participants in this evaluation. The structure of the report necessarily refers to the outcomes that the YMI seeks through its logic model: it is perhaps inevitable that the challenges are more systemic, affecting delivery and organisations' capacity to meet their full aspirations and potential.

The relation of impact to budget is probably clear in the more-or-less stable numbers of young people now engaged by the Formula Fund (School-based) element of the YMI. The budget for this was reduced by 10% in 2016/17 and in the three years since that change, the numbers of young people engaged has fluctuated a little but not returned to the level before the reduction in funding was applied. A 10% reduction in funding seems to be associated with around a 9% reduction in the number of young people participating. Money matters, and the context of fixed budgets and increased costs affects what is delivered.

Other challenges fly under the radar of the main sections of this report. In narrative sections of the returns provided, and in other feedback, we heard about the challenges that YMI funded organisations face in planning for the longer term, partnering with others, in working coherently with rest of the sector, and in dealing with the requirements of evaluation and impact measurement. This last issue relates not only to the additional activity associated with collecting and managing participant data, but also to a fear of sharing failure: in any context, this can be difficult, but in a relatively fragile ecology that is dominated by a key investment such as the YMI, which is rightly focussed on achieving certain positive outcomes, this anxiety is perhaps heightened. The very widespread use of fixed term or sessional contracts underpins many of these challenges.

The data that comes through from all three strands of YMI activity nonetheless offers strong reassurance of the value of the investment. Particular strengths include:

- 1) The universality of the offer delivered through the school-based (Formula Fund) element of YMI. **This is highly distinctive internationally and may be unique.** Scotland could capitalise on this position to adopt a leadership position internationally if it chose to. The extraordinary contrast between the relative popularity of A-Level music, in England, and Advance Higher, in Scotland, may reflect the difference of approach taken in the two nations.
- 2) The range and diversity of support provided through the Access to Music Making strand. In 2003, *What's Going On?* highlighted the relative lack of support available for young musicians who wanted to learn contemporary commercial music (rock, pop, dance etc.): **the YMI has transformed the environment** for such activities. A much broadened network of support now exists for young people to develop across a much wider range of styles. The recent success of Lewis Capaldi, who received support through a YMI-funded scheme, is only one indicator of the potential impact of this support.

Nonetheless, and particularly in view of actual or proposed cuts to music education in the schools system, it is vital to note that the success of the YMI comes within a wider ecology for young people's music making that includes wider school-based provision, the private sector and a wide range of charitable and voluntary organisations that do not benefit directly from YMI funding but may benefit indirectly for the nurturing effective the initiative on that wider ecology: co-dependences go much deeper than funding alone.

Appendix 1: YMI Activities in 2018/19

Introduction

The appendix explores the administration of the YMI and the nature of YMI funded activities in 2018/19. It sets out the number and type of organisations funded through the YMI and the type of activities funded. The vision of YMI is to put music at the heart of young people's lives and learning, contributing to Scotland becoming an international leader in youth arts.

YMI Funding Routes

Formula Fund / School-based music making

In 2018/19, around £7.2 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 sustain the Scottish Government target that "every school pupil in Scotland should be offered a year of free music tuition by the time they leave primary school". This is a targeted fund for Scotland's 32 local authorities, and Jordanhill school.

The guidelines around the target in 2018/19 explained that pupils must receive a minimum of 12 hours of 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. It applied to any projects delivered which did not contribute to the primary school 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. In 2018/19, there was a clear focus on tackling inequality and supporting the engagement of young people who do not currently take part in music-making and are:

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

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 provides 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 2018/19, just over £1.5 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 £90,000 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 young people within the YMI target groups. Projects funded through the Access to Music-Making route were required to contribute towards the YMI outcome of 'young people develop their music and music-making skills'.

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:

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

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.

Projects funded through the Strengthening Youth Music route were required to contribute towards the YMI outcome of 'organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people'. They must also work towards two other outcomes, within the YMI logic model.

Creative Scotland prioritised applicants who proposed to increase the skills of those working in youth music to the benefit of priority groups and young people who may face barriers to accessing music making.

