



# YMI Formula Fund

Application Guidelines  
2019/20

## Overview of the Youth Music Initiative

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In 2003, the Scottish Government's Youth Music Initiative (YMI) was launched to put music at the heart of young people's lives and learning. It was established in response to the *What's Going On?* report, a national audit of youth music in Scotland. It currently operates with an annual budget of £9 million and supports all musical genres, age groups and teaching methods.

The YMI has two distinct strands:

- School Based Music Making – activities planned and delivered by local authorities. Local authorities apply to the **YMI Formula Fund** for this activity.
- The Informal Sector – activities planned and delivered by third sector organisations outwith school time. There are two informal sector funding routes: **Access to Music Making** and **Strengthening Youth Music**.

To find out more about our plans, evaluations and funding routes, including accessing the guidelines and application forms, visit our website [www.creativescotland.com/ymi](http://www.creativescotland.com/ymi)



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## What is the purpose of the YMI Formula Fund?

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The YMI Formula Fund is only open to applications from Scotland's 32 local authorities and Jordanhill School. In 2019/20, the fund has a total budget of £7.2 million subject to 2019/2020 budget confirmation from the Scottish Government. All applications must meet the purpose for the YMI Formula fund, namely:

1. To meet the YMI Scottish Government commitment: every school pupil in Scotland should be offered a year of free music tuition by the time they leave primary school.
2. For projects delivered beyond the above commitment, the purpose is: to tackle inequality and engage young people (of any school age) who otherwise would not participate in meaningful, quality music making opportunities.

## What are we looking for in your application?

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This section summarises what information you need to provide in your application and why we are asking for it. It offers information on the criteria, priorities and outcomes of the YMI fund. Criteria are the essential areas your programme should address; priorities are areas we ask you to consider and develop when planning activities; outcomes describe the impact of YMI activity.

### Criteria

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

- Your programme will deliver to the Scottish Government target – every school pupil in Scotland should be offered a year of free music tuition by the time they leave primary school.<sup>1</sup>
- Any projects beyond the Scottish Government commitment will tackle inequality and increase engagement from young people who are less likely to participate. Young people who are less likely to take part include but are not limited to those who:
  - o are looked after (as defined by the Children (Scotland) Act 1995) and care leavers (as defined by the Children and Young People (Scotland) Act 2014);
  - o are in the early years (0-5) of their life;
  - o reside in areas of social and economic deprivation;
  - o are from minority ethnic communities;
  - o have a disability and/or additional support needs;
  - o are at risk of offending or have previously offended;
- The project/s will deliver the outcomes which you have selected.
- Projects will be provided free of charge with no indirect costs. Indirect costs include but are not limited to: instrument hire, music sheet purchase, transport costs and ticket fees.

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<sup>1</sup> Equating to a minimum of 12 hours' music tuition per pupil. Where possible, programmes should be sustained over a period of time throughout the academic year.

- Projects will present no barriers to participation. Barriers include but are not limited to: transport requirements; timings outwith school hours; selection processes or aptitude tests; the need for participants to actively choose to take part rather than be automatically engaged.

We will also be looking for applications which:

- Are delivered by highly skilled and experienced project staff.
- **New for 2019/20:** Raise awareness of the impact and profile of YMI activities within your area through effective promotion and advocacy. YMI opportunities are publicised widely across your local authority with YMI funding acknowledged in all publicity materials.

## Priorities

We request that you consider how your programme will address the following priorities of the fund:

- **New for 2019/20:** Delivery of clear progression pathways for participants in relation to music provision. The creation and strengthening of links between YMI funded activity, other activity delivered by your local authority including Instrumental Music Services and activity accessible in out-of-school settings.
- Development of connections between your YMI programme and your authority's work to raise attainment and close the poverty-related attainment gap.
- Provision of opportunities for young people to influence or lead youth music opportunities and have their voices heard in design and delivery.
- Delivery of training and CLPL for YMI instructors and other stakeholders (e.g. class teachers/ class assistants) that will help sustain music making.

## Outcomes

A logic model has been developed which identifies short, medium and long-term outcomes which the YMI aims to deliver. The short-term outcomes are listed below.

### Learning and Working:

- Young people develop their music and music-making skills.
- Young people develop their skills for life, learning and work.

### Tackling Inequalities:

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

### **Cultural and Strong Communities:**

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

### **Building Skills and Practice:**

- People delivering youth music develop their skills and confidence.
- Organisations in the music sector work together to create progression opportunities that strengthen the youth music sector for the benefit of young people.