In 2018/19, just over £50,000 was provided through the Strengthening Youth Music fund. 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, with funding of up to £50,000.

The Training and CPD fund, devolved to the Scottish Music Centre, is part of the Strengthening Youth Music strand.

Applications

In 2018/19:

- 33 organisations received funding through the Formula Fund;
- 45 funding awards were made through Access to Music Making;
- 3 funding awards were made through the Strengthening Youth Music strand (with a further 3 continuing from 2017-18).

| Nature of involvement | Number of funded organisations | No. of completed EOP forms | No. of Interim forms | Will go into 19/20 report | Funding granted |
|---------------------------|--------------------------------|----------------------------|----------------------|---------------------------|-----------------|
| Formula Fund | 33 | 32 | - | - | £7,188,456 |
| Access to Music Making | 114 | 59 | 11 | 44 | £1,423,890 |
| Strengthening Youth Music | 6 | 3 | 3 | - | £107,654 |

In 2017/18, a 10% reduction was applied to the YMI budget. YMI leads for Formula Fund projects were asked to apply a 10% cut to their allocation from 2016/17. This cut has led into 2018/19 and has affected some projects which are on a continuous rolling fund, '3-year fund' or similar plans.

Formula Fund

A note of the Formula Fund awards to each local authority, including the recent 10% reduction, is provided below:

| YMI Formula Fund Budgets | | | |
|-------------------------------|----------------|---------------------------|-----------|
| Organisation Name | 2016-17 Budget | 2017/18 & 2018/19 budgets | Reduction |
| Aberdeen City Council | £213,460 | £191,499 | £21,961 |
| Aberdeenshire Council | £588,368 | £527,836 | £60,532 |
| Angus Council | £220,412 | £197,736 | £22,676 |
| Argyll and Bute Council | £218,196 | £195,748 | £22,448 |
| City of Edinburgh Council | £403,100 | £361,629 | £41,471 |
| Glasgow City Council | £602,644 | £540,644 | £62,000 |
| Clackmannanshire Council | £68,128 | £61,119 | £7,009 |
| Comhairle Nan Eilean Siar | £97,100 | £87,110 | £9,990 |
| Dumfries and Galloway Council | £371,820 | £333,567 | £38,253 |
| Dundee City Council | £172,028 | £154,330 | £17,698 |
| East Ayrshire Council | £189,888 | £170,352 | £19,536 |
| East Dunbartonshire Council | £162,012 | £145,344 | £16,668 |
| East Lothian Council | £150,608 | £135,113 | £15,495 |
| East Renfrewshire Council | £140,564 | £126,103 | £14,461 |
| Falkirk Council | £195,736 | £175,599 | £20,137 |
| Fife Council | £518,660 | £465,300 | £53,360 |
| Highland Council | £543,024 | £487,157 | £55,867 |
| Inverclyde Council | £108,760 | £97,571 | £11,189 |

| | | | |
|-----------------------------|-------------------|-------------------|-----------------|
| Jordanhill School | £12,820 | £11,501 | £1,319 |
| Midlothian Council | £125,772 | £112,832 | £12,940 |
| Moray Council | £177,728 | £159,443 | £18,285 |
| North Ayrshire Council | £212,176 | £190,347 | £21,829 |
| North Lanarkshire Council | £446,044 | £400,155 | £45,889 |
| Orkney Islands Council | £68,004 | £61,008 | £6,996 |
| Perth and Kinross Council | £273,328 | £245,208 | £28,120 |
| Renfrewshire Council | £232,804 | £208,853 | £23,951 |
| Scottish Borders Council | £247,304 | £221,861 | £25,443 |
| South Ayrshire Council | £179,588 | £161,112 | £18,476 |
| South Lanarkshire Council | £456,908 | £409,901 | £47,007 |
| Shetland Islands Council | £83,628 | £75,024 | £8,604 |
| Stirling Council | £161,052 | £144,483 | £16,569 |
| West Dunbartonshire Council | £124,928 | £112,075 | £12,853 |
| West Lothian Council | £246,228 | £220,896 | £25,332 |
| | £8,012,820 | £7,188,456 | £824,364 |

Access to Music Making and Strengthening Youth Music

The many and varied awards made in 2018/19 are outlined below. It is important to note that these are the awards that were made **starting** in the financial year 2018/19, and other projects, not listed, may have started in previous financial years but continued during 2018/19

| Access to Music Making | 2018-19 Award |
|--------------------------------------|---------------|
| A.R.Ts Afternoon | £39,984 |
| Articulate Cultural Trust | £20,000 |
| Artsplay Highland | £38,739 |
| Big Project | £36,800 |
| Canongate Youth | £39,673 |
| City of Edinburgh Council | £28,000 |
| Dunoon Burgh Hall | £19,800 |
| Fersands and Fountain | £14,987 |
| Firefly Arts | £18,050 |
| Gael Music | £22,000 |
| Gardyne Theatre | £30,000 |
| Girls Rock Glasgow | £29,719 |
| Girvan Youth Pipe Band | £9,740 |
| Glasgow Music Studios | £32,656 |
| Hands Up for Trad | £27,655 |
| Hope Amplified | £18,374 |
| Hot Chocolate Trust | £20,000 |
| Jess Abrams | £19,750 |
| KOR Records | £33,734 |
| Laura Mandleberg | £7,870 |
| Love Music Productions | £16,597 |
| Madaline Pritchard | £15,925 |
| musicALL | £19,807 |
| National Piping Centre | £90,000 |
| North Edinburgh Arts | £20,000 |
| National Youth Choir of Scotland | £35,013 |
| National Youth Orchestra of Scotland | £90,000 |

| | |
|---------------------------------|-------------------|
| Oi Musica | £40,000 |
| Princes Trust | £30,000 |
| Reel Kids Music | £10,000 |
| Reeltime Music | £17,800 |
| Scottish Brass Band Association | £90,000 |
| Scottish Book Trust | £75,000 |
| Scottish Culture and Traditions | £22,218 |
| Scottish Music Centre | £40,000 |
| Scottish Music Centre (Music+) | £90,000 |
| Sense Scotland | £39,800 |
| Sistema Scotland | £89,457 |
| Software Training Scotland | £28,889 |
| Soundsystems | £32,500 |
| The Sound Lab | £39,650 |
| Tinderbox Collective | £40,000 |
| Toonspeak Theatre | £25,000 |
| Tynecastle Youth | £27,414 |
| West College Scotland | £17,415 |
| | £1,550,016 |

| Strengthening Youth Music | 2018-19 Award |
|----------------------------------|----------------------|
| National Youth Choir of Scotland | £15,000 |
| ABC Creative Music | £20,000 |
| Sense Scotland | £15,000 |
| | £50,000 |

Appendix 2: YMI Logic Model

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

Appendix 3: YMI Case Studies 2018/19

Four Case studies

Four projects were identified by Creative Scotland to be explored in depth as intrinsic case studies.

These projects were:

- Building a Band Project – East Lothian;
- The Family Samba Project – Renfrewshire;
- Musically Project – Glasgow;
- The Tolbooth Trad Project – Stirling.

Each of these projects was visited by members of the research team who gathered data through interviewing project participants, family members, tutors, project leaders and organisers. The researchers also sat in on the delivery of sessions and workshops with participants. Interviews and observations were focussed on the outcomes of the YMI Logic Model.

Features common to all of the projects were:

- All the projects were comparatively small-scale and offered a unique and bespoke provision.
- Every project had a clear focus and awareness of their participant group.
- Every project was highly evaluated by everyone involved in the projects- participants, tutors, parents/carers.
- Tutors involved in the projects were highly skilled and effective but their route into this work did not always conform to what might be considered the traditional or regular pathways of music teachers.

Building a Band Project – East Lothian

About

The project is focussed on pupils who might require support for any reason. It aims to engage young people in and through musical activity. Initially the project was geared towards 1st year students who had transitioned from primary to high school and were having difficulty in settling in. It has been running in Knox Academy since 2014, and since 2016 it has included pupils from Meadowpark School, a school primarily for secondary-aged pupils with autism. The project runs weekly over term time and there is provision for up to 17 weeks per school for sessions. Participants tend to be referred to the project by teachers and attendance is voluntary. Recommendations to take part in the project are based on striving to identify those students who will gain the most benefit from participation. Students often have difficult personal lives and may be socially withdrawn.