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

For each project you plan to deliver, you will be asked to select the outcomes you are aiming to achieve. Please select a maximum of three outcomes for each project. You can choose different outcomes for each of your projects.

Please note, you may have trouble accessing the outcomes drop down menu in the Application Form if you are using an Apple Mac. If this is the case, please type the outcomes in the relevant boxes.

The application form will ask you to describe how you will monitor activity and evaluate the outcomes selected to evidence that they have been achieved. We will ask which methods and indicators you plan to use. At the end of your project, when completing the End of Project Monitoring Report, you will be asked to evidence if, and how, selected outcomes have been delivered. There is guidance about setting and measuring outcomes in Appendix 2 of this document.

### **What will this fund not support?**

This funding route will not support applications which propose to deliver projects that directly or indirectly replace activity that a local authority has chosen to no longer deliver.

YMI funds will not cover a local authority music co-ordinator's salary. If relevant, YMI will support a portion of the salary which relates to the coordination of YMI activities only.

### **Additional information**

If your proposed programme includes activity which may be classed as Music Therapy please contact Kelsey Jubin, Creative Learning Officer, via [Kelsey.Jubin@creativescotland.com](mailto:Kelsey.Jubin@creativescotland.com) to discuss this further.

## How to apply and further information

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### Alternative Formats, Languages and Access Support

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

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

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

Telephone: 0345 603 6000<sup>2</sup> (10am-12pm & 2-4pm, Mon – Fri)

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

### Application

There are two documents needed to complete for your application:

- Application Form: to describe your YMI programme as a whole, and to describe individual projects. Please provide a detailed outline of each project within this document, including the number of sessions delivered, the duration of sessions, who delivers the sessions and details of the activity delivered. There is an example provided in Appendix 3 of these guidelines of the information that should be included in your Application Form in relation to each of your projects.
- Project Planner: Whole Programme Planner and Whole Programme Budget. These two spreadsheets are to give an overview of the delivery which will take place in each school in your local authority area, along with a budget sheet to calculate the total cost of your project.

You are also welcome to submit other supporting documents you feel would strengthen your application such as letters of support.

### Data Protection

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

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<sup>2</sup> Please note: Calls to our 0345 number are charged at the same rate as calling national 01 or 02 numbers. Approximate charges are up to 9p per minute from landlines and between 3p – 55p per minute from mobiles. However, calls to this number are also part of inclusive allowances. Please check with your phone line provider for exact charges.

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

You have some rights in relation to the personal information that CS holds about you under the General Data Protection Regulation. Information on how to exercise these rights is contained in CS's Funding Privacy Notice or you can contact CS's Data Protection Officer.

If you have any concerns with how CS has processed your personal information, you should contact CS's Data Protection Officer in the first instance, as CS would welcome the opportunity to work with you to resolve any complaint. If you are still dissatisfied, you can submit a complaint to the Information Commissioners Office.

## Your Budget

Please provide a detailed budget for each project within the Whole Programme Budget spreadsheet. Your budget should show costs per project including instrument costs and the FTE of staff. There is an exemplar budget provided in Appendix 4 of these guidelines for reference.

Please note:

- Creative Scotland will only fund programmes that demonstrate best value for public funds.
- Activity must be delivered by highly skilled and experienced project staff who are paid appropriate rates. Freelance music tutors must be paid in line with Musicians' Union rates. You can find the current rates on the [Musicians' Union website](#).
- Please break down the FTE equivalent of staff delivering each project.
- A breakdown of all costs should be provided.
- YMI funding cannot cover costs for staff employed by the local authority who are unable to deliver activity, without prior written permission from Creative Scotland. For example, maternity, sick or any related costs.
- Income and expenditure totals must be the same.
- All funding must be spent on YMI activities by the end of August 2020.

In addition to project funding, part of the YMI allocation can be used to support associated programme costs such as:

- Meeting transport and other support costs for young people who would face barriers to participation.
- Evaluation costs.
- Communication costs (such as marketing costs for targeted projects).

## Partnership funding

It is important that you include any partnership funding in the budget (cash or in-kind) as this information demonstrates the contributions that are leveraged as a result of YMI funding. Please find below a list of what we class as cash or in-kind partnership funding:

Cash contributions might include:

- Funding from your local authority for management or project costs.
- Other funding sources (such as cash income from trusts and foundations, private sponsors etc.).

In-kind contributions might include:

- Voluntary labour (but any time or services 'donated' should be additional and not part of the donor's normal activities).
- Donated equipment.
- Hire of local authority venues (e.g. for your end of term showcase event, but not for classroom hire for individual project sessions).
- Use of premises or office space for the project.
- Carer support for people with disabilities.