What difference is it making?

It was evident in the observed sessions that students were highly engaged and enjoyed and valued the opportunity to participate in the music making sessions. The tutors work to a strong student-led approach which is responsive to the interests and ideas of the students. Tutors help students build on their musical ideas in a way that is empowering and gives ownership to the students. This approach not only supports the development of the students' music making skills, it also raises students' self-esteem and confidence.

"I think being in a smaller group and having their opinions actually responded to and respected, it definitely provides the opportunity to take part in enjoyable music making opportunities. I think there's a big thing about letting them do it."

Project tutor

There was evidence that the programme was successful in providing opportunities to young people who might be overlooked in mainstream.

"So the group that we had today, were students that were all quite interested in music but were maybe a bit quiet or a bit smothered in the mainstream, when there are other more needy students who have taken up the teacher's time. So it's just to give them time to express themselves and get a bit more attention for themselves."

Project tutor

What is working well?

Following the interests of the students meant that tutors could introduce important musical ideas in contexts that were engaging for the students. The tutors also picked up on themes being developed in the schools. For example, when Meadowpark School were having an Australian themed week, one of the tutors brought in a didgeridoo and students explored ideas using that instrument.

Communication and collaboration with the schools was described in very positive terms. Tutors remarked on the engagement of support staff from Meadowpark School and described their involvement as 'phenomenal'.

The project provided opportunities for the students to perform their music publicly and for some students this was a significant achievement.

"Last year we had a group that actually got invited to play at the school Christmas concert, which is a massive thing for these kids, cause the school Christmas concert – it is kids that have families that can kind of pay for violin lessons, well-grounded kids that are involved. So for these other guys to have that chance is a really big thing, and they were on the night when they came of stage, they were really hyped by it having a chance to do this performance in front of the whole school."

Project tutor

The tutors worked responsively to the diversity of the students involved in the project. This required a flexible and adaptive approach along with sound musical and pedagogical skills. Tutors were professional musicians who also had experience of music education in some cases rooted in community work or youth work.

What challenges have there been?

No particular challenges were highlighted other than a concern about ongoing funding. Most tutors are employed on a part-time sessional basis.

What can we learn from this?

The project highlights the value of a student-led approach in engaging and empowering students. It also provides an opportunity for students who might not otherwise find music lessons available or accessible to participate in music. The fact that the project is not tied to the requirements and constraints of the formal curriculum supports this flexible and inclusive approach but it also raises the question as to how some of the practices and philosophy of the project might be usefully applied in more formal school settings.

The tutors came from a range of backgrounds with different experiences and they were highly skilled. It could be worth exploring current or potential pathways into this area of music education.

The Family Samba Project - Renfrewshire

About

This project runs in a group of primary schools in Renfrewshire. It focusses on family learning and its aim is to support collaboration between schools and families through engaging in musical activity. It started with 5 schools and is currently taking place in 10 schools. It runs on school premises but after school hours and is aimed primarily towards pupils in primaries 1 to 3 although it is also extended to older siblings. The project offers sessions to families across each school term, usually in blocks of 6 -8 sessions. Currently there are five staff tutors delivering on the project.

What difference is it making?

There was evidence of increased parental engagement with the schools. One school described having to run an additional session on Tuesday evenings to meet demands.

“I would say we were thrilled with the families that attended because some of the families that attended hadn’t ever come to family learning before. So we were really pleased cause we feel very strongly that if you’re in the school more often, building informal relationships with staff, then any more difficult conversations have been much easier.”

Depute Headteacher

Children also described their involvement in the sessions enthusiastically, although they expressed preference for very active sessions.

“We use drums and we make lots of sounds and once it sounded like a yeti on snow.”

Pupil

There was evidence that the project was successful in reaching children and families who would otherwise not have had this opportunity. There were also accounts of the difference it made to individual children. One example given was of a pupil who elected not to speak at school and spoke out during a music activity.

“YMI definitely allowed us to give the children an opportunity to take part in enjoyable and quality music making opportunities that they wouldn’t have had otherwise.”

Depute Headteacher

The project also supported the development of stronger links between schools and other music organisations and opportunities.

“We’ve had many opportunities that we wouldn’t have had. We’ve had children visit the Conservatoire – would’ve never happened before. We had our choir singing at Paisley Abbey last year for the Christmas service. Phenomenal opportunities.”

Depute Headteacher

What is working well?

Overall, parents and children spoke very positively about the project although they expressed a preference for activities that were very practical rather than discursive.

“Because the first one was more about actual music and using instruments and fun and games, but in the second one they were just mostly talking and we weren’t really using that much instruments, we weren’t really doing that much games.”

Pupil

Schools recognised music education as part of the curriculum but they also commented on the wider benefits, as did parents.

“You definitely saw their confidence grow from when they first started cause some of them sat back and didn’t want to do it. At the end they were away playing, it was really great.”

Parent

Collaboration between the schools, tutors and organisers was described as very effective. Schools had very positive relationships with the tutors and valued their knowledge and expertise. Parents also described particular tutors in glowing terms.

What challenges have there been?

At the outset of the project the response in terms of recruiting participants was mixed. The project leaders understood this as symptomatic of the aims of the project. In some schools the interest from families was high from the outset while in other schools the response was described as ‘a slow burner’. In these cases, the team responded by offering taster sessions and they visited the schools to give presentations during school time.

Given the nature of the project, the project leaders recognised the importance of having tutors who would be able to work in an open way and build relationships with children and families. It was not easy to find and recruit tutors with the skills and experiences required to work simultaneously with very young children and adults and who would have an understanding of the importance of relationships and dynamics involved. Tutors who had experience of working in community music were considered desirable. Tutors are part-time on temporary contracts.

“The difficulties that we face delivering so many of the projects, is whether we have the staff out there that we can use. That’s become a bigger challenge, because as there are more and more of these projects taking place throughout the country, the staff are becoming more and more difficult to get hold of.”

Project leader

What can we learn from this?

The project was successful in providing opportunities for children who would not normally have the chance to take part in music making. However, the aims of the project extended beyond this to the challenging area of increasing engagement between families and schools. There was evidence of some success in this. The positive experiences of parents at the sessions would be the strongest determinant of whether or not they would return or indeed recommend the sessions to other parents. The quality of these experiences was dependant on the quality of individual tutors. The project flagged up the importance of having musicians with appropriate community experience but it raised the issue of capacity and a need to develop that capacity within the music profession.

Musical Project - Glasgow

About

This is a small-scale project that runs with young people with autism from Middlefield School in Glasgow. It grew out of a YMI project that started in Hazelwood School. Musical now runs in the Scottish Youth Theatre in the centre of Glasgow with participants coming in from Middlefield School. The project runs on a weekly basis. There are currently about 10 young people taking part in the project but it is structured in a way that means that virtually every pupil at the school has the opportunity to take part. The aim of the project is to provide young people with the opportunity to participate in musical activity which otherwise may not be available.

What difference is it making?

Although this is a small scale project the difference it makes to the individual young people is significant. There is no specialist music teacher in Middlefield School and a number of children at the school are very musically talented. The school, through no fault of its own, is not equipped to provide music education at the level required for the young people. It was evident that the young people benefited from being involved in the project but there was also benefit to staff from the school who accompanied children to the sessions. School staff could see how the young people engaged in music making activities and this also supported the staff's own learning about music making.

Young people participating in the project expressed very clearly what the project meant for them.

“Personally it’s very important. I enjoy it so immeasurably, and it just gives me a chance to let loose on some of my other artistic passions.”

“[Playing music] is like it’s my life.”

Musical participants

Tutors also described the difference that they saw in some of the young people taking part in the project.

“We all know that music helps people, but ... the absolute change we saw in some of the young people we worked with was astounding, with some kids who were just non-verbal, who would not take part at all, who are now singing.”