If you are aware of additional in-kind contributions which are provided by the local authority but are unable to calculate the monetary value of these contributions, please simply provide a short description of the areas of support, e.g. 'use of Instrumental Service instruments to deliver YMI projects'.

## Supporting materials:

When submitting your application, please provide the following supporting material:

- Remits/job descriptions for any new staff employed using YMI funding.
- CVs of artists and others if relevant.
- Letters of support from partners who will be involved in the project, for example external delivery organisations, if relevant.

## Who should sign the application form?

The application form should be submitted and signed by the local authority officer with delegated authority to enter into a funding agreement with Creative Scotland

## Key dates and information

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### When can I apply?

This funding route accepts applications any time up until the deadline of **5pm, 1 April 2019**.

### When will I hear back regarding a decision?

You will receive a decision by the **5 June 2019**.

### Funding available:

For the academic year 2019/20, £7.2m will be available for the Formula Fund subject to 2019/2020 budget confirmation from the Scottish Government. Your local authority allocation will remain at the same funding level as in 2018/19.

### Who can apply?

Only local authorities and Jordanhill School are eligible to apply.

### Funding Surgeries

In February and March 2019 the YMI team will hold funding surgeries in locations across Scotland. Surgeries will offer applicants the opportunity to meet with a Creative Scotland representative to seek further guidance on the application process, guidelines or application form. A member of the YMI team will be in touch directly with further information.

Royal Conservatoire of Scotland will also be available to provide support with your plans for monitoring and evaluation. You can contact them at [ymievaluation@rcs.ac.uk](mailto:ymievaluation@rcs.ac.uk)

## Our decision-making process

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### Assessment process

Once you have submitted your application, we will review it for completeness and to ensure that you've provided all the information necessary for us to assess your application. If there are any issues with your application, a member of the Funding Team will be in touch to explain these and – if applicable – seek any additional information.

Once your application has been checked for completeness it will be assessed, based on the information provided in your application and any supporting materials submitted. We will only contact you during the assessment process if we need clarification on any aspect of the information you have already provided. We will not seek any new or additional information.

All assessments and recommendations are then reviewed by a Panel who will consider the individual merits of each application as summarised by the assessor.

### Once a decision is made

Once we have reached a decision, we will contact you by email to let you know the outcome of your application. If you are successful, we will send your Funding Agreement by email. At this point we'll also detail any special conditions of the award.

The fully signed Funding Agreement and any special conditions must be lodged with Creative Scotland by **20 August 2019**, failing which Creative Scotland reserves the right to withdraw the funding offer and you may have to reapply.

Please note, all End of Project Monitoring Report forms for 2018/19 should be submitted by **16 August 2019**.

If your application is unsuccessful, we will contact you by email to let you know why and offer you feedback. At this time, we will provide you with information on how to reapply.

### Complaints Procedure

If you are not happy with the way we dealt with your application, you can access a copy of our [complaints handling procedure](#) on our website. Please note that you can only complain if you believe we have not followed our published process when dealing with your application. You cannot use the complaints procedure to appeal against the decision.

## Help, further advice and feedback

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If you require support, further information or have any enquiries about the YMI Formula Fund please contact:

Kelsey Jubin, Creative Learning Officer, Creative Scotland

Email: [Kelsey.Jubin@creativescotland.com](mailto:Kelsey.Jubin@creativescotland.com)

Tel: 0131 523 0076

If you have any general enquiries about the Creative Scotland and its funding, please contact our Enquiries Service.