Musical tutor

What is working well?

The project moved to Glasgow city centre. Although there are some challenges associated with travel arrangements, the benefits of coming into a different environment away from the school far outweigh any disadvantages. Co-ordinating the sessions with the school has been very effective. Effective collaboration with the school was central to the success of the project and this was described very positively.

“We have a really good working relationship with the school and they really understand what this is about and they really get the value of access to music for the young people, not only just in the development of the music skills but in the much wider development of the other unintended outcomes that come from projects such as this through the music.”

Musical project leader

Feedback on the project from the school was that the personal and social skills of many of the young people had greatly improved through working with music.

Some of the tutors had little experience of working with young people with additional support needs. The project allowed them to gain experience, develop their knowledge and understanding and skills and become more confident in their practice. The tutors described their own professional development and developing their skills in working with a diverse group of learners. They felt supported in this by their colleagues and the project leader.

“Delivering youth music develops their skills and confidence.’ Is that us? Yeah. Definitely, definitely. You learn so much. I think one of the best things is that...it’s such a team. You’re really accountable, you can go and talk to someone if you’ve got a question”

Musical tutor

The project tutors were experienced and accomplished musicians. This allowed them to structure the sessions in ways that were adaptive to needs of the individual participants.

“...also having skilled musicians coming in to work with them meant that quite often we were able to have more of a band set-up, where they get to experience playing music at a much higher level than they would playing by themselves.”

Musical tutor

What challenges have there been?

The project began in the school and timetabling a room consistently was problematic. Moving to the Youth Centre venue resolved that particular problem and in fact it was described as beneficial to the young people to come to a different environment. The young people also said that they enjoyed getting out of school to come to the venue.

Tutors are freelance and employed on a sessional basis for the duration of the project. This has potential implications for continuity and the ongoing availability of tutors. This is an important consideration in a project of this nature which caters for young people with autism who may be challenged by change.

Interviewees also commented on the challenge of sustainability linked to ongoing funding. Although there was excellent collaboration with the school, making arrangements for the sessions to take place in a different venue was not easy because of transport issues and there were also cost implications.

What can we learn from this?

The project highlighted the importance of engaging in music making for the young people taking part. In particular they saw this as something which they would have for the rest of their lives.

It also provided evidence of the benefits of having a project running in a venue outside of the school setting. It provided opportunities for young people to travel in to the project and come into a professional music working environment and studio.

Tutors came from a variety of backgrounds and despite the lack of experience that some of the tutors may have had in working with this group of participants the project showed that by situating tutors’ learning in practice they could learn how to work effectively with young people with autism.

The Tolbooth Trad Project – Stirling

About

The project has been running for many years. It was established because of an identified lack of opportunity in Stirling for children and young people to learn traditional music. A strong relationship between the Tolbooth and the education service through the cultural coordinator programme supported the development of the project. The programme is designed to be accessible to all children regardless of prior experience. Children can start at the age of 10.

The project runs in the Tolbooth in Stirling every Monday evening at the same time as the Stirling Youth Jazz Ensemble. It runs once a week for 27 weeks. There are four groups: a beginners' group; an improvers' group; an intermediate group which is a session group; and intermediate advanced groups which are trad band groups. There is a wide range of instruments available, fiddle, guitar, whistle, accordion, bodhran. If participants do not own an instrument these are supplied through YMI. The regular weekly attendance figure is between 46 and 50 children.

What difference is it making?

The programme has a long-standing and successful track record of developing traditional music in the Stirling area through supporting children and young people in their development as traditional musicians. Some former students have gone on to be international professional musicians in this field. Students regularly continue with further study, for example a number of students have continued on to study at the Royal Conservatoire of Scotland.

“Traditional music in Stirling would potentially still be incredibly limited if it wasn't for the YMI funding.”

Young people participating in the project described the experience as something that would not be available to them in school.

“It's very different from school, it's a lot freer, at school there isn't much that involves trad and the instruments aren't always available.”