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

Tel: 0345 603 6000<sup>3</sup>

**Please keep an electronic copy of your application for your own records and future reference.**

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

## Appendix 1: YMI Vision: Putting music at the heart of young people’s lives and learning

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 18-19 Programme for Government	
<b>Young people aged 0 to 25 years have access to high quality and diverse music-making opportunities both in and out of school</b>	Young people have more opportunities to take part in enjoyable and quality music-making opportunities	More young people from a range of backgrounds take part in quality music-making	We are creative and our vibrant and diverse cultures are expressed and enjoyed widely	Learning music can have a significant effect on children’s skills, confidence and wellbeing	Tackling inequality
	Young people who would not normally have the chance to participate take part in music-making opportunities		We are well educated, skilled and able to contribute to society		
	Young people develop their music and music-making skills (CfE <sup>1</sup> link successful learners) <i>Mandatory outcome for Access to Music Making</i>	Young people develop a desire to learn – whether in music or in other fields	Our young people are successful learners, confident individuals and effective contributors	Learning music enriches the lives of children and young people with every child having the best start in life to fulfil their potential	Scotland is the best place to grow up and learn
	Young people develop their skills for life, learning and work* (CfE links effective contributors and confident individuals)	Young people progress their musical talent and enjoyment through ongoing participation, learning, training and employment in the field of music	Children in all parts of Scotland have a fair chance to develop and achieve their potential		
Young people increase their awareness of music and culture across Scotland, the UK and the world (CfE link responsible citizens)	Young people are strong contributors to local communities through cultural activity	We have strong, supportive and culturally aware communities who value the arts	Support the Culture Strategy’s ambition of ensuring all young people have opportunities to access culture	Scotland is a creative, open and connected nation	
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			
<b>The youth music sector is supported through resources, networking and learning opportunities</b>	People delivering youth music develop their skills and confidence <i>Mandatory outcome for Strengthening Youth Music</i>	The youth music sector develops, strengthens and becomes more sustainable	We are supporting our services to be high quality, continually improving, efficient and to provide innovative responses to people’s needs	More young people learn about and enjoy music	Scotland is innovative, inclusive, open and connected
	Organisations in the music sector and beyond work together to create progression opportunities that strengthen the youth music sector for the benefit of young people	The contribution of music to learning is acknowledged and embedded in decision making in Scotland			

\* The Christie Commission explored the future provision of public services in Scotland, and its findings have underpinned the redesign and delivery of public services in Scotland since 2011.

## Appendix 2: Outcomes guidance

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We have used a 'logic model' to set out the outcomes we want the YMI programme to achieve over the short, medium and long-term. The outcomes in the logic model focus on change in relation to:

- Access to music-making and tackling inequalities
- Learning and work
- Cultural and strong communities
- Building skills and practice

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

### Why take an outcomes-focused approach?

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

In the past, we focused mainly on activities and contents of your project/s. We now want to learn more about what changed as a result. This will help us to understand the impact YMI activities are making across Scotland.

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

You will need to decide what information you want to collect to provide evidence that you are progressing towards achieving your outcomes at the outset of your project/s. The information you collect will act as an ‘indicator’ to show that you are heading in the right direction and are seeing the positive change that you aspire to.

In section D of your application form, you will be asked to provide details of the outcomes you think your project will deliver. It is important that you keep this section simple and are realistic about the number of indicators you wish to use. Here is an example of how you might think through some of the indicators you could use:

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

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

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

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

## Methods for measuring progress towards outcomes

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

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

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

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

## Individual outcome examples

Below are example templates for each of the short-term outcomes within the YMI logic model.

### Access and tackling inequalities

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

## Access and tackling inequalities

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

## Learning and working

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

## Learning and working

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

## Cultural and strong communities

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

## Cultural and strong communities

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

## Building skills and practice

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

## Building skills and practice

<b>Outcome</b>	
Organisations in the music sector and beyond work together to create progression opportunities that strengthen the youth music sector for the benefit of young people	
<b>How we are going to contribute towards this</b>	
<i>Very brief description of what activity will link with this outcome</i>	
<b>What we want to measure</b>	
The level and quality of joint working taking place	
<b>Potential indicators</b>	<b>Potential methods to measure indicators</b>
The number of partner organisations or local authority teams that you work with to deliver YMI	Quantitative data gathering – recording the number of partners you have
The profile of partner organisations that you work with to deliver YMI	A description of the types of partners you work with, their sectors and their roles
Organisations signpost and support young people to other progression opportunities	A survey with a question about whether the participants have or are planning to progress onto other opportunities

## Appendix 3: Exemplar - individual project details

Below is an example of the level and type of information you should be providing in Section C of your application form. In this section, we ask you to tell us about the projects you propose to deliver in 2019/20.

It is important to provide a clear project outline for each project you deliver as part of your programme. Please include details of the number of sessions delivered per project, duration of sessions, age level/year(s) of participants and instruments and genres taught.

Project details	
Project number/name	Samba workshops
Please describe the activity that will take place.	<p>This project will take place in a total of 10 schools, involving 2 classes per school. The age range of pupils involved will be P5-7 and number of pupils involved will be 500. The project will be delivered over the course of 8 weekly sessions in the autumn term.</p> <p>Project activity will comprise of: [enter short description of project activity including information on instruments and genres].</p> <p>Pupils will develop [X] music specific skills and [X] transferable skills through participation in the project.</p>
<p>Please select the outcomes you are aiming to achieve through this project from the drop-down menu selecting at least one outcome. If you are unable to access the drop-down menu please type the outcomes selected.</p> <p><i>Please refer to section E where you will be asked to outline how you will monitor and evaluate the selected outcomes.</i></p>	Young people develop their music and music making skills
	Young people have more opportunities to take part in enjoyable and quality music making opportunities
	Young people increase their awareness of music and culture across Scotland, the UK and the world
Is this a new project for 2018/19? If not, how many years has this project been running for (an estimate is fine).	This project has been running for 6 years as part of our YMI programme.

<p><b>New for 2019/20:</b> Please tell us why you value this programme in relation to the context of your wider YMI programme.</p>	<p>Within the wider context of our YMI programme, this project acts to support the delivery of the Scottish Government commitment that every pupil will receive a year of free music tuition by the time they leave primary education. All pupils within our local authority will participate once in this project by the time they leave primary education.</p> <p>We value this project within the context of our YMI programme as it develops [X] specific music skills in young people which prepares them for participation in [X] programme/allows us to signpost them to [X] programme.</p>
<p>Who will deliver this project, e.g. classroom teachers, YMI instructors, external specialist organisations?</p> <p><i>If part of the project will be led by classroom teachers please outline how this will be monitored, outlining what training will be offered, if appropriate.</i></p>	<p>This project will be delivered in partnership with [X] external organisations.</p> <p>2 tutors will deliver each session. CVs for these tutors have been previously provided to Creative Scotland.</p> <p>Class teachers will observe all sessions, develop skills in delivery of musical games in relation to rhythm and lead warm up activities during sessions 4-7.</p>
<p>What will be the method of delivery, e.g. whole class; group; one to one; residential?</p>	<p>Whole class</p>
<p>Has this project has been timetabled outside of school hours? If so, please describe the reason for this and how any barriers to participation will be addressed.</p>	<p>This project will happen within school time.</p>
<p>If this project is only being delivered in selected schools, please describe the rationale for this.</p> <p><i>For example, projects may target specific schools based on the SIMD index or it may be offered to all schools on a rolling bases.</i></p>	<p>This project is delivered to schools on a rolling programme. All schools within our local authority will receive this project within a 5-year cycle.</p>

## Appendix 4: Exemplar - whole programme budget

Below is an example of how we would like you to lay out your budget. Please list all project items separately, ensuring costs are clearly accounted for and that FTE of staff time is included per project. If you are unsure of the monetary value of any in-kind contributions, please just provide a description of the contributions at the end of the table as shown.

<b>Whole Programme Budget 2019/20</b>			
<b>INCOME</b>	<b>Cash</b>	<b>In Kind</b>	<b>Detail</b>
Creative Scotland Funding	£138,241		
Funding from Council	£10,000		
Management costs of programme		£9,906	0.2 FTE Head of Music Service
Office space		£2000	Estimated in-kind costs for office space at arts centre
Venue hire, Project 1		£1000	40 hours @ £25ph
Instructor CLPL provision		£600	In-service training x 3 ½ day sessions
Print, Project 2		£1000	Estimated printing costs for parent letter
<b>SUB TOTALS</b>	£148,241	£14,506	
<b>TOTAL INCOME   CASH + IN KIND</b>		£162,747	
<b>EXPENDITURE</b>	<b>Cash</b>	<b>In Kind*</b>	<b>Detail</b>
Coordination costs of programme	£15,240		0.5 FTE Creative Learning Officer
Management costs of programme		£9,906	
Office space		£2000	
<b>Project 1</b>			
Salary costs	£128,511		3 x FTE staff @ £42,837 per instructor
Mileage	£450		1000 miles @ 45ppm
Equipment	£2000		100 instruments at £20 cost per unit

Venue hire		£1000	
Instructor CLPL provision		£600	
<b>Project 2</b>			
Freelance music tutor,	£1360		£34 per hour x 2 hours x 20 sessions
Mileage	£180		400 miles @ 45ppm
Resources	£500		100 booklets @ £5 each
Print		£1000	Parent letter and posters
<b>SUB TOTALS</b>	<b>£148,241</b>	<b>£14,506</b>	
<b>TOTAL EXPENDITURE   CASH + IN KIND</b>		<b>£162,747</b>	
<b>Check</b>		<b>OK</b>	

**Please describe how you have calculated any in kind income or expenditure:**

In-kind expenditure has been calculated with reference to the rates provided for commercial hire of the venues used.  
 Approximately 10 Additional Support for Learning staff and volunteers provide in-kind support for Project 1. It is not possible to calculate an accurate monetary value for this support at this time.