Project participant

One young person described his experience of having tried various instruments with little success but when he came to Tolbooth he found it more accessible:

“I'm dyslexic and so reading music is hard for me but at Tolbooth it's truly inclusive and you can learn by ear or by sheet music or whatever and it really helped me get into it.”

Project participant

Several of the young people described their intention to continue with their music studies beyond school and some intend to pursue it as a career. Learning to play an instrument was something that every young person interviewed said they would value for life, they all said that they could never see themselves not playing an instrument. The social aspect and the opportunity to make friends was also described as important by some of the young people.

Parents described the project as providing alternative routes into music making for their children and for sustaining their interest in music.

“She's coming along every week and I think if it hadn't been for Tollbooth it (playing fiddle) might have stopped completely.”

Parent

What is working well?

All participants and parents spoke highly of the project.

“I’ve got so much joy out of learning to play the guitar here over the last 2 years”

“It’s just so different from other music lessons, it’s more... it’s not less formal because everyone is still learning but it’s more relaxed.”

It was evident that all the young people interviewed had a lot of support at home in playing music and in being involved in the project.

Parents also described the importance of maintaining children’s engagement and motivation in playing.

“I think it is the informality and the atmosphere. If children aren’t happy, they stop engaging, and that’s never a problem coming here.”

Parent

Students could see a progression through the project with some former students on the project now working as tutors on the project. Tutors were highly respected and praised by the participants. The calibre of tutors was high with many working as professional musicians.

What challenges have there been?

Reaching hard to reach groups was recognised as challenging. Project leaders have worked hard to reach out to the wider community but recognised the challenge of this particularly in relation to both tutor capacity and funding. Some parents also recognised this challenge.

“I don’t mean like it’s a closed shop, that sounds really negative, but I think it’s maybe a bit self-perpetuating, that people that come, and how easy is it to reach out to people that aren’t coming and that would enjoy it with the lack of pressure.”

Parent

Funding was described as a potential issue particularly in relation to building capacity and reaching out into the wider community. This was also recognised by some of the young people participating in the project.

“I think there should be more funding for deprived areas for music because music is such a great way to meet and make friends and I think if it was available a lot younger people would benefit from it.”

Participant

All tutors worked on part-time sessional contracts.

What can we learn from this?

The project highlights what can be achieved through a targeted and focussed approach to support the development of a genre that had identified as under-represented. It also highlights the issue of agency and accessibility - who are the children and young people who are able to avail themselves of this provision and how might this excellent project engage with harder to reach groups?

Although there may be structural reasons why widening access and participation continues to be challenging, there may be some practical steps which might help move things on. It was suggested by an interviewee that it would be useful if there was someone who held an overview at an operational level of music provision in the area which might help in aligning particular groups and communities with available provision.

Appendix 4: National & International Success Stories

Current and former YMI participants

Many former and current YMI participants in 2018/19 found national and international success from their music making opportunities. Below are a few examples highlighted from music journals, publications and EOP forms -

Scottish Music Centre - Hit The Road

Lewis Capaldi

2018-19 saw previous Hit The Road participant Lewis Capaldi nominated for Brits Critics Choice, release 2 silver certified singles, and celebrate a current no.1 UK single with 'Someone You Loved' beating Calvin Harris and Ariana Grande to the title.

Lewis is from a SIMD area in West Lothian, and Hit The Road provided his first tour of Scotland. He recently sold out a full European tour featuring 2 Glasgow Barrowlands, a Shepherd's Bush Empire in London and two Summer Sessions in Edinburgh Princes St Gardens (12000 tickets in one day).

Parliamo

Since their Hit The Road gigs this year, Parliamo have progressed significantly in their career, playing their first London show, been playlisted on Spotify, selected for Wide Days and IGNITE, and are now in discussion with independent and major record labels and publishers through manager Matt Sadowski.

Be Charlotte

Be Charlotte (Charlotte Brimner) signed worldwide record and publishing deals and releases her debut album shortly.

The Foundry Music Lab

Emma Sarginson

Emma Sarginson will be performing in Los Angeles this July (2019) for 10 days, competing in the World Championship of Performing Arts in several categories, including singer/songwriter.